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The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1919.

MUSIC DURING THE WAR.

On August 4, 1914, most of us anticipated a short war, with an almost entire cessation of musical activities on the part of the belligerents. We have had instead a long war, and, in this country at all events, an unprecedented amount of music-making. That a great proportion of the music thus made should be of an inferior quality was inevitable. Earnest musicians may regret the fact: they will be better employed in recognising and taking advantage of the condition of things it implies. We do not expect to develop a taste for fine literature in a youth frankly indifferent to printed matter of any kind. On the other hand, however, the reader of trash to-day may next year be drawing up his own pet list of the hundred best books, and making a good job of it, too.

Of the thousands of folk who during the war have found comfort and distraction in music, the majority have partaken of the inferior type merely because it happened to be the most get-at-able, and because it made the least demand on brain and pocket. It is the first step that counts: these crowds are now incipient musicians, just as our novelette reader is an embryo book-lover. The development in both cases is largely a matter of opportunity and direction.

Our art, then, is this much to the good,—its recreative and consoling powers are by way of being recognized by the public.

As may be expected, official appreciation is much less emphatic, but we may at least congratulate ourselves on the fact that the wet blanket of 1914 has been gradually dried and warmed, until 1918 finds it a not uncomfortable garment. At its worst, the Government attitude is now one of benevolent neutrality.

What are the chief points that strike us in a glance over the past four years? First we note great activity in chamber-music circles. How far this was due to a revival of interest in chamber music proper,—that is, music made by friends or members of a family,—we do not know. Air-raids, travelling restrictions, and a hundred other causes compelled, or at least induced, many people to take the daring step of spending their evenings at home. This discovery of the home led naturally enough to the discovery of books and music as recreations giving a great deal of pleasure at little cost. The demand for cheap reprints of good literature, and for solo and concerted music of all kinds, signifies a growth of appreciation that can hardly fail to be of enormous importance in the immediate future. Even musicians have had their horizon widened, a taste for the more intimate forms of the art having been developed in many who formerly responded to nothing less than the opulent and highly-coloured appeal of the orchestra.

The second point that claims our attention is the popularity of opera. While due credit must go to Sir Thomas Beecham and others, we think that the presence in our midst of so many foreign and colonial friends must have had not a little to do with the increased interest in a form of art that has never so far appealed much to the average Englishman. But perhaps, after all, the most vital factor has been our singers' rapid advance in operatic technique, thanks to which we have at last had fine performances in the vernacular.

Thirdly, we have seen an unlooked-for activity on the part of our native composers. There were such good grounds for anticipating very little in the way of novelties, that the steady stream of chamber-music, songs, and works for solo instruments has been perhaps the greatest musical surprise of the war. Any fairly regular attendant at London concert-halls during the past year will bear witness to the fine quality of this unexpected output.

The fact that so much of this new music is cast in the shorter forms, and is free in character, suggests a comparison with the remarkable out-pouring of lyrical poetry that has been one of the literary features of the past few years. We probably owe both to the war, though the connection is of course more obvious in the case of the poetry.

Choral and orchestral concerts have on the whole showed a decline in standard, both in regard to choice of music and its performance. War conditions interfere little with a soloist's powers; indeed it is conceivable that, temperamentally, some performers may even thrive under them. But choirs and orchestras are so obviously at a disadvantage that we are surprised to find some musicians regarding this decline with pessimistic head-shakings. Surely our feeling should rather be surprise that choirs and bands have kept going at all. For example, how many of us anticipated that the Competition Festival Movement and the Queen's Hall Promenade Concerts would have survived four-and-a-half years of war?

On the whole, then, the position of music, both actual and potential, appears to be stronger to-day than at the beginning of the war. There are still a few difficult months ahead, but if we read the signs aright, the Autumn of 1919 will witness an amount of musical activity such as this country has never seen.

A word should be said of the large sums of money raised for war charities by means of musical performances. These have ranged from concerts in our largest halls down to organ recitals in village churches. Certainly in this respect, as well as in such kindred activities as entertaining the forces, both in camp and hospital, the musical profession has answered the needs of the hour in a whole-hearted manner of which it may well be proud, and for which the community is, we believe, not ungrateful.

MODERN BRITISH COMPOSERS.

By EDWIN EVANS.

(INTRODUCTORY ARTICLE.)

[The following is collated from articles written for publication abroad in connection with the Ministry of Information. The originals appeared in Spa, and Denmark.—ED., *M.T.*]

Musicians of to-day are gradually making the discovery that, after a prolonged period of relative sterility, England has become within a generation or two, one of the most copious contributors to contemporary music. Not only does she possess a larger number than at any time in her history of composers whose works are at least of sufficient strength to stand the sea-passage to other countries, but the works themselves, viewed in the aggregate, represent in an extraordinary completeness the complicated tangle of currents and cross-currents by which music is agitated in our day. Every conceivable movement is represented. Even the reactionary elements are producing music which allegiance to tradition does not entirely deprive of individuality. Nationalism, in all the various forms it has assumed from Russia to Spain, has its talented exponents, and the yet more recent tendencies of modern music are well to the fore. It would in fact be possible to illustrate an essay on all these various movements with examples taken solely from the works of British composers. It is perhaps this variety of outlook which is the most significant feature of this outburst of activity, for it denotes a hunger for self-expression the absence of which was the cause of the former stagnation, and this desire in turn is evidence of a fundamentally new spirit,—a new attitude towards music and its functions.

To understand what has happened it is necessary to have some acquaintance not only with English history but also with English psychology. It is unfortunately true that, after having produced music during the polyphonic period which can still challenge comparison with that of any other country, and after having laid the foundations of a modern tradition in the age of Purcell, England suffered her music to be overshadowed by the invasion of Handel, and subsequently by the debilitating influence of Mendelssohn. It is, however, not sufficient to attribute the successive domination of Handel and Mendelssohn to the influence of the Hanoverian Court and the Prince Consort. Handel appeared on the scene when the sturdiness of his music made it an acceptable vehicle for a well-defined and widely prevalent sentiment. Mendelssohn throve upon the sentimentality which, in the earlier part of the 19th century, afforded psychological relief from the process of industrialisation which was then at its height. At the same time the characteristic reticence of the Englishman stood in the way of his finding a more national mode of expression, and his mistrust of his own judgment in artistic matters made him shy of acclaiming music that did not come before him bearing the stamp of Continental approval. Even in our day it was not until a choral work by Elgar had provoked enthusiasm in Germany that he was adequately honoured in his own country.

There had meanwhile grown in English organ-lofts a tradition of uninspired pedestrian musicianship which it would be absurd to attribute to the influence of any great master, native or foreign. This tradition in itself makes it unprofitable to inquire into the causes of the period of musical stagnation, memories of which continue to retard the wider appreciation to which British music of to-day has proved itself entitled. Least of all is it expedient to connect that stagnation—now happily an episode of the past—with causes which a more vigorous musical life would have speedily removed. The bad tradition persisted because the English chose to tolerate it. It is now moribund because that section of the English community which has a living interest in music has plainly intimated that it will be tolerated no longer.

That is the change of attitude that has taken place in this generation. The Englishman is still slow to form an artistic judgment, but he has gained sufficient confidence to work out his salvation in music, and he is doing so with a rapidity which is astonishing. As in France, this modern renaissance has coincided with the birth of a new social spirit, the effects of which have already proved far-reaching. There is in all countries alike a disposition to regard music as something apart from life, but history has often revealed in it a kind of psychological barometer. The forces which find expression in musical activities are intrinsically related to those which move even the least musical section of a people. For instance, the gulf which separates French music of to-day from that which found favour under the Second Empire is none other than the gulf which separates the France of 1914 from the France of 1870.

The tenacity with which certain features which can be traced back to the tradition of the German classics still maintain their hold upon a section of British music is due to coincidences which are in themselves superficial and misleading. Lyrical phrases of the type which abounds in the German romantics lend themselves to the expression of sentiments which are widely different, and it is as easy to misread the significance of their survival in English music as it is to misread their relation to modern Germany. These lyrical phrases possessed just sufficient resemblance to the native conception of lyrical sentiment to make them acceptable until the reawakening of the national consciousness of music, the first effect of which was to reassert the value of the indigenous type. Thus we still find contemporary composers of merit using melodic outlines recalling those of the German *lied*, whilst others, like Vaughan Williams, are fashioning phrases such as any Englishman knows by instinct to be of indigenous growth. In the end it is undoubtedly the latter type which will prevail, but the struggle is rendered arduous by the strong hold which the other owes to its superficial adequacy. Of their respective merits

there cannot be the slightest doubt. Though the composers in both instances may be thoroughly sincere in their work, it is at present only the national type that succeeds in conveying abroad the conviction of sincerity. This is natural when a musical nation uses its own idiom, and the fact could be proved again and again by the experience of other countries. It is not surprising that success should come first in forms of music which, even though mainly instrumental, are based upon lyrical needs, especially as the wealth of English literature points to very strong lyrical leanings. But the national expression does not stop here. There are other elements in the English character so strongly national that they perforce remained silent so long as the prevailing idiom was imported. To mention only one, the characteristic vitality of English humour could not find voice in what was virtually a foreign language, and it was absent from music of the highest class, finding an outlet only in the lighter forms of musical entertainment, where the classical standard could not be rigidly enforced. Now that the idiom has become emancipated, this feature is beginning to assert itself, and it would not be surprising if it eventually gained the widest appreciation elsewhere; for, whilst his emotions are those of our common humanity, the Englishman's humour is a thing apart, appealing to foreigners with all the charm of the exotic.

At the same time one must naturally expect a progressive estrangement from the processes of logical thematic development established by the German classics. The impatience of mere logic which has so frequently asserted itself in English life was bound to show itself in music so soon as the latter began to emancipate itself from imported traditions. An Englishman addressing his own countrymen will always meet with a more ready response to a plain and direct statement than to a logical dissertation, and expediency will always recommend itself in preference to academic argument. In the degree that music resumes its function of reflecting the national life, this characteristic will become more apparent, but, even now, clever symphonic developments of the standard type are to be sought mainly in the works of composers who are least identified with the reawakening of the national spirit. There are, of course, exceptions, but these prove the rule. Directness of purpose, a sentiment that occasionally savours of the ingenuous, combined with a reticence that frequently causes it to be misunderstood abroad, an open-air vigour, and a latent sense of fun, not often disclosed but seldom far distant, these are the features that one may expect to find in representative modern British music. At its very dawn they are easily discernible in the works of Elgar, notably in the 'Enigma Variations' and in the 'Cockaigne' Overture, and they are constantly recurring in the music of to-day. A very characteristic combination of them is to be found, for instance, in John Ireland's Sonata in A minor for violin and pianoforte, which is of very recent date. To anyone not in sympathy with the paradoxical result of this blend, the *Finale* of Ireland's Sonata would appear out of keeping with the remainder of the work, which is of earnest character, but the capacity for fun under serious conditions is the very heart of the paradox and the key to many apparent inconsistencies.

It was in the great days of the Elizabethan drama that the English profile first detached itself completely from the background of conflicting influences which furnished the foundations of English character. There we find high tragedy and low comedy flourishing cheek by jowl in an intimacy that is, to say the least, unfamiliar in any other literature. It presents as true a picture of the Englishman to-day as it did three centuries ago. In the worst days of the war nothing proved so disconcerting to Continental observers of the British soldier as his capacity to indulge in 'blague' under the most appalling conditions, and his fondness for singing doggerel at moments of emotional tension.

The variety of the recent native musical output defies all classification. The critic is compelled to fall back upon dates, and even these do not help him very far. On a chronological basis one would speak first of the forerunners of the movement, now generally classed as academics, such as Stanford, Parry, and Mackenzie. Then one would proceed to its dawn, which opens with Elgar and brings forward the names of William Wallace, Ethel Smyth, Granville Bantock, closing perhaps with J. B. McEwen, a gifted and prolific writer of chamber music. Delius represents the more cosmopolitan aspect of this section. Then follows the amazingly productive phase of composers born since 1870. Before composers of this group succeeded in overcoming the inertia of public opinion, or, what was worse, the atmosphere of mild, patronising approval in which they were to win their spurs, the signs of unrest which had long been visible began to assert themselves with increased violence. There was, for instance, a growing impatience among the younger men with the intense reverence in which Brahms was officially held—a reverence that has no counterpart in Europe outside of the German-speaking countries. To some English students this reverence has proved far more destructive of individuality than the wave of Wagnerism which passed over England in common with the entire musical world. Even to-day one can point to gifted composers who are still only in the convalescent stage. But the standard of revolt was raised in the citadel itself, that is to say, in the institution where the cult of Brahms was at its highest, and several of whose former pupils are now among the most independent of the outstanding figures in English music. At their head one would place Vaughan Williams (born 1872), whose works contain in an exceptional degree elements which have come to be regarded as characteristically English. This composer's name furnishes the occasion for the mention of two undercurrents in the present situation which are likely to exert an influence upon its future

development, though they are perhaps less important than some enthusiasts imagine.

The first of these currents is that which has set strongly in the direction of folk-song. The part which the traditional melodies of a country may come to play in strengthening the characteristic quality of its music scarcely admits of question, especially in the light of Russian experience, but it lends itself very easily to exaggeration. Even in Russia, at the time of the great Nationalist composers, it was not invariably the case that those of them who gave the most attention to folk-song in the end produced the strongest music, or even the music on which the Russian character was most deeply impressed. Yet, on the other hand, the probabilities are in favour of there being some biological affinity between the characteristics of a race and the melodic idiom which has proved the fittest to survive among it. Even more probable is the suggestion that the melodic idiom which grew, so to speak, with the language itself, is the most suitable vehicle for that language in song. That may, in fact, be taken as demonstrated by the best modern English songs which, even when their structure is eclectic, often contain indisputable idiomatic phrases in the vocal part. Perhaps the most striking illustrations of this will be met with in the settings of the collection of poems by A. E. Housman, entitled 'A Shropshire Lad.' In these the poet has studiously given the preference to words of purely English origin and avoided those of Latin derivation. It is a striking fact that the most satisfactory songs based on these poems are by composers associated with the folk-song movement, such as Vaughan Williams and the late George Butterworth. But to deduce a fixed principle from such evidence would be a highly dangerous proceeding. Apart from the Celtic regions, which have their own music, the English countryside is singularly rich in traditional melody, and the revival of interest in these tunes has unquestionably had considerable influence on the younger groups of composers. Few of them, however, have actually used folk-song in their music. The mission of old tunes has been rather to remind them what a truly English tune sounds like rather than to relieve them from the necessity for making tunes. It is thus by somewhat indirect methods that the composers have reached a more intimate mode of expression. Whatever the means there is now a sufficiency of music of the highest class to prove that the end has been attained.

The other movement is that of the 'restorationists,' who seek to revive the glories of the past for the purpose of establishing continuity of tradition. Even English musicians need to be reminded sometimes of these glories, of which the best-informed Continental musicographers, who have accepted without question the heresy that England has no music, are generally in ignorance. It is a common experience to be met with scepticism when mentioning them, but no student has ever approached this music and remained unconverted. Its revival is therefore to be encouraged, both as an expression of the national spirit and for the sake of the works themselves. But whether the modern British composers can derive practical benefit from its study is more problematical. In any case it could be only from the spirit that animates them, not from any external quality of workmanship; and surely it is better that life itself should impart its spirit to art! We see here a marked analogy with events in France. The cult of Rameau and his predecessors is a feature of the French renaissance in music, and critics vie with one another in proving the continuity of the French tradition from his day to ours; but it would be difficult to show that any French composer is directly indebted to the study of Rameau for any special quality in his work.

Both these sections of musical opinion look to the remote past for guidance. At the opposite wing of the progressive movement is that section which is frankly and unreservedly modern in its outlook. But there is far less importance to be attached to this apparent divergence of method than to the one feature which is common to all progressive musicians in England: the desire to break with the immediate past, its pedantic outlook and its subservience to foreign influence. It is this desire that underlies the active, almost feverish productivity of the present generation of English musicians, which has already yielded such important results. A new tradition is not established in a day. There are inherited beliefs that are tenacious of life, and there is also the inevitable tendency to substitute new foreign influences for old, which is merely a change of masters, but the movement towards complete emancipation has gathered so much momentum during the last twenty years that already now an Englishman may look upon contemporary music and feel that his contribution to it is not unworthy of his aspirations. There is a veritable army of composers, born since 1870, some of whom have failed to sustain the promise of their early works, whilst others have matured more slowly but with greater sureness. It is here that the variety of outlook becomes more pronounced. It would, for instance, be difficult to discover any common ground between the music of John Ireland and that of Cyril Scott, both of whom were born in 1879, and have an equal right to be considered as representative of the modern movement. The same year saw also the birth of Frank Bridge, whose spacious technique provides a facility for reconciling divergent methods, in which respect his rôle in English music presents some analogy to that of Florent Schmitt in France. In Balfour Gardiner's popular 'Shepherd Fennel's Dance,' and in Percy Grainger's treatment of folk-songs, we have the English sense of fun coming to the surface in one of its aspects, whilst another shows itself in a more subdued form in those of York Bowen, and Benjamin Dale's romanticism, expressed in choicest phrases, attaches itself to the older tradition. In Arnold Bax we have a wonderfully fanciful imagination with a preference for the dreaminess of the Celtic twilight, and a fondness

for the 'little folk,' the legendary fairies. Even in the very youngest of our composers the essential variety of outlook is maintained. On the one hand, Herbert Howells is working his way through youthful, classical predilections towards an English idiom which has much affinity with memories of those remote days when there were English classics, and on the other hand Eugène Goossens (who is English despite his foreign extraction) is falling into line with those modern composers whom sedate musical opinion regards as extremists. This does not, however, prevent him from revealing a very individual outlook.

It is safe to say that never in her history has England been so rich in composers of unquestioned talent as she is to-day. The list is formidable, and though only a fanatic would claim that the unprecedented output of the last few years is wholly of enduring quality, the critic who is also a historian knows well the significance of such periods of travail, and hails with increasing delight the appearance of every work of outstanding merit, such as are constantly coming forward in the England of to-day. A special feature, due to the ease with which the English absorb fresh elements, is the occasional occurrence of un-English names in this list of composers. The case of Frederick Delius is not typical; although of English birth his associations with the Continent are of the closest, and he is to be classed rather with that cosmopolitan society which was so characteristic of Europe in general on the eve of war. But Gustav von Holst furnishes a complete illustration. His family migrated from the Baltic Provinces to England more than a century ago, and each generation has contracted English marriages, so that the name is practically the only vestige remaining of his foreign origin. Curiously enough he is one of the composers who have been happiest in their treatment of the folk-song idiom, both in his choral settings and in orchestral rhapsodies. The latest instance is that already quoted of Eugène Goossens, a more 'recent' Englishman so far as date is concerned, but nevertheless an entirely English personality, and admitted as such both at home and abroad, as, for instance in an article which that excellent Italian critic, Guido M. Gatti, contributed to the January-February number last year of *La Critica Musicale* (Florence). With this composer, who is still in his early twenties, we reach the youngest elements in modern British music and, simultaneously, the point where the production of this interesting movement has assumed such importance as to make it of far more than national interest.

Here it may not be out of place to utter a word of advice to propagandists.

In presenting modern British works to other than English audiences a wise discrimination is necessary, for their very variety makes it impossible that all of them would meet with appreciation from the same audiences. A programme of English music which would meet with approval in Amsterdam or Zurich might quite conceivably be rejected in Paris or Madrid, and the converse is equally true. This difference of the psychology of the musical audience in various countries is too often lost sight of by enthusiastic pioneers of new works. A little while before the war we had a striking example of it in the case of an excellent musician, born in Scotland of French parents, but domiciled in Germany, and adhering to the traditions of the German classics. A concerto of his was performed at about the same time in Paris and London. In Paris, its length and ponderous mode of expression caused it to be almost refused a hearing; in London, its sound musicianship met with appreciation. Both audiences were right in their judgments of its qualities and defects. It was their respective psychology which tipped the scale in opposite directions. It is to be hoped that when the best products of the present musical activity in England find their way to the musical centres of the Continent, as they inevitably must in due course, the mistake will not be made of irritating alert audiences with a conservatism for which they have scant appreciation, or, still more, antagonising audiences accustomed to the more considered forms of musical utterance by giving them music of the eminently spontaneous type that, side by side with the other, is forcing its way to the front in this vigorous and interesting reawakening of England.

In succeeding articles the writer will endeavour to deal with some of the more significant of British composers of to-day.

(To be continued.)

A GREAT ARTIST: G. FRANCESCO MALIPIERO.

BY G. JEAN-AUBRY.

For him who loves art and makes of it the constant nourishment of his mind and soul, I do not think that there is any greater joy than that of discovering a new personality, a truly original temperament. Those people are to be pitied whose critical sense has succeeded in weakening the faculty of admiration, as are also those whose facile admiration, knowing no control, finds vent in extravagant praise. Admiration is one of the most beautiful sentiments of which men are capable, but it must be used in conjunction with a full sense of responsibility and with a determination not to cheapen it by ill-considered employment.

I have for long been blamed for my enthusiasms, while my aversions were passed over. It has been said that I wrote praise but not criticism. This was said as far back as fifteen years ago, when I praised Debussy and Ravel, and more recently when I praised Severac and Roussel, and later still when I wrote favourably of the Spanish music of Albeniz and Manuel de Falla, of the poetry of Ruben Dario, of the sculpture of Rodin or of Mestrovitch, and of many others who were then unknown. 'Dogs bark and the caravan passes,' says the Arab proverb, but perhaps after all the barking of dogs unconsciously hastens the speed of the caravan.

There is much truth in the sceptical saying of one of our young French friends, 'In art there are no forerunners, there are only reactionaries.' There are certain artists who are the living conscience of their epoch, and whose word or art at once reaches a small minority, and there is the immense majority who, if

one may risk a solecism, only make up their minds to understand when the whole world has understood.

If I say that there is to-day in Italy a young man of thirty-six whom I do not know, whom I have never seen, and whom I regard as one of the most remarkable composers of his generation, a young man from whom may be expected not merely interesting works but works of the first order, and who, from what we know of him, reveals an indisputable personality, there will be those who will reproach me for my incurable optimism, as they did when I wrote of Debussy, Ravel, Falla, or Stravinsky. Which were right: the detractors or myself? Let us proceed.

G. Francesco Malipiero was born at Venice in 1882. He first worked with Enrico Bossi, the present director of the Conservatoire of Sainte Cecile at Rome. After having passed some time in Germany, he returned to Italy and began to study alone, examining in turn the old Italian works, modern French works, the Russian music of Moussorgsky and Stravinsky, and the researches of the young Hungarian musicians. Like all those who possess a real and strong personality, he has no fear of its being lessened by contact with new works or influences.

He wrote first of all works like 'Sinfonia degli Eroi,' composed in 1905, performed at Vienna in 1912, and which he has since destroyed and disowned.

Since 1905 and up to the present Malipiero has composed nearly twenty pieces of various forms and character, showing at once the fertility and variety of his mind and the sureness of his technique; symphony, chamber music, songs, opera, have all been used to express his ideas and feelings under different aspects.

Of these works, there are several which are unpublished and will remain so by the wish of their author, whose development has been particularly rapid during the course of the last few years. I do not know whether we shall ever be able to hear the Quartet, written between 1907 and 1911, or his first operas. Malipiero is a better judge than we can be of those works by which he wishes to be known in the future, and this intransigeance with regard to his early works is justified by the quality of those which he has published.

It was towards 1910 that the personality of the young artist began clearly to stand out. Last year, his 'Sinfonia del Silenzio e della Morte' was performed in France, a work which would do honour to more than one composer of the time, but which appears to us now only as a youthful composition in comparison with his present works.

There are certain artistic natures which reveal themselves almost in their first expressions. Maurice Ravel is recognised even in the 'Menuet Antique.' There are others who develop but slowly; others again who take long to grope their way, and who finally reveal themselves suddenly. If a comparison be made between the Sonata for Violoncello and Pianoforte (1907) and the 'Poemi Asolani' (1916) or 'Keepsake' (1918), Malipiero appears at once to take his place in the latter group.

Already in the 'Poemetti Lunari,' which date from 1909 to 1910, there appear certain essential characteristics of his inspiration. A particular atmosphere is observable in these short pieces for the pianoforte, and the contrasts of his nature are seen in all their attractiveness. In the first two of these 'poemetti' there can be seen all the suppleness of which this young genius is capable. The first is grave and religious, the second full of an exquisite grace and very Venetian in tone. In the fourth the nimble spirit evokes the dialogue of marionettes in moonlight, but by a simple augmentation the dialogue soon attains an amplitude which endows with humanity what seemed at first merely the conversation of puppets. The sixth of the 'poemetti' shows how a modern musician may be thoroughly Italian without falling into banality. The melodic phrasing of this piece is impregnated with a facile charm which in other hands would degenerate into commonplace inflections, but never does Malipiero run the risk of this criticism. If he approaches it, he always manages to avoid it. Although the composer considers the 'Poemetti Lunari' a mere *début*, his taste and technique are already evident.

The evolution of Malipiero has revealed itself without *éclat*, logically and profoundly. His nature has become more and more concentrated. His tendencies direct him unceasingly towards an economy of means which leaves nothing to chance but which gives no impression of painful restraint. His personality is attractive in its combination of ardour and abandon, of austerity and grace, of feeling and reason.

I do not know where one can meet amongst the music of the last ten years a page of a more direct, immediate, and refined charm than the first of the 'Preludi Autunnal,' in which the shadow of Chopin seems to wander through the Tuscan landscape, nor where can be found a more personal and more simply moving page than 'I Partenti' in the 'Poemi Asolani.'

In his three last sets for the pianoforte—'Barlumi' (Lights), 'Poemi Asolani,' and 'Maschere che passano'—Malipiero is in full possession of his means of expression. Since the production of Ravel's works there has probably been nothing written for the pianoforte which deserves more attention. I do not think that anyone has yet achieved a page of such singular and profound accent as that of 'Notte dei Morti' in the 'Poemi Asolani.'

Malipiero's music is in no sense systematic, being given neither to exasperating harmonics nor to repeated rhythmic singularities. It utilises the newest or the oldest forms according to the necessities of feeling. Turn by turn the melody is light, frail, or concentrated. It is not by astonishing that the art of Malipiero charms, and the devotees of grace at any price will not find what they want; but by a kind of almost insensible penetration he captures us as it were by a moral obsession. Sometimes in his music there is something as painfully confusing as a dream, at first indistinct, but gradually revealing the vestiges of our memories or of our hesitating intuitions.

An ardent nature such as Malipiero's could very easily find in the resources of the orchestra, with its most recent complexities and latest harmonic innovations, the means of vigorously expressing and colouring his sentiments, but his art is in conflict with his ego. With him, as with the greatest artists, there is a constant struggle between his mind and the *élan* of his physical nature. The Italian critic Guido M. Gatti clearly perceived this when he described Malipiero as 'the classic ideal of a restless, romantic spirit.'* Indeed, he has a soul as ardent as that of Schumann or of Chopin, which however seeks to express itself by a means as concentrated and as terse as the music of Monteverdi.

In essence, Malipiero's personality is made up of this conflict. It is noticeable in comparing his works and in examining their secret structure; for, like every true work of art, each of his inspirations gives a sensation of liberty. The conflict is centred in the roots of the work, the flower thus giving an impression of mingled joy and bitterness.

Malipiero's work does not possess any nightmare qualities. There is nothing Baudelairean in him in the defective sense that has been applied to this term. On the other hand, I sometimes see in him something similar to Baudelaire's art in the struggle of the latter

* *La Critica Musicale* (Florence, 1918).

between classicism of expression and romanticism of nature, and in his desire to condense his ideas as much as possible in order to attain a form in which words possess their full force.

Of necessity it is the same characteristics which are to be found in Malipiero's songs, but with less constraint. With the exception of three melodies set to the words of Gabriel d'Annunzio, the 'Sonnets des Fées,' the songs of this composer up to the present are all written to French words. If the 'Cinq Mélodies,' with the exception of 'L'Archer' are not very characteristic works, on the other hand the three melodies from 'Keepsake'—'Light,' 'Song,' and 'Stream'—show the same faculty for expressing emotion simply and deeply: 'Song' with its natural accent of the melody, and 'Stream' for the evocation of torpor that is produced in so remarkable a manner by its accompaniment, are excellent proofs of Malipiero's art.

Striking as are his pianoforte works and the last collection of songs, it is, above all, towards the orchestra that Malipiero is naturally inclined. His art is essentially symphonic. He has a taste for new sonorities, and he knows how to utilise the timbres of the orchestra with a cleverness which has no equal except in Ravel or Stravinsky amongst the composers of his generation. He has neither the violence of the Russians nor the grace of the French, but an ardour held in check a passion which is never exhausted, rising in long and simple flights, sprung from a deep and sincere emotion.

The same inclination towards a greater simplicity is to be found in his orchestral works. Little by little the cutting down of all that is superfluous becomes more drastic. However, his early works contained nothing complex or heavy, neither as regards their orchestration nor the number of instruments. There is nothing clearer or more simple than the writing and the elements of the two Suites 'Impressioni del Vero' (Impressions from Nature),* but both the one and the other show the progress that has been made towards that economy of means which seems to be the mark of the artistry of the Latin races in their noblest works.

In the first series of the 'Impressioni del Vero,' Malipiero pictures three birds—Il capinero, Il picchio, Il chiu—their caracteristics and their surroundings, not by the usual procedure of imitative music, but by the suggestion of a poet who reflects the play and the sinuous grace of nature. This is done with a charm, a delicacy, a lightness of touch to which no one can remain insensible. In the second series—'I Cipressi e il Vento,' 'Colloquio de Campane,' and 'Baldoria compestre'—the framework is larger, and human emotion is portrayed with still more penetration.

The poetry which impregnates 'I Cipressi e il Vento' is of a profoundly real and human quality, and is at the same time so dreamlike that it seems, like its subject, more of heaven than of earth, while its appeal as moving as life itself. Malipiero never employs the direct procedure of imitation; he suggests by the atmosphere which creates the reality of his subject.

There remains to mention 'Armenia,' a little orchestral suite on Armenian popular themes, and two works for the orchestra, 'Pause del Silenzio' and 'Ditirambo tragico.' The latter, which have not yet been performed, mark another phase in the evolution of the composer.

He has also written for the lyric theatre 'Elen e Fuldano,' an opera in three Acts (1907-09) which he has since destroyed; 'Canossa,' a one-Act tragedy (1911); 'Sogno di un tramonto di autunno' (1913), a tragic poem founded on one of d'Annunzio's lyrics; and more recently two works of a new character. The first, 'Sette Canzoni,' is a very short opera comprising seven episodes which unfold themselves during the singing of seven songs, all action being undertaken by mimes. Malipiero has himself written the libretto of this work, and the songs are old Italian airs which are to be found in his symphonic conceptions. The other work, 'Pantea,' which the composer calls a 'symphonic mimo-drama,' is written for a dancer, a chorus, an invisible baritone voice, and an orchestra.

Judging from what I already know of the work of Malipiero, I await his new compositions with a lively impatience that is not often experienced in a lifetime. Why should I hide my haste to hear the 'Sette Canzoni,' of which a friend wrote to me as follows after having had the good fortune to hear them in Rome: 'I wish you could have heard the "Sette Canzoni"; he is just finishing the orchestration. Since Moussorgsky, no such music has been written; it has a power, an originality, a beauty of line really without example in modern music.' The man who wrote these words is himself a calm and discerning critic who has studied old Italian music with a penetration and taste which have made his work valuable. His letter caused me no surprise; it made me still more impatient to hear the works of this young artist.

Francesco Malipiero will ere long be recognised as one of the leading composers of the present time. It is pleasing to me to reflect that I shall have been among the first to greet him as an outstanding figure of a new Italy, and to perceive in his works the touching and profound revelations of a great artist.

* One of these, the first, has been performed in London during the last series of Promenade Concerts. It is to be hoped that we shall have an opportunity of hearing it again, and of making an acquaintance with the second set.

Interludes.

A few days ago I heard a distinguished musician lamenting that music had received a set-back during the war. He based his assertion on the fact that choirs and orchestras had shown a falling off in technical and other respects. I found myself wondering, first, what else could be expected, and second, whether the set-back is of a kind to worry us much. Clearly it was inevitable, and quite as clearly it is only of a temporary nature. But to any who fail to find comfort in this, I suggest that we may fairly set down on the credit side the increased appeal of the best music brought about by the tapping of a new public through the many admirable musical activities in camps, hospitals, and factories. To what extent this new musical public can be retained on demobilization must depend largely upon concert-givers and conductors of choral societies and orchestras. No one who has had any considerable experience of camp and hospital concerts during the past four years can have failed to note the pleasure the best music has given in the most unexpected quarters. You may question the word 'unexpected,' pointing out that in an army so huge and representative the proportion of educated musicians must of course be pretty much the same as in the civilian population. That is true, but we must remember that the average camp audience is of an *omnium gatherum* character rarely met with in a concert hall, and therefore musicians have formed only a small part of it. The great majority of hearers have been men to whom fine music well performed was something of a novelty.

Apart from the concerts, a great deal of educative influence must have been exercised by the sprinkling of musicians in the ranks. The pianoforte in the rest-hut has not been used solely for ragtime or sentimental ballads: Bach and Beethoven, Schumann and Chopin, have spoken through it, and delivered their message to many new ears. [As I write this, the December *Music Student* comes to hand, containing, very much to the point, a short article by Mr. Frederick Dawson, who has been giving recitals in hospitals and Y.M.C.A. huts since the war began. Mr. Dawson's experience of the Army's appreciation of the best music may be regarded as typical.]

If musicians in the Army have given, they have also received—the gain has not been all on one side. I have heard more than one admit that their views on the art have been considerably widened by their Army experience. They have come to enjoy a great deal that they had hitherto despised. For example, the swing and rhythm of the best music-hall tunes have not been lost on them. This appreciation of the most vital quality in an important section of popular music is likely to influence some of our younger composers, and the influence will be all for good. So much of the best music has found its way *viâ* Queen's Hall to the Coliseum and other great places of popular entertainment, that some return is due. There is piquancy in the idea of St. Martin's Lane and Piccadilly Circus showing Langham Place a thing or two, but there is probability as well.

However, the important point for the moment is this: many thousands of people, for the first time in their lives, have come to realise something at least of the power and appeal of good music. How is this appreciation to be retained and developed?

So far as London is concerned, I believe that much can be done by decentralization. At present too many concerts are given in a tiny area in the West-End, and too few in the suburbs.

Private Smith has now something of a musical palate: how far will he be able to satisfy it on leaving the Army? He lives in such savage and remote districts as Harringay, or Balham, or Wormwood Scrubbs, or Woolwich, where the natives have entertainments of most kinds within easy reach, but very little in the way of first-rate music. Can you see ex-Private Smith making frequent journeys to the little musical preserve round Oxford Circus? The most he will do is to come to an occasional Promenade concert, which attracts him because it is cheap, free-and-easy, and places no embargo on his tobacco or glass of beer.

Meanwhile there are excellent halls in his neighbourhood, well-adapted for concert purposes, but used chiefly for meetings and dances. When our recitalists are wise they will give up some of their performances in half-filled concert-rooms in the West-End, and play and sing to full ones in the East, and at other unfashionable points of the compass. It needs only a little enterprise on the part of artist and agent.

Our leading recitalists find it well worth their while to go touring among provincial towns with populations of 20,000 and upwards. They seem to be unaware that outer London consists of a conglomeration of huge towns, only a very tiny proportion of whose inhabitants ever come to Central London for recreation. Why should they? They have excellent local theatres at which most of the best performers—especially of the variety type—can be seen frequently and inexpensively. Some of the suburban cinemas are second to none, and show real enterprise in the matter of incidental music. There are free libraries everywhere, and some districts have admirable museums and picture-galleries. The one field that so far has scarcely been touched is the purely musical one,—for it must be remembered that the performances of local orchestral and choral societies, however good, are too infrequent to supply what is needed. Something has been done here and there in the way of a brief series of subscription concerts,—the December *Musical Times* contained particulars of such a series at Streatham,—but obviously the proper publicity and organization can as a rule be obtained only by agents and others experienced in such work.

Given first-rate talent, tactfully-chosen programmes (not too 'precious' or 'highbrow'), plenty of seats at popular prices, and (possibly) permission to smoke, Mr. Smith will be delighted to indulge his newly-acquired appetite.

But we must not consider the Smiths only. Every suburb contains many hundreds of music-lovers who would welcome the opportunity for hearing a fine orchestra or concert-party if they could do so by taking a walk or a short 'bus or tram-ride. What very few of them will undertake is the journey to central London. Many of them work there all day. Attendance at an evening concert involves a double journey, or waiting about after business hours. One may be very fond of music, and yet be excused from frequent attendance at concerts under such conditions. In this and in other respects the way to the concert-hall must be made as easy and attractive as that to the cinema and variety show. I am a mere musician, and therefore dare not attempt to give advice to those who have the management of concerts; but were I a hard-headed business man, I should feel inclined to ask such questions as:

1. Why do concert-halls contain such a small proportion of cheap seats? Some of us have wondered for years past why it is possible to go to Queen's Hall, for example, and see time after time the handful of seats at the back of the area chockfull and the stalls and circle half empty.
2. Seeing that, so far as the ear is concerned, the worst seats are the first half-dozen rows of stalls, why should not the price of these be lowered? Similarly, when a gallery runs round three sides of the hall, why should not the ends near the platform be made cheap seats?
3. Why is there such an absurd disparity between the purchasing power of a shilling at the concert-hall and a music-hall? At the former I sit pipeless, and with knees cramped, through a couple of hours of almost entirely serious music. At the latter I take my ease, pipe in mouth, hearing and seeing a series of performers, mostly first-class, and usually a fine blend of grave and gay. There may be good reasons for making me pay more for the duller and less comfortable of the two experiences, but they are not apparent.
4. If I attend Queen's Hall on an evening in August I am allowed—even encouraged—to smoke. Going to the same hall to hear pretty much the same music in November, my pipe must remain in my pocket. Why? Judging from the size of the audiences at some of the Promenade Concerts, no one seems to have been kept away because of my blowing a cloud. On the other hand, a good many were induced to come because of the prospect of blowing one themselves. There is surely no reason why smoking should not be allowed at instrumental concerts, even if only after the interval. Vocal recitals are of course on a different footing in this respect.

The above questions, remember, are what I should be tempted to ask if I were a business man. Being merely a musician, I don't ask them. I fall to dreaming instead, and see a fine concert-hall, not standing in a backwater as our West-End halls do, but planted down in the very centre of the theatre districts, cheek-by-jowl with the palatial Hipposeum. There is a concert every evening, the prices of admission are the same as those at the Hipposeum, smoking is allowed, and refreshments at reasonable prices are easily obtainable. The programmes contain first-rate music with a sprinkling of light items. Good humorous singing is a regular feature.*

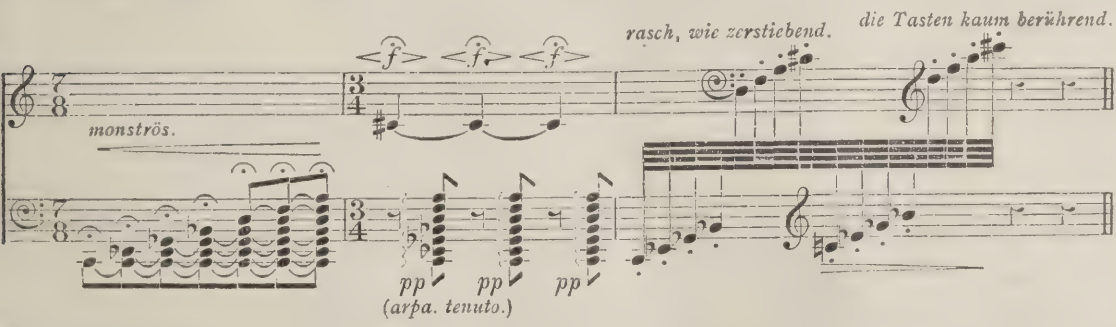
The seating is comfortable, and ample space is allowed for passing to and from one's place. The programmes cost, not sixpence or a shilling, but twopence. The best music does not suffer from the free and easy atmosphere. Chorus-singing is freely indulged in. Every concert contains at least one well-known song, pitched in a comfortable key, in which the audience joins. Occasionally a pot-pourri of well-known songs is played, with the words printed on the programme. The conductor takes charge of the whole hall, and the audience becomes an impromptu choral society, rough and ready but very much alive, with stimulating results to all concerned. A dream? Yes, but not more wild to-day than the idea of the Queen's Hall Promenade Concerts a quarter of a century ago, or such an enterprise as the present Shakespeare season at the 'Old Vic.' When my dream is realised, we shall have merely a first-rate music-hall, with music as the main attraction instead of as an 'extra turn.'

The English admirers of Sigfrid Karg-Elert have been wondering what that brilliant composer has been doing during the war. A friend who has just returned from durance in Germany brings me back some compositions of Karg-Elert produced since the outbreak of hostilities, and therefore unknown in this country. They are a set of 'Twelve Impressions' for harmonium. I find some passages of real beauty in them, but also a confirmation of the doubts some of us had begun to feel a few years ago as to Karg-Elert's staying-power. I still believe that his best organ works are among the finest ever written. But the later examples had begun to show signs of mannerism and eccentricity, and these Impressions on the whole mark a further decline. The titles appear in German, French, and English, and the translations of some of them are odd. So many modern composers base their work on pet scales and intervals that the title of No. 5 —'A solar second'—suggests that Karg-Elert is about to give us something new in the way of a brace of adjacent notes; but it merely represents 'Eine Sonnenskunde' after it has survived the French 'Une second de soleil.'

The palm for ugliness must go to No. 11, 'The nightmare' ('Die Nachtmar'; 'L'Alpe à la nuit'). This is headed with a couplet by J. O. Bierbaum:

. . . Lieg stille und lausche im schweigenden Raum;
Dich umschleiert kein Schlaf, dich tröstet kein Traum . . .

This particular nightmare is fortunately more brief than the real article is wont to be. Of its twenty-one uncomfortable bars I quote the three last:



Probably the composer means to depict purely mental phenomena, but this extract suggests some at least of the physical results of dietetic indiscretions. How can we take his advice and 'lieg stille' during such uncomfortable happenings as those hinted at in the above, especially in the second bar? FESTE.

THE CLAVIER TOCCATAS OF BACH.

By SYDNEY GREW.

Apart from its position as an organ piece, the Toccata has been very generally discredited. It has been looked upon either as one of a group of characterless forms which—more or less individually indistinguishable—appeared in the dawn of instrumental music, at its worst a fortuitous meandering over the keys, at its best only a brilliant show-piece; or it has been looked upon as rather an indeterminate *étude*, a study convenient for the development of finger-technique and staying-power.

The post-1750 Toccata has not been unjustifiably discredited. It has not been wrongly regarded. Notwithstanding the mental clarity of post-Bach composers, their energy of expression and occasional romantic ardour, the Toccata from Pietro Domenico Paradies (1710-92) through Muzio Clementi (1752-1832) and Francesco Pollini (1763-1846) to Robert Schumann (1810-56) was little more than a technical provision for students or a concert-piece for *virtuosi*. But as things seem to me the pre-1750 Toccata has been quite wrongly regarded. It was a very different creation from the post-1750. Long before Bach had lifted it to the position it holds in organ music it had been proved by thoughtful musicians a most useful type of clavier music; more than useful, absolutely essential. And simultaneously with Bach's establishing it as one of the greatest of organ forms, it was developed by the same composer into a complete and characteristic clavier form, used by him extensively, and left as the most fluid and adaptable of clavier forms, the best of all means of expressing that quasi-extemporaneous thought which (all things considered)

* At West-End concert-halls a comic song would be regarded as sacrilege unless it were of the operatic buffo type, sung in Italian, which of course saves the situation. A song by Gilbert and Sullivan, or Monckton and Caryll, with funnier words and music at least as good would be taboo, though nobody has ever given a reason why.

is perhaps the most preciously human quality in art and at the same time the one perfect medium for the carrying out of those experiments and searchings for novelty that can never cease in a phase of art until the phase become a dead phase. The pre-1750 Toccata to my mind has been unjustifiably discredited. Its significance has been misunderstood. Its value as an accomplished fact has been incorrectly gauged. At the end of the long line of Clavier Toccatas from Claudio Merulo (1533-1604) to Johann Sebastian Bach (1685-1750), the Toccata for clavier was no barren, disjointed show-piece. Its path had run into no *cul-de-sac*. Rather it was an organic structure of the utmost freedom and diversity, the parent of several works of great artistic value and poetic warmth, and a means of emotional expression not only in advance of its age but in advance of the age immediately following.

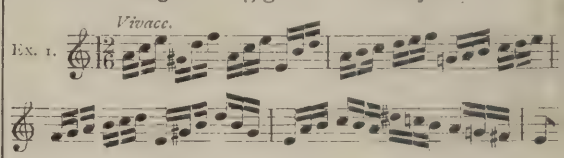
The object of the present article is to demonstrate this, and to draw the attention of students to the five great Clavier Toccatas of Bach—the works in G minor, D minor, E minor, F sharp minor, and C minor respectively.

I.

Stating the matter briefly, the direct evolutionary purpose of the Clavier Toccata was three-fold: first, to determine and develop the true idiom of keyboard music, both composing and performing; secondly, to free music from the restrictive power of dance-rhythms on the one hand and from the obstructive influence of the 'strict' style on the other; and thirdly, to poetize the art. This purpose the Toccata successfully achieved in all three aspects,—with regard to the third, over-successfully for the Toccata itself, seeing that by the time the Toccata was perfected in the hands of Bach it had become too subtly poetic in nature and too independent in form for the next generation, whence it languished into non-existence, only the name surviving, and that in a direction totally foreign to the original. It is no exaggeration to say (speaking of course in the broadest terms) that out of the Toccata came the incalculably important achievement of the poetizing of the Fugue, *i.e.*, of making the Fugue a vehicle to carry poetic thought and warm human emotion.

There is no need in a general study of the Clavier Toccata to consider the idiom of keyboard music. That is a matter well within general knowledge. A musician who has observed such a series of pieces as the 'Fantazia of foure Parts' of Orlando Gibbons (1583-1625), the 'Golden Sonata' of Henry Purcell (1658-95), the French Suites and Chromatic Fantasia and Fugue of Bach, the 'Sonatas' of Domenico Scarlatti (1683-1757), and the diverse pieces of the Beethoven and Romantic Schools, is sufficiently aware of the history and general principles of keyboard music to note for himself the technical situation of the Bach Clavier Toccata. I therefore remove the matter from the scope of my remarks.

Nor is there need to spend time (other than in passing) over the matter of the obscure and confused origins of the Toccata. One stands to lose rather than gain in taking up the various Sonatas, Ricercatas, Fantasias, Capriccios, Canzonas, Concertos, Fugues, and what not, which with the first Toccatas filled the nonage of instrumental music; for a dry and insidious dust has settled on their remains, a dust which (judging by the tastes of antiquaries) has power to blunt the artistic percipiences of the student. So far as understanding and appreciating the Clavier Toccatas of Bach is concerned, we may let that dust lie practically undisturbed, finding in Bach himself all we need in the way of specimen antiques or originals, both among his immature, experimental, and nondescript works and among his master-examples of perfected form. A student may study with artistic pleasure such a group of works as the Canzonas in F major, G minor, and C major of Girolamo Frescobaldi (1583-1644); the Canzona in C of Johann Caspar Kerll (1628-93); the Canzonetta in G of Dietrich Buxtehude (1637-1707); the Toccatas in D minor and A minor of Johann Jacob Froberger (*c.* 1605-67); the Toccata 'tutta de salti' in C of J. C. Kerll; the Toccata in A of Henry Purcell (once published in Germany—not by a *musician*, surely?—as a work of Bach); and for example of the more serious pre-Bach clavier Fugue, the Fugue in F minor of Alessandro Scarlatti (1659-1725), all of which, accessible in British or foreign editions, help materially in grasping the significance of Bach's works with the Clavier Toccata. Or ignoring these, a student may take up side by side with Bach's Toccatas one of the following groups: (1.) The Canzona for organ in D minor (the most finished specimen of the form in existence); the Clavier Sonata in D minor (arranged by Bach from the Violin Sonata in A minor) of which the 'thema' is particularly instructive with regard to the Toccata Fugue; the magnificently representative 'French Overture' in B minor; the large work in A minor that comprises a Prelude in free Concerto form and a Fugue *à la gigue* on this subject:



the D minor Chromatic Fantasia and Fugue; the Fantasia in C minor in shape of a Suite movement; the Italian Concerto; and for Fugues the A minor and C sharp numbers of the first book of the 'Forty-Eight.' These are masterpieces which in their respective forms represent the level of achievement reached by the Toccatas. Or, (2.) The following examples of hybrid forms in which certain Toccata elements are associated with elements belonging correctly to other forms: the early Fantasia in A minor; the curious Fantasia in G minor which has for second section a movement in D minor, 16/32 time; the youthful Sonata which has for *Finale* a theme imitative of the clucking of a hen; the Sonata in A minor from Reinken; the Capriccio in E 'in honour of Johann Christoph Bach'; the work in E flat made up of a Prelude, Fugue, and *Finale* in Suite form, 3/8 time; and the two Fugues from Albinoni, A major and B minor. The pieces in this second group take the student into Bach's workshop and laboratory. They are little known. Several are only curiosities, a few are true works of art; all are good material in a study like the present, and may be handled without fear of stirring up the dust that lies on so many of the elementary creations dating from 1600 to 1700.

II.

The most apparent artistic quality of the five great Clavier Toccatas of Bach (G minor, D minor, E minor, F sharp minor, and C minor), or rather of the last four of them, is the poetic energy with which they are filled. This energy is magnificent. It drives each piece into an inner coherence as clear and indubitable as the unity of mood and character that make a Shakespeare play what it is. It fills each piece with a strong individuality and enables each piece to stand unsupported by any but the slightest dependence on conventional musical form. It shows us that each Toccata is evolved out of continuous thought, that it is

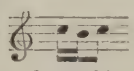
in the modern Franckian sense spiritually 'cyclic'; whence we are enabled to perceive yet once again how Bach reached ahead and incorporated into his art what was afterwards to become a chief characteristic of modern music.

Energy and individuality always were essential in the Toccata. Sluggishness and formalism never found a place in its constitution. Sometimes the energy became a mere tonal energy, a vigorous playing with the common physical powers of music; and very often the individuality became a youthful indulgence in the pleasures of liberty, an uncontrolled exploiting of freedom and licence. Toccata energy became emotional in the hands of Froberger, and Toccata freedom of form became a noble assertion of the value and desirability of independence and originality in the hands of Buxtehude, Johann Pachelbel (1653-1706), and other immediate forerunners of Bach. From his D minor Toccata onwards, Bach completely spiritualised the form. He converted its characteristic energy into pure poetry; and turning the full power of his genius upon the matter of its freedom from arbitrary rules of form, he so developed that aspect of its nature as to produce five works which, for variety of structure as much as for individuality of mood, are surpassed among his clavier works only by the rarest masterpieces,—yet not surpassed even by the rarest masterpieces in respect of sheer unification of shape and content, all the result of that curious poetic energy which I feel to be the most apparent, as it is the most valuable, quality of the five works, particularly the E minor, the F sharp minor, and the C minor.

The cyclic character of the Bach Clavier Toccatas is shown by several of their formal features. These however are of little value in so delicate a matter. 'Facts' as to form are merely material. They tell us little of the soul of the art. It is better to employ artistic commonsense, which tells us that no piece of real art can exist independently of all prescribed rules of form (rules like those that held together such other forms as the Suite, the Concerto, the Fugue, and in later times the Symphony in the greater way of music as the March in the smaller), unless it is based on some compact, unified, essentially *poetic* thought. Artistic commonsense tells us also that on the other hand no piece of art can be truly vital that does thus depend chiefly on set, conventional rules. It tells us—what experience teaches—that the first 18th century Symphonies, for instance, were not only not poetic or cyclic but as 'strophic' in the way of the Symphony as a ballad is in the way of the Ballad. They had no prime and fundamental soul-mood running through them, suggesting the path they must follow, filling every part with warm life, and holding them together so steadily that we can reduce them in our minds each to the one central point or feeling which, germinating originally in the composer's mind, expanded artistically and caused the work to be. These Symphonies were set repeats of something readily convenient. The second part of their opening movements came along in strophic response to the first part, and if the composer had interfered with 'custom' he would not have known just what to do and the work would have tumbled all to pieces. Commonsense tells us that the same was the case with the Italian Concertos, strict Fugues, Dance Suites, and the rest of pre-Bach music. These all went by order, —with the benefit to smaller men that by adhering to prescription decent and profitable work might be managed, but with the loss to art that no vital or permanent work could be so achieved. A great man, a Bach, could and did work when he willed it from the starting-place of established rule, with for result examples of never-dying art. I suppose that Bach was as versatile and succesful in the domain of the 'strict' Fugue as Shakespeare was in the still more narrow and difficult field of the Sonnet. At times indeed even Bach and Shakespeare must have leaned willingly on the convenience of 'rule' and found in it when so mooded a help and rest; for not even those mighty adventurers could work for ever in the unknown and (so far as custom makes things solid) insubstantial world of the fancy. Bach was not always as the Chromatic Fantasia found him, nor Shakespeare as the fairy-work of 'Midsummer Night's Dream' and 'The Tempest.' The one needed at times the graceful certainty of Suite-form, and the other the clear-cut line of historical drama; which but makes their work the more wonderful in those directions (as for instance these Clavier Toccatas) where poetic energy alone held them. The Clavier Toccatas are entirely wonderful. They exist independently of set form. They satisfy serious students of to-day, two full centuries after they were written and at a time when the artistic soul cannot tolerate what is not pure, good, and sincere in art. They were allowed to survive by a great man as the record of some of his most extended efforts. They were the manifestation in part of certain musical and emotional qualities which run through all that was not 'occasional' in his work. All things considered, it is surely not straining artistic commonsense to say that the Toccatas are poetic works pure and simple, that they are the expression each individually of single emotional movements in the composer's mind, and that they are in consequence exclusively cyclic.

Whatever else the Bach Clavier Toccatas may be, to my understanding of things they are an embodiment of the true spirit of their age. The great defining and expanding of emotionality which took place in Germany during the century following the Thirty Years' War (1650-1750) compelled art to afford scope for the expressing of that emotionality. Music was only partially ready to afford the scope demanded. As far back as the beginning of the 16th century, music had rejected the pure classic serenity of Palestrina; but by 1700 it had achieved nothing better in opera than the mechanical *da capo* Aria, and in chamber-music the rapidly conventionalizing Concerto and Violin Sonata. Despite a certain loosening of 'art-music' into melody, clavier music half-way through the century (1650-1700) was still centred on strict fugues (cold and formal things), and suites of dance-movements that rarely idealized themselves into rapture. The spirit of the age—of course the real spirit, the spirit that animated the greater souls, not the spirit that occupied the barren minds of the frivolous mass of the folk—the real spirit of the age rejected these things. Organ music had become grand and noble. In the hands of Georg Böhm (1661-1734), and Johann Pachelbel (1653-1706) it had become relatively expressive. But organ music was not enough. It was restricted to religious sentiment, and in any case it was too impersonal and too inconvenient of access for that intimate communing in art which makes lyric poetry more precious than dramatic, and brings the pianoforte more close to the heart than any other instrument. This greater spirit of the age demanded of art that artistic intellectuality should be more passionately searching; that emotionality should be wider, deeper, and less circumscribed; that forms should be untrammelled by arbitrary law and capricious 'artistic' custom. It required that art should give exercise to the limbs of the soul, that art itself should stand more exquisitely poised, balanced by a human sweetness and understanding, that it should be ceaselessly daring. Above all, the spirit required that art should abolish mere doctrinaire skill

and opinionativeness. (The average man has always found in art too much narrow 'professional' conceit and academic pride.) The true musical spirit of the age, which in the end became Bach's spirit, filling the whole of the second half of this century (1700-50), demanded that into music should be brought the many touches of simplicity and spontaneity which well up so continuously in the heart of adequately natured people. It wanted to find in music rhapsodic outburstings, the energy which expresses itself in large and unstudied activity, the full conception of things that leads to lofty gesticulation, deep feeling, pathos, consolation, the intense yearning that invents *recitative* so pregnant with meaning that it seems to be taking music almost to the threshold of speech, insistent earnestness that clings to its material (I am thinking of the semiquaver *motive*

Ex 2. 

that fills so much of Bach's music) until it has wrought from the idea at work the last drop of its heart's blood. The great musical spirit of the age satisfied its demands and requirements. Bach gave himself what he wanted. As in those days the Fugue was the pivot of all music, he perfected the Fugue. He made the strict Fugue warm with modern warmth while still as pure as Palestrina. By way of our five Clavier Toccatas he made the free Fugue what Shakespeare had made the non-tragic drama, bringing into interdependent cyclic association with that once barren force—as Shakespeare brought into the range of the drama familiar songs and sayings and topical allusions—all the wealth of pleasant human things which we call 'poetry.' In these neglected clavier pieces Bach caught and imprisoned the elusive. He effected what Browning in 'Charles Avison' cries out for art to effect (namely, to 'give momentary feeling permanence,' to 'run mercury into a mould like lead!'), for after two hundred years his soul lives here in his Toccatas, and the Toccatas remain alive with the soul of art (most mercurial of stuff) for the watchful and responsive student. Bach did not publish these Toccatas. Too true to the spirit of their age, they were not—to quote Bach's words relative to the Suites—'for the delight of amateurs.' Satisfied as usual with his work, he let the results go at that. Into five of the minor keys he uses so frequently for his thoughtful contemplation, grave brooding, passionate resolving of problems, and long flights of serene joy, and with regard only for the fit elucidation of the poetic idea at the back of his mind, he has fixed here some of his most characteristic thoughts; and fixed them by the reverse of a careless unstudied process, since the Toccatas, for all their quasi-extemporaneous character, are not mere rhapsodisings, but the outcome of twenty years of labour, the simplest (the D minor) existing in two equally complete forms. In these five works (the debonaire G minor; the happy D minor, too busy with primal spirits to trouble about its length; the pure, gravely sweet E minor; the impassioned, most rarely intimate F sharp minor; and—fitting crown to the series—the buoyant yet gentle C minor, in which the Toccata is subtilized until it becomes all spirit, and music itself leaves the ground entirely), in these five Toccatas for Clavier Bach reveals some of his noblest attributes, beyond which there is little of more value in man's nature to be revealed. The works have waited for recognition for two centuries. They have waited without loss of virtue, rather with gain, for the world till recently was not fully worthy of them. Perhaps even now it is not fully worthy of them, for the world is rather a material place. But artists none the less should be worthy of them; and there is no reason why we should not spread them about the new world which we understand is about to be created. They satisfied one great post-bellum generation. They may satisfy another, since they represent certain aspects of the Universal and Permanent: in saying which I venture the appearance of uncritical enthusiasm in the knowledge that no exaggeration so arising can be nearly as uncritical as the attitude which for two centuries has resulted in a general but undeserved discredit.

(To be continued.)

Occasional Notes.

ELGAR'S 'FALSTAFF.'

The performance of Elgar's 'Falstaff' at the Philharmonic concert on December 5 made a deep impression. It also set a good many of us asking why such a splendid work had not been played in London since Mr. Landon Ronald produced it at a concert of the New Symphony Orchestra five years ago—November 3, 1913, to be exact—following with a second performance a few days later? There seems to have been general agreement as to its being Elgar at his very best, so the critics cannot be blamed for its neglect. The music strikes us as being not only fine, but attractive as well. We do not recall a purely instrumental work richer in variety, more skilful in characterization, and, above all, more human in its appeal. That a composition which, both from its subject and its own qualities, might be expected to appeal strongly to English audiences should have been neglected for so long, is the best of answers to those who say the English composer has no cause for complaint. 'Falstaff' is only one of a good number of works that are overlooked for no other reason, apparently, than their nationality. How often do we hear Elgar's 'Froissart,' 'In the South,' the Introduction and Allegro for strings, or the 'Pomp and Circumstance' Marches other than the one in D? (No. 2, in A minor, was played on December 5, and proved to be most attractive.) The 'Enigma' Variations are played perhaps thrice during each London season, and the two Symphonies even less. Many other works will occur to the reader as suffering from like treatment—*e.g.*, Bantock's 'Pierrot of the Minute,' Vaughan Williams's 'London' Symphony and 'Norfolk' Rhapsody, to name only three. Stanford's latest Pianoforte Concerto was successfully produced in America four years ago, and London is to hear it for the first time in April, 1919. Butterworth's 'Shropshire Lad' Rhapsody would probably be still on the shelf to which it was relegated before the war but for the composer's death in action. It would be easy to make a long list of such cases.

BIG DRUM *VERSUS* COLD SHOULDER.

We are not sure that native music is likely to gain much from a raging, tearing propaganda. It is good enough to take care of itself if given fair play. Fair play would mean the inclusion of a due proportion of unfamiliar British music in the average programme. Concerts of novelties are a mistake; the public has little curiosity in regard to new music. It flocks in crowds when it knows that old and tried battle horses will be led forth and put through their familiar paces. This being so, we suggest that the new steeds should be given a chance to show their mettle on the same occasions. The 'Fifth Symphony' worshipper will

not stay away because 'Falstaff' is on the programme; having been drawn there to do his usual homage, he might easily be induced to see that there has been some fairly decent music written since Beethoven's day. The fact is, there are two musical publics, the curious and incurious. When orchestral programmes are framed with this fact borne in mind, concert audiences will be larger, and native music will need no boosting. So long, however, as the British composer gets the cold shoulder, he and his backers have a right to reply with the big drum.

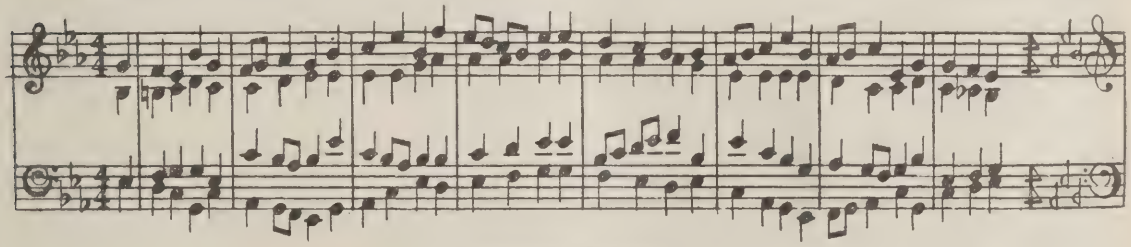
Since the above was written we hear of a scheme likely to give us orchestral programmes of a more varied and interesting character than we usually get at present. A new organization, the London Concert Society, is making itself responsible for a yearly series of first-class orchestral concerts, a feature of which will be the inclusion of a fair proportion of novelties, both British and foreign. The Society wisely realises the importance of persistency in a crusade of this kind, and is laying its plans to break down apathy by siege rather than by storm. The London Symphony Orchestra will play, and Mr. Hamilton Harty will conduct. With this fine band, under the baton one so catholic in taste and alert in direction, there can be no doubt as to the excellence of the performances. As to the programmes, the almost entire absence of box-office considerations should ensure schemes of the very best, which should in the long run mean the most popular. We wish the Society all the success it deserves, and meanwhile, it is 'up to' the public.

The 'League of National Music and Pageantry' has decided to change its name to 'League of the Arts for National and Civic Ceremony.' The new title has been adopted in order to avoid misconception. The word 'pageantry' seems to have led many people to anticipate a revival of pageantry of the type of which we had an overdose a few years ago. The League has no such intentions. Although it hopes eventually to make use of a certain amount of spectacular art, it will at present confine its activities to music. Dr. Robert T. White's article on page 24 contains convincing arguments of the need for such an organization.

'FOR THE FALLEN.' The numerous British Choral Societies who have performed Elgar's 'For the Fallen' will be interested to hear that the work is to be sung shortly at Shanghai. The performance will take place at the Union Church, with a chorus of fifty, accompanied by strings, organ, and drums. Mr. R. C. Young will conduct.

In these busy days there is little doing in the way of musical puzzles of the type over which the industrious Kerl, Fux, Marpurg, and others spent so much time. Their composition, moreover, needs an amount of detachment that few of us are able to command. Mr. H. Elliot Button, however, recently succeeded in becoming lost to the world for the length of time necessary for the production of the curiosity printed below. It will be seen that the tenor sings the treble part backward, and that both alto and bass read the same either way. The last straw is arrived at by holding the copy before a looking-glass, when we find the result is still harmonious, if we bear in mind that the accidentals in the first and last bars appear on the wrong sides of the notes to which they belong. With or without the mirror, the result is far more musical than such freaks have a right to be. On the whole, we have never seen so much ingenuity expended on a musical puzzle. The composer, we are glad to say, is going on as well as can be expected.

"THE PENDULUM." H. ELLIOT BUTTON.



Church and Organ Music.

MANUAL 32-FT. STOPS, ETC.

Lieut.-Col. Dixon writes as follows concerning Manual 32's:

I am sure that all lovers of the organ will have been grateful to Mr. E. Graham Dunstan for his able, interesting, and well-nigh exhaustive article, which gives evidence of a considerable amount of historical research, thereby rendering it the more valuable. In the remarks I am about to make, I simply desire to give a few supplementary details.

The bass of the Manual 32-ft. on the Ely organ, which goes through, is made up of the stopped 32-ft. pipes from the old Pedal organ, the treble being added to complete the manual compass. In addition it is used on the Pedal organ in 32-ft. and 16-ft. pitches. The Great organ also contains a Quint 5⅓-ft. and two mixtures of five ranks as at Liverpool Cathedral. Their composition is, however, somewhat different. The first contains the harmonic intervals of 10, 17, 19, 21, 22, while the second is bolder in tone and on the lines of Schulze's famous five-rank mixture at Armley. It consists of pure fifths and octaves, its components in the bass being 15, 19, 22, 26, 29. The pipes of the octave ranks have 2/7th mouths and those of the fifths ¼ mouths. Now with regard to St. Nicholas, Whitehaven. The 32-ft. Quintaton on the Great (tenor C, metal throughout) is a remarkable register. The pipes are bearded, and give prominent overtones. The stop blends well in combination, and materially enriches the ensemble, particularly in the treble. It is also useful in special combinations for solo effects. The most noteworthy feature of the instrument as a whole, apart from the fine build-up due to the unusual completeness of the harmonic structure, is the wealth and variety of the flue work. There are no vain repetitions. It was the first of a fine series of important instruments built on modern lines which have emanated from the Durham firm. Unfortunately the Church being non-resonant gives no assistance to the organ tone. The arrangement of manuals, as noted in Mr. Dunstan's article, with the Great organ the lowest, the Swell in the middle, and the Solo and Tuba clavier at the top, though logical in the absence of a separate Choir manual, is not one

to be followed, as it is impossible to have the Tuba or any other stop on the Solo organ playable below the Great organ keys. This is sometimes required in order to bring out a melody by thumbing. The ordinary four-manual instrument has of course a similar shortcoming where the Solo to Choir coupler is absent, as is usually the case. Mr. Graham Dunstan will be interested to know that the previous Snetzler organ, which had undergone reconstruction by Hill, and Gray & Davison, was again re-modelled by Messrs. Harrison for St. Michael's Church, Arlecdon. The following is the specification: Pedal organ, sub-bass 16-ft., open wood 16-ft., Great to Pedal, Swell to Pedal. Great organ: Double Diapason 16-ft., Stopped Diapason 8-ft., Open Diapason 8-ft., Principal 4-ft., Twelfth 2⅔-ft., Fifteenth 2-ft., Swell to Great. Swell Organ: Contra-Keraulophon 16-ft., Voix Celeste 8-ft., Open Diapason 8-ft., Flute 4-ft., Mixture three ranks, Viole 8-ft. Except the Viole, which was new, the whole of the pipe work was from the old Snetzler instrument, of which everything that was worth preserving (including the chimneyed Stopped Diapason) was carefully retained. The metal of the old pipes, however, is of very low grade, being over 80 per cent. lead. Though the reconstructed instrument contains no reed, it is remarkably effective in its new surroundings. If Mr. Dunstan visits West Cumberland, he should certainly see this organ, as well as its modern successor at St. Nicholas, Whitehaven. Two other instruments of note in the district would also well merit his attention. There is the fine three-manual Willis at St. Bees Priory Church, now nearly twenty years old, but nevertheless distinguished among other things for the wealth and splendour of its reed stops, of which there are ten out of a total of thirty-six. The other is the remarkable organ at St. James's Church, Whitehaven, by Norman & Beard. It is designed on *multum in parvo* lines, and contains but twenty-three speaking stops, including five splendid reeds, two of which are of 16-ft pitch. Considering the very limited number of speaking stops, the grandeur of effect, variety of tone-colour, and resources generally, are probably unequalled. Unfortunately the building in which it stands is most unsympathetic.

To return to the subject of 32-ft. stops: it is certainly curious that in the design of the Liverpool Cathedral instrument the Manual 32-ft. should be entirely absent. The ostensible reason given for this omission was that it would remove the distinction of the Pedal organ from being an octave lower than the manual. This is scarcely convincing, as the logical outcome of such reasoning would be the complete exclusion of the Manual Double from all instruments where the Pedal organ did not contain a stop of 32-ft. pitch. Apart altogether from the question of completeness of tonal design, the 32-ft. stop on the manuals imparts a dignity and richness, especially in the treble, which are attainable by no other means. No one would suggest adding an independent 32-ft. stop running through the manuals in this case, as it would be sheer waste. A 32-ft. open on the Great could, however, have been provided on a grand scale by borrowing the Contra-Violone on the Pedal and completing the treble compass. Its use as a pedal stop would in no way have been interfered with as, when used in full combinations on the Great, it would have been amply covered by the wealth of 32-ft. tone on the Pedal whether the 64-ft. stops had been actually present or not. A 32-ft. stop of this character would moreover fit in well with the 2/7th mouthed Diapason work, and would have materially enriched the flue work ensemble of the Great organ generally. *Mutatis mutandis*, the enclosed Contra-Ophicleide 32-ft. might have been similarly employed to complete the reed family of the solo organ. It is interesting to note that the pedal 32-ft. reed at St. Mary Redcliff, Bristol, is enclosed in the manual swell chamber, where it gives a striking grandeur in the pedal bass to the full swell.

To Mr. Dunstan's list of organs containing a stop of 64-ft. pitch on the Pedal, should be added the Colston Hall, Bristol, which includes a Gravitone 64-ft. The front of the transept division of the organ at Worcester Cathedral exhibits some, at any rate, of the lower pipes of the Pedal double open metal 32-ft. The 32-ft. open metal at Carlisle Cathedral still forms the West front as Willis left it.

I have just been able to glance through Mr. Arthur E. Teggin's interesting article. I think his proposal that the word 'manual' should be used to represent 'organ' (where more than one department is played from the same keyboard) would but add to the existing confusion. Moreover, the use of the word 'clavier' for manual keyboard would not help matters, as that term includes the Pedal, which organ itself is occasionally subdivided. The word 'clavier' is a general term, and is applicable to *any* keyboard whether played by hands or feet, consequently the word 'manual' should be retained to indicate the specific keyboard played by the hands in contradistinction to the Pedal keyboard itself. The tendency nowadays is to subdivide the different manual organs into various departments without much regard to the actual manuals themselves. I suggest therefore the word 'division' or 'department' should be used where necessary to indicate this, the manuals themselves being represented by numbers if considered desirable. The word 'organ' would perhaps be permissible, but even that might cause confusion. I certainly agree with Mr. Teggin as to the needless multiplication of manual claviers. The fifth manual is never necessary. Many four-manuals would actually gain in resources and effect if the same amount of material had been utilised in the construction of a well-planned three-manual organ. Still more three-manuals would have made better two-manual instruments. To make matters worse the Pedal is often starved. No Church organ of less than about fifty speaking stops need have more than three manuals, but ought before all things to have an adequate Pedal. The restriction as to manual keyboards need not mean the abolition of these departments or any loss in resources, but rather the reverse. It would, however, imply a more efficient system of control. As Mr. Teggin justly points out, Mr. Casson has indicated 'a more excellent way.'

These notes have of necessity been made at random, but I hope they may nevertheless prove of interest.

GEORGE DIXON
(*Lieut.-Colonel.*)

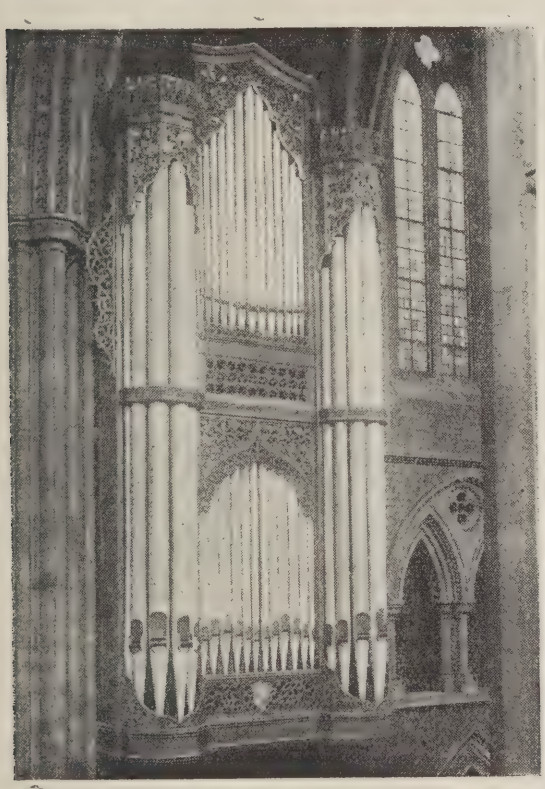
Some excellent items were included in a miscellaneous recital at West End Wesleyan Church, Middlesbrough, on November 24. Miss Frances Richardson played Beethoven's Violin Sonata in A, R. G. Thompson's 'Longing,' and Stanford's Cavatina and Scherzino, and two old English pieces—John Collet's Largo Cantabile, and Robert Valentine's Allegro Vivace; Miss Edith Groat sang 'Hear ye, Israel,' and songs by Noel Johnson, Liddle, Ashford, and Sanderson, the rest of the programme consisting of anthems by the choir, and organ solos by Mr. Horace Walker, who played Parry's Preludes on 'Martyrdom' and 'Rockingham,' the Largo from 'From the New World' Symphony, and MacDowell's 'Maestoso.' On Sunday, February 23, a choir festival will take place, when 'Samson' will be sung.

At a meeting of the Edinburgh Society of Organists in St. George's U. F. Church on November 23, Mr. John Pullein, of St. Mary's Cathedral, Glasgow, gave a recital, when he played the following programme:

Sonata in C major	*Rheinberger*
Pastorale	*César Franck*
Choral Preludes—	
'Martyrs'	*Harvey Grace*
St. Peter (MS.) and Tallis's Canon (MS.)	*John Pullein*
St. Mary (MS.)	*Ernest Farrar*
Rockingham, and Croft's 136th	*C. H. H. Parry*
Pastorale	*Bach*
Improvisation—Caprice	*Joseph Jongen*
Prelude—'The Blessed Damozel	*Debussy*
Andante in D major	*Hollins*
March—Finale from Suite No. 2	*Boëllmann*

The quarterly meeting of the Trowbridge, Devizes, and District Organists' Association was held at Holy Trinity Girls' School, Trowbridge, on December 7, when, before a good attendance, the Rev. W. H. Weekes, of Devizes, read a paper on 'The Archbishops' Committee's Report from the Organist's point of view.' Mr. Weekes treated the subject in a very able manner, and the paper was full of interest. A very helpful discussion showed that many were in favour of mixed choirs on account of the difficulty in obtaining choir-boys, and of the reading of the service unless the clergy were capable of intoning. During the evening the company adjourned to Holy Trinity Church, where an impromptu organ recital was given by several of the members.

At St. John's, Red Lion Square, W.C., on November 7, the Bishop of Stepney dedicated a new organ case to the memory of Charles James Vines, the first and for forty years organist of the church. The case is of oak enriched with gold, and was designed by Mr. Cecil Hare and executed by Mr. Robinson, of Red Lion Street, Holborn. The front pipes in the towers are the basses of the Great Contra Viola, with the spotted metal Large Open in the flats between. We reproduce below a photograph of this handsome piece of work:



On January 5, the fourth annual recital of English carols will take place at St. Mary's Church, Primrose Hill, N.W. (Chalk Farm Tube), when the Church choir will unite with the English Folk and Carol Choir, under the direction of Mr. Martin Shaw. Evensong (without sermon) will be sung at 6 15, and the recital will begin at 7. The carols will include specimens dating from the 13th century to the present time. The collection, as before, will be given to St. Dunstan's Hostel for Blinded Soldiers and Sailors.

At Brighton Parish Church, on December 10, an anthem and organ recital was given by Mr. Chastey Hector and the choir. The choral items were Walmisley's 'From all that dwell below the skies,' Foster's 'O for a closer walk,' and Elgar's 'The Fourth of August,' this being the first performance of Elgar's work at Brighton. Mr. Hector's solos included Bach's Toccata and Fugue in D minor, and Elgar's 'Pomp and Circumstance' March No. 1.

Choir Festival Services were held at Halifax Place Chapel, Nottingham, on November 17, when 'Judas Maccabæus' was given under the direction of Mr. E. M. Barber, with Driver C. E. B. Dobson as organist.

Well-known organists are giving recitals at St. John's, Red Lion Square, on Thursdays, at 1-10. The organ is a very effective instrument, a rebuild by Noterman. The original construction was by Lewis.

ORGAN RECITALS.

Mr. Alfred Bentley, St. Oswald's, Guiseley—Sonata No. 1, *Mendelssohn;* Choral with Variations, *Smart;* Meditation Elegie, *Borowski;* Toccata, *Widor.*

Mr. Allan Brown, Clapton Park Congregational Church—Gothic Suite, *Boëllmann;* Mélodie in E, *Rachmaninoff;* Scherzo, *Purcell Mansfield;* Fugue in G minor, *Bach.* At Queen's Road Wesleyan Church, Peckham—Overture in C, *Hollins;* Pastorale in F, *Lemare;* Fugue in C minor, *Reubke;* Allegro from 'Cuckoo and Nightingale' Concerto.

Mr. W. J. Lancaster, Bolton Parish Church—'The Storm,' *Lemmens;* Two Studies, *Schumann;* Prelude in G minor, *Holbrooke;* Choral Preludes on 'Ye boundless realms of joy,' and 'Eventide,' *Parry;* Recit. and Allegro Vivace (Sonata No. 1), *Mendelssohn.*

Mr. Wilfrid Greenhouse Allt, St. John the Evangelist, Edinburgh (ten recitals)—Sonata No. 1, *Guilmant;* Idyll No. 6, *Gray;* Air in F sharp minor, *S. Wesley;* Poetic Variations, *Hull;* Choral Prelude on 'Dundee,' *Parry;* Pièce Héroïque, *Franck;* Chant de Mai, *Jongen;* Adagio, *Saint-Saëns;* Choral Prelude on 'St. Ann,' *Parry;* Idyll No. 2, *Gray;* 'Pæan,' *Harwood;* Angelus, *Massenet;* Scherzo, *Wolstenholme;* Marche Héroïque, *Saint-Saëns;* Festal Prelude, *Rowley;* Pastorale, Recitative, and Chorale, *Karg-Elert;* Finale in E flat, *Guilmant;* Gothic Suite, *Boëllmann;* Villanella, *Ireland;* Finale (Sonata No. 7), *Guilmant.*

Mr. Arthur G. Colborn, Stapleton Parish Church, Bristol (living American composers) — Processional March, *Ralph Kinder;* Liebeslied, *C. Wakefield Cadman;* Sortie, *J. H. Rogers;* Impromptu, *Parker;* Menuetto, *A. L. Barnes;* Festal March, *E. R. Kroeger.*

Mr. Henry Hackett, Parish Church, Burton-on-Trent (three recitals)—Sonata No. 5, *Guilmant;* Pastorale, *Hackett;* March in D, *Best;* Concert Fugue in G, *P. Mansfield;* Toccata and Fugue in C, *Bach.*

Sergeant W. Wilson Foster, Holy Trinity, Guildford—Fugue on B A C H, *Schumann;* Cantilène, *Wolstenholme;* Choral No. 1, *Franck;* Nocturne, *Bonnet;* Overture in C minor, *Hollins.*

Driver C. E. B. Dobson, Central Mission, Nottingham (four recitals)—Près de la mer, *Arensky;* Allegro ben marcato, *Frank Bridge;* Funeral March, *Mackenzie;* Prelude and Angel's Farewell, *Elgar;* Funeral Music, *Tallis;* Air with Variations, *Lyons;* Prelude and Fugue in D, *Bach;* Concert Toccata, *Holloway;* Pastoral Romance, *Douglas.*

Mr. Edwin Stephenson, St. Margaret's, Westminster (six recitals)—Choral Preludes Nos. 1 and 2, *Brahms;* Lament, *Grace;* Pastorale, *Roger-Ducasse;* Meditation and Marche Pontificale (Symphony No. 1), *Widor;* Toccata on 'Pange Lingua,' *Bairstow;* Fantasie in E flat, *Saint-Saëns;* Slumber Song, *Yarrow;* Epinikion, *Rootham;* Fugue, 'Ad nos,' *Liszt;* Prelude, Fugue, and Variation, *Franck;* first movement, Sonata No. 1, *Reger;* Sonata No. 5, *Guilmant;* Fugue in A flat minor, *Brahms;* Scherzo (Symphony No. 2), *Lemare;* Three Pieces, *Pierné;* Sonata No. 1, *Borowski.*

Mr. F. J. Tarris, Christ Church, Newgate Street, E.C.—March on a theme of Handel, *Guilmant;* Andante Cantabile, *Rea;* Prelude and Fugue in C, *Bach;* Postlude in D, *Stuart-Archer.*

Miss Charlotte Gorst, Christ Church, Bala—Spring Song, *Hollins;* Marche Solennelle, *Mailly;* Marche Religieuse, *Chauvet.*

Mr. J. C. Dunlop, St. Michael and All Angels', Northampton—Impromptu No. 1, *Coleridge-Taylor;* Prelude 'Melcombe,' *Parry;* Gothic Suite, *Boëllmann.*

Mr. H. Percy Richardson, St. Chad's, Far Headingley—Fantasia and Fugue in G, *Parry;* Idyll, 'The Sea,' *Arnold Smith;* Sonata Eroica, *Stanford;* Lament, *Grace;* Toccata Prelude, *Bairstow;* Capriccio, *Ireland.*

Corpl. F. E. Wilson, Holy Trinity, Eastbourne—Overture in C, *Hollins;* 'Pomp and Circumstance'; Allegro Cantabile (Symphony No. 5), *Widor;* Offertoire on Two Christmas Themes, *Guilmant.*

Mr. Bertram T. P. Hollins, Beckenham Congregational Church—Sonata in C sharp minor, *Harwood;* Caprice, *Guilmant;* Festival March, *Smart.*

Mr. William Faulkes, Parish Church, Wigan—Concert Overture in A, *Maitland;* Adagio (Symphony No. 3), *Saint-Saëns;* Toccata and Fugue in D minor, *Bach;* Chanson Nuptiale and Fantasia on old Christmas carols, *Faulkes;* Pastorale in C, *Boëllmann;* Marche Heroïque, *Dubois.*

Dr. Alan Gray, Trinity College, Cambridge (two recitals)—Sonata No. 6, *Rheinberger;* Meditation and Fantasia, *Alan Gray;* Prelude, *De Séverac;* Prelude and Pastorale, *Hillemacher;* Fantasia, *Boëllmann;* Epilogue, *Grace;* Chanson d'Automne, *Jongen;* Preludes on 'St. Cross' and 'Dundee,' *Parry.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (three recitals)—Overture in D, *Smart;* 'St. Francis preaching to the birds,' *Liszt;* Fantasia and Fugue in G minor, *Bach;* Overture to 'The Bartered Bride'; Variations de Concert and 'Elfes,' *Bonnet;* Toccata (Symphony No. 5), *Widor;* Finale (Symphony No. 5), *Dvořák;* Processional March, *Sullivan;* Gavotta from Overture in D, *Bach;* Prelude on 'St. Thomas,' *Parry.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 2, *Mendelssohn;* Pastorale, *Bach;* Ave Maria d'Arcadelt, *Liszt;* Lament, *Grace;* Festival March, *Bossi.*

Mr. Fred. Gostelow, Luton Parish Church—Allegro non troppo from Sonata in F minor, *Rheinberger;* Symphony in E minor, *Holloway;* Concert Scherzo, *Turner;* 'Pomp and Circumstance.'

Mr. F. Hubert Belton, Holy Trinity, Upper Tooting——Sonata No. 1, *Borowski;* Allegretto in E flat, *Wolstenholme;* Concerto No. 2, *Handel;* Requiem Æternam, *Harwood;* Sonata No. 3, *Mendelssohn.*

Mr. Henry Riding. St. Mary Abchurch—'Pomp and Circumstance'; Canzonet, *Elliott;* Triumphal March, *Guilmant.* At St. Mary-the-Virgin, Aldermanbury—Introduction and Fugue, *Hewlett;* Irish Air, *Grainger;* Finale to Advent Sonata, *Pearce.*

Mr. G. W. Douglas, Christ Church, Bradford—Overture in C minor, *Fricker;* Allegro Cantabile, Symphony No. 5, *Widor;* Marche Héroïque, *Saint-Saëns.*

Rev. E. C. Monk, St. Andrew's Presbyterian Church, Carcroft—Sonata No. 1, *Mendelssohn;* Fantasia and Fugue in A minor, *Bach;* Andante from Sonata, *Boyce;* March in G, *Smart.*

Dr. Caradog Roberts, Tyldesley Wesleyan Church (two recitals)—Overture, 'Semiramide'; 'Finlandia'; Largo from 'From the New World' Symphony; Finale Sonata No. 2), and Cantilène Pastorale, *Guilmant.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Sonata in E flat minor, *Rheinberger;* Pastorale in F, *Chaminade;* Grand Chœur in D, *Guilmant;* Air with Variations in A, *Hesse;* Finale in E, *Schumann;* Overture in C, *Adams;* Bridal March from 'The Birds,' *Parry;* Sonata da Camera, *Peace.*

APPOINTMENTS.

Mr. John Ivimey, organist and director of music at Marlborough College.

Mr. Henry Brentnall, organist and choirmaster, St. Multose Parish Church, Kinsale, Co. Cork.

The Dumfries Choral and Orchestral Union has an interesting series of six concerts arranged for the present season: two orchestral, two choral, and two devoted to chamber music. On December 4, the Catterall Quartet played Frank Bridge's 'Irish' Melody, Wolf's 'Italian' Serenade, and Quartets by Glinka (F major) and Debussy. Mrs. Ian Hopkins sang songs by Mallinson, Bagrinovsky, Ambroise Thomas, and Paul Vidal. There was a large and appreciative audience.

A PRESSING NEED.

By ROBERT T. WHITE.

Stocktaking, not invariably a pleasant task, is nevertheless a salutary one. Suitable opportunities in the sphere of social, moral, and intellectual activity are not frequent, but in time of war and the period immediately following, the question of results forces itself into prominence, and the conclusions to which we are forced to arrive do not always correspond with expectations.

During the past forty years or so we have spent a huge sum of public money in providing musical education for the masses, and have secured the devoted services of teachers and organizers who with some show of reason can review their work and pronounce it good. They enthusiastically combat any statement that England is not a musical nation, and point to the growth of choral and orchestral societies, competition festivals, classical concerts and so forth. But just now has come a unique opportunity for deciding how far music has permeated the national life, and unfortunately the verdict passed by any unprejudiced observer must be that in a most vital sense England is about the least musical of civilised nations. We are all taught to believe that music, if it possesses any æsthetic value at all, is a potent vehicle for the expression of emotion. Seldom in the history of nations have there been occasions when such intense emotions have struggled for expression as during the past few weeks; yet, taking the country as a whole, the part played by music has been pitifully meagre. Proofs of this statement would be quite superfluous.

Surely those of us who have spent our energies on behalf of musical education must have received the shock of our lives in finding that apparently our work has been futile. 'Apparently' only, because it is not true that individually Englishmen are immune to the influence of music, but rather, that the art as a vital factor in social and communal life has not flourished amongst us. Here and there, especially in Wales and certain other districts, the communal spirit has been exploited, but elsewhere the masses are quite indifferent. Whose fault is it? The answer is difficult to give, and it really does not matter much now. However, it is possible to state a few causes contributing to the débâcle. Firstly, those who are regarded as the leaders of the musical profession have with a few significant exceptions taken a very narrow view of the ground covered by the term 'music.' They regard music as including only those artistic creations which appeal to *their* cultivated natures, and refuse patronage to any propaganda which recognises the value of musical works which do not profess to arouse emotion in any but less cultivated minds. They give their benediction to schemes for the establishment of national opera, a form of art which apparently leaves a large part of the public quite cold. They profess to appreciate the work done in schools without taking the trouble to make first-hand acquaintance with it, or to improve it in any way. They loudly voice the virtues of the younger school of British composers, who with all their enterprise do little but write music which obviously must be caviare to the general. The hierarchy of the profession will have nothing to do with anything but the first-rate, forgetting that what is second-rate to them may be first-rate for the public at large, to whom the absolute first-rate makes no appeal. Both in the press and official circles these worthy experts receive homage, deserved no doubt, but not more so than the efforts of those who endeavour to bring music home to the many rather than to the few.

Secondly, there has been a great deal too much diffusion of effort in musical education, a lack of unity of purpose, of common aim. This perhaps arises from the innate tendency of the Englishman to resent dictation, and to regard organization as an interference with his cherished liberty. But since the war began he has had to submit to wholesome discipline, and is inclined to be a little more docile. Without wishing in any degree to cast a stone at Nonconformity, I may be pardoned for asserting that the same tendency which exists amongst non-conforming bodies to split up into small sects, the members of which would be hard put to it to differentiate their respective dogmas, is also met with in the case of musical organizations. Doing substantially the same work, small choral and orchestral societies rival each other in giving concerts in which the exhibition of their own prowess is more in the minds of

members than is the edification of the audience. The competitive spirit is all very well, but if it results in nothing but the ability of one body to say that it is better by so many marks than another, it is not easy to see how the art of music is much benefited thereby.

I have already remarked elsewhere that one very pertinent example of this diffusion of effort has been conspicuous in the late armistice celebrations. Nearly everybody not past middle-age has been educated in schools where song-singing has been practised. How many of these songs were heard on the occasion in question? Practically none. Why not? For the prosaic reason that there were no songs known in common by any considerable section. Can anyone name half-a-dozen national songs of which the music *and words* are known by, say, ninety per cent. of any fortuitous concourse of Englishmen? If the answer is in the negative, how could one possibly expect that music would take its proper place in the peace demonstrations? The fact is, that although hundreds of songs have been taught in schools, no particular group of songs have been taught in *all* schools.

Thirdly, we have sadly neglected open-air music. In England this has been practically confined to military and brass bands, and the paucity even of this kind of music in London on armistice day was a disgrace to whatever authorities—if any—were responsible. Is it really impossible to get the Englishman to sing out-of-doors? No one is more reserved than the Englishman, nor more afraid of 'making a fool of himself.' Of course, a good many English folk did make fools of themselves, and perhaps would not have looked so silly had they vented their delight in song-singing. I for one refuse to believe that an Englishman cannot be persuaded to sing in the open air, but he requires a lead which he has hardly yet begun to receive.

There is another point which bears upon this problem. What songs can a crowd be persuaded to sing? A thorny question this, but it must be boldly faced. One influential côterie would decide the matter by taking up the attitude that there are certain types of song which the man-in-the-street *ought* to like, others which he should avoid. Now this way disaster lies. Tell a Britisher that he ought to sing 'John Peel' in preference to 'Keep the home fires burning' and he will promptly choose the latter. Those who have had anything to do with open-air massed singing will agree that there is a paucity of national songs suited to the purpose. In fact nearly all our 'national songs' have ceased to be national, in spite of desperate efforts to keep them alive. Their historical and artistic merits will prevent them falling into absolute disuse, but they can never again be national in the sense that once they were. Just a very few can be made to serve our present purpose, and possibly the same can be said for one or two folk-songs; but most of the latter are too individualistic in sentiment for massed singing. There is really a want of such straightforward ditties as Parry's 'Keep on looking at the bright side.' Cannot we persuade some of our best poets and composers to combine and write, say, half-a-dozen of such songs? But before doing so they ought to make a most careful examination of the features of those songs—feeble enough, most of them—which gained ephemeral popularity during the war. There are certain well-defined characteristics possessed by these songs which should be turned to better advantage. 'Rule, Britannia' for instance should not, with all its merits, be taken as a model, because the words of all verses except the first are difficult to remember, and—dare one say so?—hardly worth remembering Space precludes any detailed examination of this interesting subject, but many well-intentioned efforts to provide good popular music have failed because composers loftily disdain to try and discover what features must *not* appear in music designed to captivate the multitude. Although, as remarked above, the Englishman resents dictation, he is quite ready to be persuaded if met half-way, and there is no good reason for supposing that he would not be quite ready to adopt a small set of national songs if they really appealed to his simple tastes.

It is good news that a Society has recently been formed to take a lead in providing choirs and music for national celebrations. One can only hope that this Society will proceed on the assumption that on such occasions the music—or most of it—must be made rather by the people than for them. The democratisation of music, which has got to come, is going to do no harm to what we are pleased to call the 'higher forms' of the art. It will merely broaden the musical platform. Those who hope to capture the democracy for music must be prepared to lay aside all prejudices; folk-song, plain-song and other enthusiasts must broaden their outlook, they must regard music from the point of view of the ordinary citizen and not endeavour to convert him at a rush.

The following proposals may serve as a basis for discussion at the present juncture. They propose to deal solely with that part of the problem which concerns music for the masses—not for the elect:

(1.) Opportunities for open-air singing, also for singing when a large crowd is present under cover, s hould be seized and exploited. For instance, at any large meeting, the local choral societies should unite to lead in the singing of national songs.

(2.) More frequent occasions should be provided for the co-operation of schools in outdoor festivals.

(3.) Each municipality should establish a committee elected on a broad basis to make the musical arrangements for all civic and such-like functions. This committee should receive reasonable financial aid.

(4.) The brass band movement should receive more official encouragement. This could be developed in connection with the new Continuation Schools, somewhat on the lines adopted in certain towns in America. (It is difficult to imagine that even the most 'Moderate' County Council elector would object to a little expense on this ground).

(5.) There should be more co-operation between church choirs and choral societies. This matter had already received some attention before the war, but there should be more functions in which all the choirs of the locality could combine forces.

(6.) There should be frequent meetings in parks and open spaces where a good large choir should sing a few popular songs in which the audience should be encouraged to join.

(7.) A small set of songs,* not exceeding a dozen at first, should be provided after a most careful investigation of their fitness for massed singing, and these should be learnt by heart in every school in the country. The existing song-books need not be superseded, but the great point is to have a few songs thoroughly known by all. This procedure was adopted by the London County Council a few years ago with great success; it has for some unknown reason fallen into desuetude.

It would also be advisable to have half-a-dozen hymns—not sacred poems—learnt similarly, so that not only the first but all the verses should be familiar. One hesitates to suggest a collection, but with one exception the following have already proved their fitness for inclusion:

'O God, our help';
'All people that on earth do dwell';
'Fight the good fight';
'Praise, my soul, the King of Heaven';
'O God, the Rock of Ages';
'Father in heaven, Who lovest all.'

The last hymn (by Kipling) is a national hymn in every sense except that of familiarity.

Finally, the whole success of such a scheme of reform as outlined here will depend entirely upon the self-denying spirit of its pioneers. All of us have our strong likes and dislikes in music; we must try to regard the matter more from the point of view of those whom we are trying to influence. It will mean, for instance, that some organizations of high attainments will have to co-operate with others which they have previously in some degree despised: musicians accustomed to pin their reputation on the performance of works of the calibre of the 'Dream of Gerontius' will have to condescend for a time to join in the singing of comparatively humble works no more sophisticated than 'Sweet

* The Society mentioned above is about to issue a set of songs; it remains to be seen whether the committee has selected the right type of song. Haste in such an important matter is to be deprecated.

and low.' This to begin with; afterwards the thinness of such music will become apparent, and a desire created for more solid fare. Such an opportunity for reform as the present will probably never recur, and our responsibility is proportionately heavy. An outlet for the emotions will be found in one direction or another; it may easily lead to very undesirable forms of expression—indeed, these have already made their appearance. Even if it is too late—and I do not believe it is—to enlist the active sympathy of the adult population, it will be relatively easy to capture the rising generation. But meanwhile do not let us spend too much time in debate. Work (on the desirability of which all are agreed) is waiting to be done. Let us set about it at once.

Reviews.

Harmony in Pianoforte-Study. By Ernest Fowles.

[J. Curwen & Sons, Ltd.]

The title of this book is sufficient indication that in its aims it has little in common with the ordinary text-book on harmony.

The author does not claim that it shall supplant the work of the expert teacher of harmony, nor does he overlook the fact that the course of study advocated does not make for progress in the art of part-writing. It is the undue prominence, however, given to four-part writing in text-books on harmony, and in the tests at so many examinations, that has led the student to look upon his 'paper-harmony' work as something entirely apart from real music.

As the author observes, 'It is given to all with average intelligence to *write* a chordal progression in accordance with every rule devised by the wit of harmonists; it is given to those only who have received a measure of illumination spontaneously to *play* such a progression with entire acceptance to the musical sense.' It is the one aim of this book to enable students to express themselves musically in *keyboard* language.

The author treats his subject under the following headings: 'Plain Harmony,' 'Auxiliary Sounds,' 'Cadences,' 'Chordal Transference,' 'Sequences and Pedals,' 'Chromatic Harmony,' 'The Building of the Dominant Discord,' and 'The Enharmonic Principle.' Throughout, the method of procedure is the same: first, the presentation of the simple chord or progression, and then its elaboration, in pianistic idiom, by decorative treatment.

There are a few illustrations from the works of the great composers, but in view of the lack of musical interest in some of the other examples, it would have been better had the author drawn more largely upon works of recognised value to illustrate his points.

The book should prove valuable not only to teachers for use with their pupils, but also to the individual student, who, if he diligently works through its pages, will assuredly be able more clearly to grasp mentally what is really in the music he may be studying. He will read new music with more intelligence, and will have his imagination stimulated and his powers developed in the useful art of extemporisation.

Obituary.

We regret to record the following deaths:

Madame HILDA WILSON, the contralto soloist, at Boscombe. She made her début at the Shire Hall, Gloucester, at the age of fifteen, in 'Messiah.' Madame Wilson studied at the Royal Academy of Music, winning the bronze, silver, and gold medals, and the Westmorland Scholarship. She was a very popular oratorio singer, appearing at the Handel, Three Choirs, and other Festivals.

MRS. URSULA CURWEN, on November 30, at Gerrard's Cross, from pneumonia, after influenza. She was the wife of Major J. Kenneth Curwen, R.A.F., director of the music, publishing firm.

Letters to the Editor.

NASAL RESONANCE.

SIR,—In the November number of the *Musical Times* Mr. David Houston has referred to a paragraph in my article on 'Resonance,' which appeared in your August issue, in the following terms: 'Madame Larkcom said recently that some teachers trained for a small tone, some for sweet tone, some for big tone.' What I really said was: 'The taste of the teacher has very great influence on the quality of tone produced by her pupils. It is not so much that certain methods lead to certain results as that particular qualities are selected and encouraged. Hence some teachers' pupils are noted for brilliance of tone, some for sweetness, some fulness.'

I wished to impress on my hearers the fact that individual taste and judgment will unconsciously affect the work of every teacher. Even when practically similar methods are used by different instructors, the results of their work are likely to be modified by the personal bias.

In the December issue Mr. W. Robertson, referring to the same paper, asked what was the pitch of the tuning-fork I used. It was C, and the dimensions of the tube which gave the fullest resonance were 6 × 1 inches—the other tubes were longer. I did not think it necessary to give these details. It is well known that certain capacities of resonators respond to certain degrees of pitch. What I wanted my students to learn from the simple experiment with the tuning-fork was the desirability of applying the principles which underlie the reinforcement of musical sounds to the scientific training of the human voice. If we cultivate and increase the flexibility of those parts of the throat, mouth, &c, which are susceptible of change, they will become more adaptable, and ready to respond accurately and immediately to the will of the singer. Then by careful and patient experiment the student will in time find and command the use of the most appropriate resonance for every degree of pitch and quality of vowel. If we admit that there is an ideal resonance for every note, and the mind is capable of imagining exactly what it wants, the most highly-trained mechanism will be the quickest to realise the ideal and the most ready to reproduce it when occasion demands. As to the non-variable cavities, I imagine they will each select and reinforce the particular sounds which conform to their own period of vibration, whether those sounds are fundamental notes or overtones.—Yours, &c.,

57, Talbot Road, N. 6. AGNES J. LARKCOM.
December 6, 1918.

SIR,—It may be that the widespread acerbity generated by the general election is responsible for the tincture of bitterness which has slightly tinged previous letters on this subject. It seems to me that each writer is correct so far as his own observations go, and that each is earnestly and sincerely desirous to arrive at the truth, wherever truth may be and whatever it may prove to be. There is room for all such workers in the wide and beautiful realm of music, and with good-will and patience each may help the other in his quest. That is, so far as matters of fact are concerned. Regarding matters of taste, let the ancient saying be our restraining guide—*De gustibus non est disputandum.*

For myself I very much dislike humming in serious music, in fact to me it seems almost a degradation of the music as well as of the words of the poet; others think differently, but I have faith to believe that they will yet come round to my view-point in time. Of course in songs written for and sung by children humming of various kinds—some nasal, some not—and even whistling is permissible. Children like it and do it well, with an *abandon* to which no grown-up can attain.

As regards pleasing adjudicators, it was truly said by some one at a committee-meeting of the Glasgow Choral Festival that 'the ideal adjudicator has yet to be found,' and it would be a great mistake for conductors to train their choirs with a view of pleasing any particular adjudicator or any class of adjudicators. These men are human—some very human—with special likes and dislikes which, it may be, are unconsciously allowed to weigh in their decisions. No; let conductors train according to the capacities of their singers,

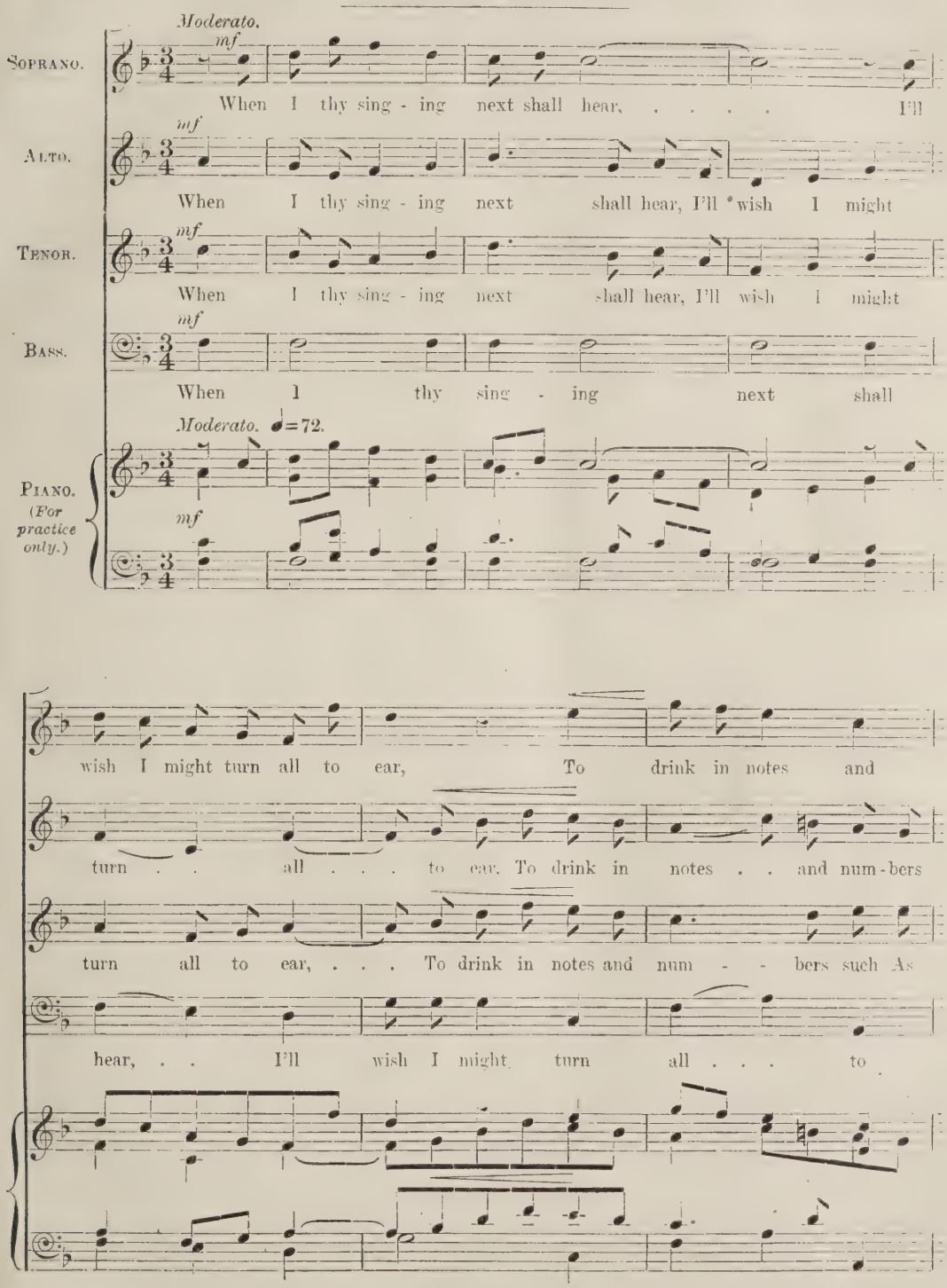
(Continued on page 33.)

When I thy singing next shall hear.

PART-SONG FOR FOUR VOICES.

Words by R. Herrick. Composed by J. A. Sowerbutts.

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.



num - bers such As bless - ed souls can't hear too much. When

such . . As bless - ed souls can't hear too much. When

bless - - - - - ed souls can't hear too much. When

ear, . . turn all . . . . . to ear. When

I thy sing - ing next shall hear, ... I'll wish I might turn all to

I thy sing - ing next shall hear, I'll wish I might turn . . all . .

I thy sing - ing next shall hear, I'll wish I might turn all to ear, . .

I thy sing - ing next shall hear, . . I'll

ear, To drink in notes and num - bers such As

. . to ear, To drink in notes . . and num - bers such . . . As

. . To drink in notes and num - - bers such As bless - - - -

wish I might turn all . . . to ear, . . . turn

bless - ed souls can't hear too much.

mp

bless - ed souls can't hear too much. Then . .

mp

- - ed souls can't hear too much. Then . . melt - ed down,

all . . . . . to ear.

mp

mp *mf*

Then . . melt-ed down, there let me lie, there . .

mf

. . melt-ed down, there let . . me lie, . . there . . let . . me . .

there let . . me, there let . . me . . . lie,

mp *mf*

Then . . melt-ed down, there, . . there . .

mf

poco rall.

. . let . . me . . lie En - tranced, . . there . . . . let me lie En -

poco rall.

lie, . . there . . let . . me lie En - tranced. let me

mf *poco rall.*

there . . . let . . me . . lie En-tranced, there let . . me . .

poco rall.

. . let me lie, let me lie . . . En - tranced, . . .

poco rall.

a tempo. *f*

- tranced, en - tranced, and lost con - fu - sed-ly, ...

a tempo. *f*

lie En - - tranced, and lost con - fu - sed -

a tempo. *f*

lie En - tranced, and lost con -

a tempo. *f*

. . en - tranced, and lost con - fu - sed-ly, and

a tempo. *f*

. . let me lie en - tranced, and lost con - fu - sed - ly,

- ly, lost . . con - fu - - - - - - sed - ly,

- fu - sed - ly, en - tranced, . . and lost con - fu - sed - ly,

lost . . . . con - fu - sed-ly, con - fu - sed - ly,

tranquillo. *p*

And by thy mus - ic stricken

p

And strick - en

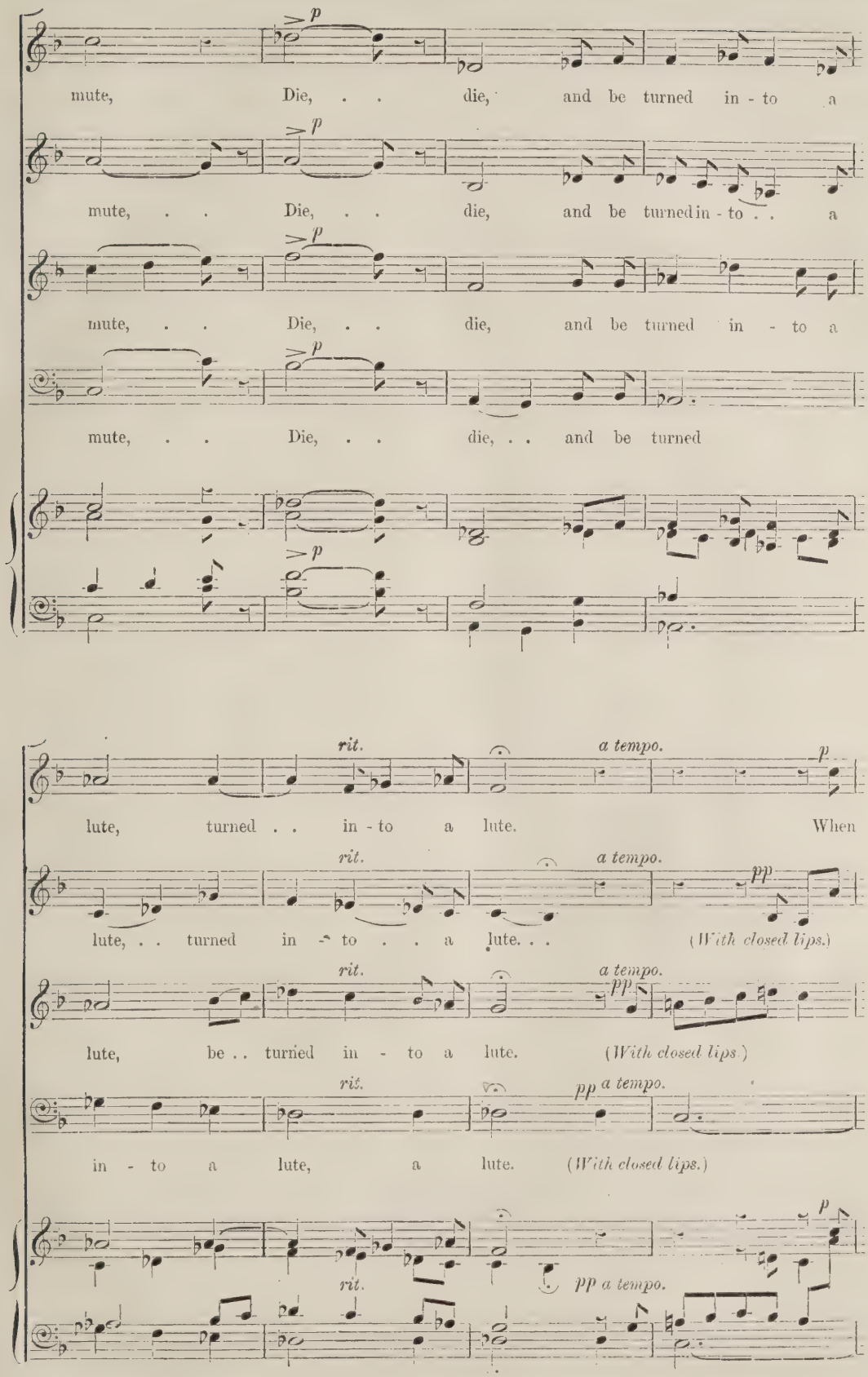
p

And strick - en

tranquillo. *p*

And by thy mus - ic stricken mute, ... strick - en

p tranquillo.


p
mute, Die, . . die, and be turned in - to a
mute, . . Die, . . die, and be turned in - to . . a
mute, . . Die, . . die, and be turned in - to a
mute, . . Die, . . die, . . and be turned
lute, turned . . in - to a lute. When
rit.
a tempo.
pp
lute, . . turned in - to . . a lute. . . (With closed lips.)
lute, be . . turned in - to a lute. (With closed lips.)
in - to a lute, a lute. (With closed lips.)

sempre p

I thy sing - ing next shall hear, I'll wish I might turn all to

p

I'll

p

I'll

p

rall.

ear, I'll wish I might turn all to ear, all to ear.

rall.

wish I might turn all to ear, all to ear.

rall. *p*

wish I might turn all to ear, I'll wish I might turn all to ear.

rall. *p*

I'll wish I might turn all to ear.

rall.

(Continued from page 26.)

according to their own taste and ideals, sincerely and individually; the results must be good whether they gain a prize or not. I have heard most of the choirs competing in this City. Some gave greater pleasure by their independence than others gave by their correctness. Some of what have been called 'small-toned' choirs palled after a while, and listeners would have almost welcomed a crash of some kind. In fact one which charmed us in that way at the last Festival, when nearly finished fell flat a little, when I breathed a fervent 'Thank heaven, they are human after all.'

In some cases I wished the conductors could have felt sufficiently sure of their singers to have let them 'have their heads,' even if they had run away! A capable man will soon get them in hand again. One of the finest examples of what I mean occurred when the Band of H.M. Scots Guards played here last year. The conductor, Mr. F. W. Wood, had every man, every instrument, every note under strict guidance, but there were times when he let them go at their own pace and power, and the result was a great and an agreeable surprise. And while Mr. Wood took good care not to have too much of it, when it came at the right time and in the right way it gave both players and hearers a relief from tension, and was altogether a delight. Well-trained choirs could do the same thing, and in time, perhaps, adjudicators might grow to like it.

It is well that conductors should hear each other's choirs, not with the object of detecting flaws (they know their own only too well), but with the aim of according to each other the sympathy, the discriminating criticism and, above all, the appreciative praise for which the artistic temperament craves and by which it lives and flourishes.—Yours, &c.,

A. MILNE.

Glasgow,
December 4, 1918.

THE LOCAL COMPOSER.

BY HERBERT ANTCLIFFE.

The appeal by or on behalf of the native composer which started a few years before the war in many countries besides Germany, and particularly in those belonging to the Anglo-Saxon race, cannot be otherwise than intensified by the conditions obtaining during and subsequent to the war. This appeal is not necessarily the result of any feeling that among the composers whose claims are those set forth there is any likelihood of a genius of the front rank being discovered. Some of the most enthusiastic of the supporters of these claims even go so far as to deny the slightest probability of there existing such a genius. Nevertheless, natural musical taste and ability are widely diffused, and in communities where the necessary encouragement and education are given to composers, they rise in numbers to considerable heights. Like some countries of high physical elevation, however, it is the general eminence rather than that of any individual outstanding figures that exists in these circumstances.

Among the lower ranks of musicians, among those who pursue their daily tasks of teaching, playing, singing, or the less common ones concerned with literary or editorial matters in the profession, there are always some who have in their portfolios compositions worthy of a place alongside those which for generations have been considered only when emanating from composers with German, Polish, or Russian names. It is on this ground that the claim for recognition not only of the native composer, but of the local composer, the composer whose reputation does not and probably never will extend beyond his own small circle, can be based.

There was a time, before the days of many newspapers, with their methods of seeking and creating celebrities, when the local composer might be a genius even of the first water and yet remain a local composer. John Sebastian Bach is, of course, the most striking but not by any means the only instance of this. To-day things are different, for which we have to praise, or to blame as our feeling dictates, not only the newspapers, but many other of the inventions and developments which in later years have made the world so small.

By the aid of the printing press we distribute hundreds or even thousands of copies of works of large dimensions and elaborate character with less trouble and not much more expense than a century or two ago it was possible to distribute a dozen; and by letter and telegram and telephone, and by the ease and safety with which we can travel even in war-time, we and our works can obtain and keep acquaintances and friends in widespread areas. Nevertheless the local composer remains with us, a contributor and contributory to the musical life of the nation. Great or small, good or bad, the work of the local composer forms an integral part of the living music of each nation. By despising or ignoring it we run a risk of allowing it to deteriorate, or of failing to recognise work of a high character; either result having a sensibly weakening effect on the music of the community in general.

The local composer appears under many guises and in many capacities. Most often he is the organist, unpaid or badly paid, of a local place of worship; sometimes he is the conductor of the band which provides the music for local dances or which plays at the local movies; not infrequently he is purely an amateur whose musical activities are confined to the narrow limits of his own social circle.

How and to what extent we can and may encourage him must depend entirely on the individual and upon local circumstances. There are cases in which our obvious duty is to discourage, candidly and by all means, the man who claims and some of whose friends claim for him the title of composer. Yet these are not so many as is often imagined. Many more require direction, which of course implies encouragement. Direction without encouragement is worse in every respect than no direction at all, as all educationists now recognise. To encourage publication is rarely the right kind of encouragement; to encourage private performance, and even occasional public performance, in the presence of kind but candid friends, is usually the better way. Candid criticism, it is true, is difficult to apply without offence; but the really earnest musician, however humble his talents, rarely resents it, and one comes across some who welcome it cordially.

The bane of the humbler ranks of composers is the incompleteness of study with which they are as a rule content. Criticism and encouragement tactfully applied do much to remove this One minor and insignificant composer at least can bear witness that without these applied to his compositions—without the occasional playing of his organ voluntaries and the occasional singing of his chants and hymns in the local church, and the playing of his orchestral studies by the local amateur orchestra—he would never, in all probability, have met with the success he has achieved in other directions.

But let it not be supposed that the local composer is always such small fry as has been suggested. Only a few years ago it was the happy lot of the present writer to have shown to him by the organist at the parish church of a small market town the manuscripts of a couple of organ sonatas. They were of remarkable strength in idea and workmanship, and he therefore asked the composer about his published works. He had several, but no one had played them much; he had few friends outside his own town, and did not think it worth while submitting the new works to the publishers. Fortunately better counsels prevailed, and the bringing of these works to the attention of prominent musicians resulted in the rapid growth of the composer's reputation. To-day these and some of his other works are played the world over, and their composer is recognised as one to be reckoned with wherever organ recitals take place. Yet at fifty years of age, with his best compositions completed, and some of them published, he was merely a local composer.

Printing by a publisher does not necessarily mean making known to the public, which is frequently desirable before the printing takes place. Publication, like charity, begins at home—and sometimes ends there. But where talent exists it is never the worse for a little encouragement; and the more fully developed the talent of the least significant of our musicians, the greater will be the chances of the recognition of those with higher gifts. Which is a consummation to be desired; for it matters little whether there be a genius amongst us or not. What does matter is that everyone shall have the fullest opportunity to develop that talent and that personality with which nature has endowed him.

A MUSICIAN IN THE PROVINCES.

Before he took to writing plays, Mr. Louis N. Parker spent many years as director of the music in Sherborne School, and it was the tale of his experiences there, and the moral that he derived from them, that he told to the Musical Association on December 3, with the title, 'Provincial Memories.' He disclaimed being a scientific musician, and said it was a chronicle of small beer he had to recount, but it might serve as a warning to someone on the threshold of life. Possibly conditions had altered for the better, but he doubted it. Life in agricultural districts changed very slowly. Deep down the thought of to-day was very much the thought of yesterday and of the day before. At the time he went to Sherborne, forty-five years ago, the music was supervised by the mathematical master, Mr. James Sterndale Bennett. An accomplished musician, he had lately begun a bold experiment—nothing less than the introduction of high-class vocal and instrumental music into the School. A public school of that period could not be described as a promising field for the cultivation of the fine arts; but Bennett, fortunately, was very popular, and he persuaded a few of the older boys to rally round him. These influenced the younger ones, and so a small choral body was formed. By dint of inexhaustible patience and unquenchable enthusiasm, Bennett managed to do wonders, so that when Mr. Parker arrived he found a rather surprising organization in full working order. He had at first only a modest share in this part of the School music. He sat at the pianoforte and thumped out the parts. This, and teaching the same instrument to boys who did not want to learn it, were strange experiences to a student fresh from the Academy, fresh from Crystal Palace concerts, fresh from consorting with people to whom music was meat and drink, and for whom technical difficulties did not exist.

The lecturer considered that in the great majority of cases, teaching the average boy the pianoforte was a waste of money, time, and teacher. The pianoforte was in his opinion the very worst medium for instilling a love of music into boys. It would be much more sensible to teach a boy who showed any liking for music, not the pianoforte but the organ. The pianoforte after all was a makeshift into which the musician's imagination put all the colours of the orchestra and even of voices. For the boy it could not convey this. He heard only the impact of a hammer on a wire. Put him at the organ, and at once he would get something of this orchestral colouring, something of the nuance of varied tone. Moreover he would at once get a correct notion of the comparative time-value of note-signs. But if a boy had any music in him, singing was after all the best and quickest way to awaken him to the beauty of the art. Put him in a choir and at once his interest was aroused. It increased as his own powers increased. Often it became an enthusiasm and affected his whole life for good. Not seldom a boy who had been a little while in a choir would want to know more about music apart from choral work; he would want to be able to do something in the musical way off his own bat. Then he spontaneously took to an instrument, and *then* you might indulge in the hope that you had started one human being on the way to becoming a not too deadly amateur, or what was infinitely better, an intelligent listener. Possibly that was in Mr. Sterndale Bennett's mind when he founded the Sherborne School Musical Society, and so became the pioneer of choral music in public schools. It was a small beginning, but it grew apace, and before he left the School concerts were a flourishing institution.

When Mr. Bennett left, Mr. Parker was put in sole charge under the title of Director of the Music in Sherborne School. He took care to proceed on the lines already laid down. The great point was to make the Musical Society popular amongst the boys, so he roped-in the heads of houses, the captains of the games, the heroes of the sports, and the sixth form generally. This often involved having fellows in the choir who had neither voice nor ear. Never mind! they had influence, and the younger boys followed where they led. It continued to be 'the thing' to be in the Musical Society, and as the School increased and the choral force grew stronger, the independent bass of earless members was overwhelmed; it became a sort of faux-bourdon which did no harm but rather added richness to the superincumbent harmony. Up to 1892, when Mr. Parker left Sherborne, the Society had given a large number of oratorios and cantatas, symphonies, overtures, &c. The music was to all intents and purposes home-made, the only professional assistance being in the orchestra on state occasions, and then only when it was absolutely indispensable. Vocally they relied entirely on their own resources, and it was seldom the School was without at least one good representative of each voice. The lecturer did not pretend that the performances were perfect, or that the London critics would have been satisfied with them; but then the performances were not intended for the critics. They made music for its own sake. The rehearsals and performances were a joy to them, and all that part of the work was a pure delight and a rich compensation for the weary hours at the pianoforte. It was not the lecturer's ambition to turn out executants, but listeners who, as far as the modest means allowed, had nothing but good models set before them. They sent hundreds of young men out into the world with a knowledge that there was such an art as music.

Nothing could be better for a young musician than the ceaseless activity in every branch of music entailed by the School work. It made him alert. It kept him from rusting. It brought him up against all sorts of characters. Work in a big school would keep a young man young long after his prime, and the constraint which he was forced to keep on his words and actions would be of the utmost value to him through life. But there were two serious drawbacks. The first was the delicate question of social position; the second was the lack of opportunity, with its discouraging prospect of an old age without any of that leisure which should accompany it. In the case of a musician who loved his art and had to exercise it in a small community, the lack of opportunity, the total absence of any beyond purely local recognition of his work, was apt in time to kill ambition, to stifle incentive. He was buried; cut off from the world; he had no outlet. Publishers would not listen to him, would not even answer his letters. The big London firms ignored him. He was a poor little music-master, and that was all he could ever hope to be. At the age of sixty he got his *congé*, and if he was too old for the school he was too old for the town.

So when a youth had had five years of provincial life, he had had enough. He had had time to work off his youthful ebullition; he had found his feet and smoothed his temper; he knew the worst that could happen to him in the way of pupils; he had had time to improve himself, to study, to discover the art of music beneath the layers of scholasticism under which his pedagogues had conscientiously buried it. Now he should go forth and dare the great adventure.

THE LATE DR. W. G. McNAUGHT.

The committee of the Morecambe Musical Festival has decided to raise a 'Dr. McNaught Memorial Fund,' in order that his name may be linked with the Festival in a permanent manner. The form of the Memorial has not yet been decided upon, and the committee will welcome practical suggestions. Inquiries and donations should be sent to the hon.-treasurer, Mr. Frederick Bannister, the Festival Offices, Morecambe.

THE NOVELLO CHOIR.

After the late Dr. McNaught had given up conducting, he took the baton again as honorary director of the Novello Choir. The Choir was the outcome of an elementary singing-class formed by the staff of Messrs. Novello. It gave its first concert in 1908, and until its activities were interfered with by the War, was a flourishing body of about a hundred voices. Mr. Harold Brooke succeeded Dr. McNaught as honorary conductor in 1913. It is hoped that the Choir will resume its work early in the New Year, when the kind help of friends of the staff (especially tenors and basses) will be as welcome as in the past. Inquiries should be addressed to the hon. secretary, Mr. H. A. Griffith, Novello Works, Hollen Street, W.-1.

The Title-page and Contents of Vol. 59 (January to December, 1918) of the *Musical Times*, will shortly be ready, and can be had post-free by subscribers on application to the publishers.

THE CONCERT PROGRAMME.

By ARTHUR T. FROGGATT.

It has long been a recognised duty of the State to provide galleries of painting and sculpture, and, indeed, of many other arts, for the education and delight of the public. Museums—enshrining the history of the past—are also considered indispensable from the same point of view. And in all these respects the municipalities of the great cities have followed suit, and have vied with each other in emulating the achievements of the capital. In short, throughout the countries of the civilized world much is being done, and increasingly so, for the education of the eye. Painting, sculpture, architecture, metal-work, wood-carving, porcelain, glass, tapestry, as well as the charms of landscape gardening—everything which ministers to refined pleasure through the eye—is directly encouraged by national enterprise.

But when we turn from the consideration of the training of the eye to that of the ear, all is changed. On the Continent, indeed, we may find that National Opera is subsidised, but in this country nothing whatever is done. It is a common saying that the eye is better trained than the ear; but as things are, how is it possible that it should be otherwise? The ear is left to take care of itself. 'I know what I like' is apparently considered to be a sufficiently safe guide for the cultivation of the public taste. It is becoming increasingly the fashion to terminate a series of concerts with a plebiscite programme; and although the result is usually more or less disconcerting, it seems to have occurred to no one to show us 'a more excellent way.'

Concert programmes are apt to suffer from two diametrically opposite causes. Firstly, from the frequent repetition of a few classics; and, secondly, from too many 'first performances.' It is curious to notice, during any musical season in London, the constant repetition of a favourite (or supposed favourite) work. For instance, an eminent pianist plays a certain Concerto, and in the course of the next few weeks half-a-dozen other eminent pianists do the same. Or if half-a-dozen orchestral concerts are given by as many different conductors in the course of eight or nine weeks, it is quite likely that the same Symphony will be heard at all of them. Some years ago the Symphony was almost certain to be Tchaikovsky's sixth; at the present moment the inevitable choice seems to be Beethoven's fifth. Or a particular 'Prelude' will be repeated *ad nauseam*, to the exclusion of any other Preludes by the same composer. About thirty years ago a violinist who failed to include a certain Cavatina in his programme would have been regarded as an oddity. And so on.

This prevalence of a well-known composition is of course a consequence of its popularity, and is intended to attract an audience. The object of a 'first performance,' of which at the present time we enjoy a considerable number, is quite different. The encouragement of talent—of possible genius, on the part of the composer's friends—or the natural desire of the composer himself to draw public attention to his work, these are usually the reasons of a first performance, which is not always, alas! followed by a second. Undoubtedly, if every new composition which arrives at a hearing could be guaranteed to be a work of genius, we could scarcely have too many 'first performances,' but as this, unhappily, is not the case, the conclusion seems to be inevitable that the new piece, at least equally with the old favourite, detracts from the satisfactory effect of the programme as an artistic whole.

After all, the object of ninety-nine concert-givers out of a hundred is a financial one, and the experienced concert-giver will tell you that unknown compositions very seldom attract; that little-known works of the past do not often attract; and that the safest course to pursue is the frequent repetition of old favourites. Now it is a melancholy reflection that the favourite work is not always the best. The (so-called) 'Moonlight' is not the finest of Beethoven's Sonatas; 'Elijah' is not the finest of Mendelssohn's oratorios; Raff's Cavatina is not the most beautiful solo ever written for the violin; 'The Lost Chord' is not quite the best of Sullivan's songs; nor is 'Home, sweet home' the best of Bishop's. It would seem to follow, therefore, if the art of music is really to exercise a valuable educational influence, that some other and very different plan of selection needs to be adopted.

Now, in the selection or purchase of pictures, pieces of sculpture, and other works of art for public galleries, the authorities are not guided by any desire to ascertain and follow the public taste; on the contrary, their object is to educate it, and by their selection to indicate what is worthy of public admiration. Doubtless mistakes are sometimes made, for it is human to err. But the aim is the right one; and, given the necessary expert assistance, the means employed to achieve it are the best available. Why cannot the same thing be done for the art of music?

Obviously it is not enough to establish schools of music, any more than it would have been sufficient to establish schools of art. In the first place, these are intended only for the (comparatively) few; but the education of the ear, as of the eye, should be provided for and placed within the reach of all. The cultivation of art is one thing: the enjoyment—the intelligent enjoyment—of art is quite another. As regards the art of music, the former is already amply provided for; adequate provision for the latter is still to seek.

An endowed orchestra for London, and, if possible, for other centres of population, is what is needed. Or better still, an orchestra subsidised to the extent necessary to supply the deficiency (if any) resulting from want of public support. It would, in my judgment, be a great mistake to supply concerts free of charge to the individuals who might choose to attend, and it would also be unfair to private enterprise. But a certain number of concerts given every year, with an expert committee (similar to the hanging-committee of the Royal Academy) to select the programmes, would secure to the public an opportunity for hearing that music which, in the opinion of the most competent judges, was most worthy of being performed.

The creation of an endowed orchestra offers a splendid opportunity to private munificence. Such an orchestra need not be enormous; indeed, of late years the tendency has been to increase the number of performers to an unnecessarily large extent. The doubling of the wood-wind ought to be sternly discouraged; and when the score contains only two horns, no more than two should be employed. To balance eight wind instruments, seven brass, and a pair of drums, twelve violins and twelve other strings (equally divided) ought to be sufficient, provided that all the stringed instruments are in the hands of thoroughly competent artists. With four horns, *cor anglais*, bass clarinet, bass tuba, and more percussion instruments, additional strings are doubtless required. But a great orchestra, like a great book, is sometimes a great evil.

With an orchestra, then, of forty artists as a nucleus, to be increased as occasion demanded, directed by a conductor of the front rank, entitled to expect public support but in the last resort independent of it, not less than forty concerts, given during as many weeks, with programmes drawn up from a purely artistic point of view, would be required to set a standard of taste from which in course of time the happiest results might be anticipated.

Each programme should comprise a symphony or symphonic-poem (or some other composition for full orchestra of similar extent), a concerto, an overture, a vocal solo with orchestral accompaniment, and an orchestral piece of lighter calibre with which to conclude. But no vocal or instrumental solo should be permitted without orchestral accompaniment.

The ideal programme is undoubtedly drawn from the works of a single composer; and although such a course is not always possible, it should be adopted much more frequently than is at present the case. I do not think historical programmes—such, for example, as one or more illustrating the development of the Symphony—would be desirable for a mixed audience, because they tend to monotony; such are more suitable in connection with lectures to professional students. But I am of opinion that an arrangement of the various items of a programme in chronological order should be adhered to whenever this was possible; it would be an advantage not only from an educational, but also from an artistic point of view. And, above all things, we need a systematic performance of all the classics—all the works of the past which the best-informed opinion regards as worthy of preservation. There are, for example, at least a couple of dozen out of the hundred and twenty-five Symphonies written by Haydn which ought

to be heard periodically—most of them unknown to the present generation. There are very many other orchestral works of great merit which stand no chance of revival so long as concerts depend solely upon public patronage, because even the music-loving section of the public knows nothing of them—not even their titles.

Every programme should comprise one composition by a living writer—overture, symphony, concerto, or vocal piece, as the case might be; and at least half of these should be the work of native musicians. And when any such composition had been added to the répertoire of the national or municipal orchestra, it should not be allowed to die after one or two hearings, but should be ensured a permanent position. Nothing has been said with reference to choral music and chamber music, only because it is best to act on the principle of 'one thing at a time.' But unless some such scheme as the above is acted upon, music—in comparison with the other Fine Arts—must necessarily continue to occupy a position of inferiority.

SIR HUBERT PARRY AND THE POET LAUREATE.

In the October issue of this Journal (page 471), is reproduced the lament of a distinguished critic on the lack of community of spirit between English poets and English composers. His contention that in France music and literature are more closely related, no one who knows the truth would deny. Now, however, when music-lovers are thinking over the significance of the long career of Sir Hubert Parry, one remarkable English instance of community of spirit should not fail to occur to them. I mean, of course, the affinity between Parry and Mr. Robert Bridges.

In both, the artist and the scholar are blended. Both combine width of range, largeness and dignity of conception, with exquisite finish of detail. More particularly, in their treatment of the larger forms there is the same austerity, the same approach to ruggedness, just as in many of their smaller lyrical works the clear, wild-wood quality is all the choicer for an art not quite concealed. Their Greek sympathies, always notable, are found not only in works dealing with Greek subjects. Just as the Greek spirit breathes, ever and anon, through the most English of Bridges' smaller poems, so Parry brought something of its piercing clearness, its wise restraint, into not a few of his 'English Lyrics.'

We turn for a moment to some of the works written in collaboration. The tender beauty of the stanzas 'Since thou, O fondest and truest' finds a perfect counterpart in Parry's setting for four voices. So, on the larger scale, his music is grandly adequate to the mystery of the opening of Bridges' 'Nature' ode ('A Song of Darkness and Light'), and tackles freely and bravely the magnificent closing section, 'Gird on thy sword, O man.' Again and again, in the other works, the same perfect mating is found, as quite recently in 'The Chivalry of the Sea.'

If Parry did not second Bridges as perfectly as Debussy did Verlaine or Mallarmé—if the English artists are both of them less rare and less original—surely as musician and poet they are of larger build and wider sympathies. In France, the more intimate relationship between music and literature exists too often at the price of narrowness and self-consciousness. French art has too often been at the mercy of the doctrinaire, with his hot-house culture. But English art, in its best days, has developed more freely and naturally.

Though permeated with the literatures of many lands, Bridges' poetry is thoroughly English. Parry's music at its happiest remains English and individual, though its idiom has assimilated layer upon layer of German influence. And English literature and music, while learning much from other countries and ages, will go on their own road towards that ideal community of spirit of which Parry was in many ways so great a pioneer.

W. WRIGHT ROBERTS.

R. A. F., France.

We are asked to state that until further notice Mr. G. T. Holst's address will be 'c/o Y.M.C.A., Piccadilly Circus, Salonika.' During his absence inquiries as to his MS. compositions should be addressed to him 'c/o The Secretary, St. Paul's Girls' School, Brook Green, W.-6.'

THE MUSICIANS' Y.M.C.A. GIFT.

The 'Musicians' Gift' was established for the provision of additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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	£	s.	d.
Total received to December 11, 1918	2,858	13	[illegible]
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(*a*) PROCEEDS OF CONCERTS AND RECITALS.

		£	s.	d.
Birkenhead	Madame D. Prince, Concert ..	12	16	0
Cambridge	Dr. Alan Gray, Organ Recital ..	5	0	0
Craven Arms, Salop	Mr. W. Batey, Concert	22	1	0
Hebburn-on-Tyne ..	Mr. T. H. Smith, Concert ..	15	7	11
Leytonstone ..	Concert by the Professors of the Metropolitan Academy of Music during Mr. Douglas Bainton's Campaign of Collection of Instruments or Music in Leytonstone District	9	7	[illegible]
Liverpool	Mr. W. E. Bridson, Concert ..	5	0	[illegible]
Manchester Cathedral	Mr. Sydney H. Nicholson, Recital	6	8	[illegible]
Romford	Metropolitan Academy of Music	0	9	[illegible]
		£75	15	[illegible]

(*b*) DONATIONS AND COLLECTIONS.

	£	s.	d.
Captain W. Gurney, Aldershot	0	5	0
Mr R. Erlebach	0	10	0
Lieut.-Col. Henchley, R.A.M.C.	2	2	0
Mr. C. P. Taylor	0	5	0
Miss K. Rodger	0	10	0
Miss L. Pearce	0	5	0
Miss Axtell	0	5	0
Miss M. Rootham	1	1	0
Mr. A. E. Taylor	0	5	0
Mr. F. C. Nicholls, Liverpool	0	10	0
The Misses Spedding	0	5	0
Miss A. Entrican	0	5	0
Mrs. E. Burwash	1	0	0
Rev. T. H. Davis	1	1	0
Mr. J. R. Kilner	1	0	0
Miss Helsby	0	5	0
Miss J. Wilson, Reader of 'Youth and Music,' Sale of Golliwogs	[illegible]	5	0
	£9	19	0

NOTES ON THE MUSICIANS' GIFT.

H.R.H. The Duke of Connaught is giving his patronage to the concert which the Strolling Players' Amateur Orchestral Society is holding in aid of the Musician's Gift on Saturday, February 1, at 3.15 p.m., in the Central Hall, Westminster. The conductor, Mr. Joseph Ivimey, has arranged a programme of British music which will include Sterndale Bennett's Overture, 'The Naiades,' Elgar's 'Enigma' Variations, and Coleridge-Taylor's Suite, 'Othello.' Mr. George Baker will sing Stanford's 'Sea Songs' and Hedgcock's 'Mandalay,' and Mr. William Murdoch will play the Delius Pianoforte Concerto.

Mr. Hubert Hunt is giving a recital in Bristol Cathedral on December 26.

Mr. Harvey Grace has secured the help of the following distinguished organists for the London scheme of organ recitals: Mr. H. L. Balfour; Mr. E. T. Cook, of Southwark Cathedral; Mr. Lynwood Farnum, of Boston, U.S.A.; Mr. H. G. Ley, of Christ Church Cathedral, Oxford; Mr. Sydney H. Nicholson; Mr. Wolstenholme.

Mr. Douglas Bainton's collection campaign in Leytonstone resulted in the presentation of over twenty instruments of various kinds, including seven violins, and a large quantity of really useful and good music.

Mr. Charles Morris, whose Gloucester collection was such a success, has undertaken another collection, this time at Cheltenham and Stroud. We wish very much that more people would take up this idea.

The Y.M.C.A. is going into Germany with our Armies. Let us help our men to disprove the German sneer that 'the English are not a musical nation.'

ROYAL ACADEMY OF MUSIC.

The Christmas term at this institution came to an end on Saturday, December 14, and during the latter part several public performances of considerable interest were given. On November 20 there was a Students' chamber concert, amongst the most noteworthy items of which were Sydney Rosenbloom's Violin and Pianoforte Sonata in C minor, admirably played by Miss Gladys and Mr. Russell Chester, three songs composed by Miss Peggy Cochrane and sung by Miss Adah Rogalsky, and Saint-Saëns's Introduction and Rondo Capriccioso, played by Mr Paul Beard. On Tuesday and Wednesday evenings, December 10 and 11, the pupils of Mr. Acton Bond's Dramatic Class gave two performances of 'A Midsummer Night's Dream' which reflected great credit upon both teacher and pupils The cast was a different one each evening. On Thursday afternoon, December 12 an orchestral concert conducted by Sir Alexander Mackenzie was given at Queen's Hall. The programme included Saint-Saëns's Pianoforte Concerto No. 5, in F (Miss Kathleen Levi), Paderewski's Fantaisie Polonaise (Miss May Bennett), Mackenzie's 'Pibroch' (Miss Dorothy Chalmers), and Ethel Smyth's Benedictus from the Mass in D, for soloist and choir, Miss Adah Rogalsky taking the solo part.

The last event of the term was by no means the least interesting. At the invitation of the Principal and the Directors, 150 wounded soldiers from the Over Seas Dominions and the U.S A. were invited to the R A.M., where, after listening to a concert given by the students in the Duke's Hall, they were entertained to tea. The arrangements for this pleasant musical and social function were admirably carried out under the direction of Mrs. Russell—the lady-superintendent at the R A.M.

A gathering of exceptional interest was to have taken place at the Academy early in December, the welcome-home which the R.A M. Club desired to extend to Mr. B. J. Dale, the distinguished young composer and Academy professor, on his return to England after internment in Germany since the beginning of the war. The reception, however, has been postponed until Saturday evening, January 12, when several of Mr. Dale's compositions will be performed. The tickets issued for December 7 will be available for January 11.

The following awards have recently been made: the Battison Haynes Prize, for orchestral composition, to Edmund T. Jenkins; the Hine Prize, for the composition of an English Ballad by students under seventeen, to Desirée MacEwan; the Philip Agnew Prize, for male students of the pianoforte, to Bryden C. Monteith; the Fred Walker Prize, for contraltos who have been awarded the silver medal for singing, to Edith Bartlett; the Broughton-Packer (Violin) Scholarship, to Dorothy Chalmers.

The Lent term opens on Monday, January 6. During this term special courses of lectures will be given on Wednesday afternoons, by the Principal and Dr. H. W. Richards. Full particulars will be announced in due course

ROYAL COLLEGE OF MUSIC.

The important post of Principal has been filled by the appointment of Dr. H. P. Allen. In the prime of life, with wide sympathies, and a strong personality, the successor to Sir Hubert Parry is a musician of whom the very highest hopes may confidently be entertained.

London Concerts.

QUEEN'S HALL.

ROYAL PHILHARMONIC SOCIETY.

The season opened on December 5 with a programme of exceptional interest, conducted by Mr Landon Ronald. The outstanding feature was Elgar's Symphonic Study 'Falstaff,' which created a deep impression, and raised wonder that it should not have been heard in London for over four years. In our opinion it ranks with Elgar's very finest works, not only by virtue of its masterly scoring, but perhaps even more because of its intense humanity. Mr. Landon Ronald secured a fine performance, and deserves thanks for reviving a masterpiece. The composer was present, and received an ovation. The remainder of the programme consisted of Elgar's 'Pomp and Circumstance' March, No. 2 (which deserves as frequent performance as the overplayed work in D), Grieg's Lyric Suite, Dukas's 'L'Apprenti Sorcier,' and Parry's fine song, 'The Soldier's Tent,' well sung by Mr. George Baker. The audience was not so large as the concert deserved, but it was very enthusiastic.

Mr. Robert Newman's annual concert attracted a large gathering on December 7. The Queen's Hall Orchestra, conducted by Sir Henry Wood, played a series of familiar items, and joined Mr. Moiseiwitsch in the 'Emperor' Concerto.

WIGMORE HALL.

A successful Trio Concert was given by Miss Rhoda Backhouse, with the assistance of Mr. Felix Salmond and Mr. Harold Samuel, on December 5. Miss Backhouse and her associates played admirably, being heard to special advantage in Ireland's second Trio and Mozart's Trio in G.

An excellent first appearance took place on December 6, when Miss Margaret Harrison made her bow as a violinist She played Bach's unaccompanied Prelude and Fugue in A minor, Debussy's Sonata for violin and pianoforte (with Mr. Hamilton Harty), and brought forward a new work by Stanford, an Irish Concertino for violin and 'cello, in which she was assisted by Miss Beatrice Harrison. The novelty proved to be Stanford in his best and most Irish mood.

On December 6 the Allied Quartet gave fine performances of Borodin's and Franck's Quartets. Mr. York Bowen's Phantasy for viola and pianoforte received a delightful first performance by Mr. Lionel Tertis and Mr. Samuel Liddle. Miss Ethel Fenton gave much pleasure with French and English songs.

Miss Murray Lambert provided an interesting programme at her violin recital on December 7. It included two little-known works—a Concerto by Jules Conus and Dvorák's Sonata in F minor. The recitalist was in good form, and was ably accompanied by Mr. Harold Samuel.

Mr. Victor Benham was in fine form at his Beethoven recital on December 11. He set himself a heavy task, playing Opp. 57, 106, 53, and 27, No. 2. He roused his large audience to enthusiasm, especially with the 'Hammerklavier.'

ÆOLIAN HALL.

Mr. Vladimir Rosing has given two recitals, the first devoted to songs by Moussorgsky, the second to works written on the comprehensive theme of 'Love: Divine and Human,' the songs chosen ranging from Handel to Duparc. Very large audiences were thrilled by this most dramatic of singers.

On December 10 Miss Olga Haley gave what was announced as an 'International' recital, the term being barely justified, as the only German represented was Wagner with his 'Träume,' sung in English, and the only native composer was the clever Englishwoman who elects to be known as Madame Poldowski. The bulk of the recital consisted of French and Russian songs. In spite of the after-effects of a severe attack of influenza, Miss Haley sang hardly less beautifully than usual.

On December 12 the Harmonic Trio (Miss Dorothea Walenn, Miss Edith Vance, and Miss Jessie Munro) played Schubert's Trio in B flat, Speaight's 'Lament and Caprice,' and two movements of a Trio by the clever and lamented boy, Willie Manson. Miss Gwendolen Coleridge-Taylor varied the proceedings pleasantly with a recitation.

THE SOUTH PLACE CONCERTS.

A Parry Memorial Concert was announced for December 22, the works chosen being the Trio in E minor, the Quartet in E flat, a group of pianoforte solos, and thirteen songs. The artists were Miss Marjorie Hayward, Miss Dilys Jones, and Messrs. Frank Bridge, Ernest Tomlinson, Ivor James, Edwin Virgo, Harold Samuel, and Plunket Greene.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society opened its forty-fifth season with a miscellaneous concert on October 25. An unusually large audience gave evidence of a much increased subscription list, and the general approval by the public of the work done by the Society under the depressing influences of the great War now happily ended. The artists engaged were of high eminence, and their performances were worthy of their reputation. They were Mr. Leonard Borwick, Miss Phyllis Archbald, and M. Lucien Caveye. The two first-named are too well-known to need more than mention. M. Caveye is an excellent violoncellist of the French School. The choir, conducted by Mr. Godfrey Brown, sang with power and artistic finish Bach's Motet 'Be not afraid,' and part-songs by Charles Wood, Sir Edward Elgar, and R. Somerville.

The Society's second concert, on November 24, was on a larger and more ambitious scale. The principal work was the lamented Sir Hubert Parry's Ode 'A Song of Darkness and Light,' the solo part being sung by Miss Dorothy Silk. Miss Tessie Thomas was the violinist, and her performance of Mendelssohn's Concerto and Saint-Saëns's 'Havanaise' proved how well she deserved her high reputation. The work of the orchestra included Beethoven's Symphony No. 2, in D (Op. 36), and a selection from Glazounov's Suite, 'Ruses d'Amour' (Op 61). For a provincial orchestra the attempt to give a really good performance of such works is most creditable to the careful training and admirable conducting of Mr. Godfrey Brown, the Society's conductor.

The Winifred Burnett Quartet (of which that lady is the accomplished leader and with whom were associated Mr. Fred Clarke, Miss K. McEndoo, and Miss Carrodus Taylor) gave a chamber concert on November 14. The programme included Beethoven's Serenade Trio, Tchaikovsky's Trio (Op. 80), with Mrs. Warnock at the pianoforte, and Grieg's String Quartet (Op. 27). The vocalist was Mrs. Jasper Grant, whose remarkably fine contralto was heard with much pleasure in a choice selection of songs.

BOURNEMOUTH.

The orchestral playing at the recent Symphony Concerts has been uniformly excellent, and it is evident that Mr. Dan Godfrey has taken great pains in the preparation of the various compositions brought forward. Some of these were of a distinctly elaborate nature, and it speaks volumes for the industry and enthusiasm of both conductor and instrumentalists that the complexities of the more intricate musical works have been so slight a hindrance to truly satisfying performances. Thus it goes almost without saying that the technicalities of the less exacting works were overcome with ease.

Among the many attractive compositions appearing in recent programmes we would specially mention the following: Scriabin's second Symphony, the Rhapsody, 'A Shropshire Lad,' by George Butterworth, Beethoven's Symphonies Nos. 2 and 4, the Introduction to Act 3, 'Lohengrin,' and the 'Mastersingers' Overture, Tchaikovsky's fifth Symphony and 'Romeo and Juliet' Overture, and Brahms's Symphony in D. Particularly graphic was the treatment accorded to the 'Mastersingers' Overture and the Tchaikovsky and Scriabin Symphonies, the combined grandeur and charm of the last-named work being realised in most telling fashion. For purely orchestral novelties we have had an Elegie for brass instruments and drums by H. A Keyser, a concert-overture, 'To Spring,' by Charles O'Brien, the poetical little Rêverie (Op. 24) by Scriabin, Chabrier's highly-pictorial overture to the opera 'Gwendoline,' and an 'In Memoriam 1914-18,' by Throsby Hutchison. One of the soloists, Mr. Leopold Davis, also elected to appear in a work previously unheard at these concerts, *i.e.*, the famous Pianoforte Concerto in D minor by Bach, which has had an unaccountably long time to wait ere coming before a Symphony Concert audience. Mr. Davis played it with neatness and resource, but be it said that hardly did he seem sufficiently to convey the emotional content of the music. A delightful performance by Miss Marjorie Hayward of the popular B minor Violin Concerto by Saint-Saëns was a notable feature of the seventh concert of the series. We have rarely heard this particular composition so effectively played, either from the solo or the orchestral standpoint. On November 28 a youthful pianist, August Ardenois, a son of one of the Municipal Orchestra's trumpeters, essayed the well-known Concerto in E flat by Liszt, displaying considerable promise therein, although the performance was a somewhat unequal one. Mr. Victor Benham's performance of Beethoven's so-called 'Emperor' Concerto, at the ninth concert, was very interesting, the pianist receiving a very hearty reception. Finally, on December 12, we have to record an exceedingly enjoyable performance by Miss Adelina Leon of Boëllmann's Symphonic Variations for violoncello and orchestra. We have heard Miss Leon on several occasions, but never to such advantage.

BRISTOL.

Musical events have been more numerous of late—that is, in the latter part of November and the first fortnight of the final month of this memorable year. The spirit of the times was reflected in Madame Clara Butt's 'Victory Concert' on November 27 at Colston Hall, when the famous prima donna was once more accorded a rousing reception by a vast audience. Madame Butt, who was in magnificent voice, sang a dozen times. Very impressive was her presentation of Elgar's 'Land of Hope and Glory,' with organ and pianoforte accompaniment, and the scope of the artist was manifested in the manner in which she interpreted such dainty trifles as 'A fairy went a-marketing' (A. M. Goodhart), and a new song by Dr. Herbert Brewer, 'Harebells.' Mr. Ben Davies retains his charm of voice in a wonderful degree. This was especially apparent in such old favourites as 'Sally in our Alley,' and 'I'll sing thee songs of Araby.' Miss Marie Hall, like Madame Clara Butt, also has cherished local associations, and the warmth of her reception and the enthusiasm with which her violin solos were received, must have been very gratifying to the gifted player.

The Bristol New Philharmonic Society—this being its eighteenth season, the word 'New' could well be dropped—continues its courageous policy of bringing forward some of the less-known choral and other works at its Winter and Spring concerts. It was pleasing to find that Mr. Arnold Barter (the hon. conductor), his committee, and the forces he directs were well supported at their concert at Colston Hall on December 4. The principal feature of the first part of the programme was Elgar's setting of O'Shaughnessy's ode, 'The Music Makers.' The recurring tender passage, 'We are the music makers, and we are the dreamers of dreams,' was beautifully sung, but the regrettable shortage of men's voices was noticeable in the more strenuous portions of the work. The solos were sung by Miss Phyllis Lett, with much sympathetic charm. Then followed César Franck's Symphony in D minor by the orchestra, led by Mr. Maurice Alexander, and after the interval the choir sang most acceptably Hubert Parry's Motet, 'My soul, there is a country.' A group of songs by Miss Phyllis Lett (from the 'Sappho Songs' by Granville Bantock) were very much enjoyed. A tone-poem for strings, 'In the woods' (W. J. Fenney), and dances for choir and orchestra from Borodin's 'Prince Igor,' completed the programme.

The Bristol Musical Club at its annual meeting decided that after that date no person of German nationality should be elected to membership. It was the Club's fifteenth annual meeting, and for the first time a Lord Mayor of the city (Ald H. W. Twiggs) directed the proceedings. Mr. C. T. Budgett reported on the satisfactory financial position of the Club. There were a hundred and seventeen members, and eighteen were away serving their country. Messrs. Frank T. Gardner, D. W. Rootham, and W. S. Young were elected to fill vacancies on the committee. Mr. C. T. Budgett was cordially thanked for presenting to the Club a framed photograph of Sir Hubert Parry, who was an hon. member. Dr. Basil Harwood (the president) followed with

an address, in the course of which he said that although music in this country had to a certain extent been marking time during the War, they knew how fully it had been made use of and appreciated at the Front. With the advent of the lasting peace they hoped for, and with the return of their armies, came the certainty that artistic activities pent up during the War would burst forth and that music would take such a place in the national scheme as it had never held before. Looking back over the period since 1914 it seemed wonderful that musical institutions and societies should have contrived to carry on their work. Choral societies and church choirs had alike been depleted, yet choral music had gone on. Orchestras had lost many members, yet symphony concerts had still been given. Music had nowhere come to a standstill; its organizations remained, awaiting the driving force that would be imparted to them by the return of the vast numbers of men to set them running full speed.

With the Victoria Rooms being monopolised for national purposes, Clifton has been badly in need of a centrally-situated concert-hall. The Royal West of England Academy, which has been frequently used this season and last, does not offer the seating accommodation required. This was apparent at an attractive concert on November 22, when compositions by Dr. Cyril Rootham almost filled the programme. Dr. Rootham was at the pianoforte, and he was assisted by Miss Gladys Moger (vocalist), and a string quartet—Miss Rhoda Backhouse, Miss Mary Mellis, Miss Margaret Savory, and Miss Helen Luard. Miss Moger afforded pleasure by her interpretation of a number of songs composed by Dr. Rootham, who in some instances had written accompaniments for an instrumental quartet. The instrumentalists gave an excellent account of themselves in Dr. Rootham's Quartet in C major. These, and other items not by the Bristol composer, were cordially received.

Mr. Herbert Parsons made his only appearance on the local concert-platform so far this season, when on December 12 he gave a pianoforte recital at the Royal West of England Academy. He played with his customary ability selections from the works of Schumann, Ravel, B. J. Dale, Chopin, and César Franck, and his many admirers showed their appreciation by unstinted applause.

DEVON AND CORNWALL.

DEVON.

There is, it is feared, likely to be a dearth of orchestral music in Plymouth, the R.G.A. band (conductor Mr. R. G. Evans) having some weeks ago gone on the Continent for a six months' tour. News is forthcoming that already it has been very much appreciated in France, playing in huts, escorting troops to and from the boats, and mounting the guard of honour, formed by a mixed company of the Guards, to meet the King when he landed in France recently. Now we hear that the band of the R.M.L.I., Plymouth Division (conductor, Mr. S. P. G. O'Donnell), is under orders to proceed to France to swell the mass of bands which will assemble to do honour to President Wilson. It is deplorable that a town of the importance of Plymouth, with over 220,000 inhabitants, is without a local professional orchestra. The stumbling-block in the way of its formation should not be allowed to continue in the enlightened days that are coming.

The Plymouth Orpheus Choir (with Mr. David Parkes as conductor, and Mr. W. G. Finch as enterprising secretary) is becoming quite experienced as entrepreneur, and its concerts invariably present the spectacle of a hall crowded to an extent which would involve discomfort were not the arrangements so perfect in detail. On November 28, the choir was the means of bringing M. Pachmann to Plymouth, thus repeating an achievement of twelve months ago, and again the expectant audience was filled with wonder and delight at the revelation of exquisite beauty in the music that this inimitable artist has made his own. The chief item sung by the choir was Saint-Saëns's choral fantasia, 'Hymn to Aviators.' Other pieces, contributed with fine taste, comprised items by Vaughan Thomas, John E. West, and Maunder. The Choir's *fortes* were full and mellow, und its *pp*'s round and exquisitely controlled. On November 30, at Plymouth, the Choir sang choruses and part-songs from its large repertoire, and was supported by Corpl. L. Busfield (violin)—who played three movements from a Suite composed by Mr. Parkes—Madame Holmes, Miss Julian, and Messrs. Parsons and Hill, who sang Herbert Oliver's Cycle, 'The Passing Show.'

During the Christmas season the Sunday concerts in Plymouth Theatre Royal are suspended. A number of vocalists (five) sang on November 24, when Pianoforte Trios were played by Gunners D. M. Durston, Spencer, and A. Bryant; and on December 1 Miss Isobel Wellington, a harpist of exceptional ability, played solos and duets with her father, Sergt. F. A. Wellington (violin), Mr. Sydney Smith and Sergt. Harold Nott sang excellently, and Mr. D. M. Durston played pianoforte music.

At the Plymouth Corporation concerts on November 23, when the band of the R.M.L.I. provided the programmes, a first performance in the district was given of Massenet's Suite, 'Le roman d'Arlequin,' the Serenade and the Rêverie making a conspicuous success. Elgar's 'Cockaigne' Overture and the ballet music from 'La Source' (Débiles) were given. Operatic vocal music was provided on November 30 by Miss Phyllis Archibald and Mr. James Pursaill, and a fortnight later Senhor Edguardo Guerra, the truly great violin-artist, paid a return visit. Excellent weekly concerts continue to be arranged by the Education Department of the Plymouth Co-operative Society, at which Miss Elsie Chambers and Mr. Frederick Taylor (vocalists), Miss Florence Hood (violin), Miss Una Bourne (pianoforte), and the R.M.L.I. band have performed.

In Mutley Baptist Church, on December 4, a recital of sacred music given by Dr. H. Lake (organ), Mr. R. Ball (violin), and Miss W. Blight ('cello) included Rheinberger's Trio. The weekly concerts on the Pier included, on December 1, a performance by the R.M. band of H.M.T.S. 'Powerful,' conducted by Bandmaster G. W. Osman. Officers and Instructors from H.M.S. 'Impregnable' gave a successful concert on December 3, at the R.N. Hospital, Stonehouse. Musical members of Christ Church, Plymouth, have formed a Philharmonic Club, and gave a miscellaneous concert at Torpoint on December 4.

In the matter of music Exeter has been exceedingly dull during the autumn. Members of the profession and amateurs in this city seem to follow their several pursuits with individual enthusiasm, but concerted effort is practically nil. Mr. Norman Kendall has indeed made a good attempt to form a ladies' choir, and on December 6 the choir (the 'Æolian') sang part-songs by Ackerman, Sullivan, and Smart, and a chorus from Schubert's 'Paradise and the Peri.' No doubt the choir sang well, but we did not know of the event until it was over. Mr. R. Harper Kendal led an orchestra at the same concert.

A large audience was much interested at Exeter University College on December 7 in the remarks made concerning folk-song by Mr. F. J. Pinn, who, in referring to its origin in the 'call' of savage tribes, spoke of the recent labours of resuscitation of Mr. Cecil Sharp and the Rev. S. Baring-Gould, and incidentally pressed a plea for British music. Thirty female voices from the College Choir sang examples, and Mr. Pinn sang others and concluded with two Devonshire items.

The organistship of St. Sidwell's (Exeter) Wesleyan Church has become vacant through the regretted resignation of Mrs. John Passmore, a successful teacher of singing and a capable organist, who has done valuable work with the choir during the last twenty years. Mr. William Rains, late assistant-organist of Ripon Cathedral, has been appointed, after playing a test on December 8. His recital included an Introduction and Fugue (C sharp minor) by Basil Harwood, the Largo from Dvorák's 'From the New World' Symphony, Guilmant's 'Funeral March and Hymn of Seraphs,' and the Toccata in G of Dubois.

At a miscellaneous concert at Exeter on December 10, Mr. S. J. Bishop (principal bass of the Cathedral) sang Hatton's 'Revenge,' Mr. Horace West played violin music by Dancla and Monti, and Miss D. Hoult contributed 'cello pieces by Sammartini and Popper.

Plymouth R.M. band is very popular at Torquay, and drew large audiences to the Pavilion on three days from December 1. A sacred concert opened the series; a symphony concert included Mendelssohn's 'Scottish' and music by Saint-Saëns, Elgar, Edward German, and Sterndale

Bennett; and a patriotic programme was given at the final concert. On December 7 Mr. Arthur Riley's 'No. 1 Company of Instru-Vocalists,' comprising nine members, was heard, the instruments being euphonium, trombone, and cornets, and the singers contributing part-songs.

A party of singers at Tavistock on November 20 sang part-songs—'Sunbeams,' 'Snowdrops, and 'Silent night'—duets, and solos, in aid of Red Cross funds; a choir conducted by Mr. W. E. Stevenson, at Beer, on November 21, supported by an orchestra, sang choruses (including 'See the conquering hero comes'), and concerted pieces; and the U.M. Choir of North Lew, on November 21, gave a sacred concert.

At Seaton an orchestra, conducted by Miss Bradbury Turner, played a good programme, assisted by vocalists; and a week later songs and part-songs were sung there in character under the direction of Mrs. W. Lloyd Worth.

CORNWALL.

Concerted music formed part of a concert in celebration of Budock Feast, on November 18, at Treverva, when duets and quartets were sung by members of the Wesleyan Choir. A series of sacred concerts in Looe district opened at Polruan on November 19, when songs, vocal duets, and pianoforte solos comprised a programme arranged by Mrs. Aldridge. St. Austell Ladies' Quartet sang at Camborne on November 19 in celebration of St. Martin's Feast, and several Camborne artists took part in the programme. Further celebration was made in Centenary Wesleyan Church, when the choir, assisted by Troon Choir, gave a sacred concert under the direction of Mr. Everson Luke. Over £25 was realised at Gunnislake on November 20, for a War Fund, by a concert given by local vocalists and others from Plymouth, with M. Schwer as pianist; and for the same object, at Hayle, on November 23, an orchestral concert was given, led by Miss J. Thomas, with vocal quartets sung by an excellent local party. The same funds were further augmented by a miscellaneous concert at St. Austell on the same date.

A choir of sixty voices was conducted by Mr. C. Spargo at Stithians on November 23, in choruses and part-songs; and at Saltash, on November 26, a band and party from Wearde Camp gave a successful concert for Prisoners of War funds.

A sacred concert was given by Busveal Wesleyan Choir on December 1, and concerted vocal music was prominent in the programmes of concerts at Trevellas and at Mousehole on December 2.

Roskear Girls' Choir and Camborne Ladies' Choir, both very efficient combinations, sang choruses and part-songs on December 7 at Camborne, supported by an orchestra of forty performers; and a party from Mullion gave a concert at Mevagissey on the same date. The band of the Royal Marines, Portsmouth Division, played at Falmouth on December 11. At Camborne, on December 13, Mr. James Martin's orchestra of forty performers was augmented by Redruth Orchestra, and played an excellent programme.

LIVERPOOL.

The third Philharmonic concert, on November 30, offered a well-varied programme which included Tchaikovsky's fourth Symphony, Balfour Gardiner's thrilling 'News from Whydah,' Butterworth's Rhapsody, 'A Shropshire Lad,' and the 'Four Conceits' by Eugène Goossens, jun., who himself conducted the first performance of his recently-completed orchestral version. The titles of these short pieces, which take but eight minutes in performance, are 'The Gargoyle,' 'Dance Memories,' 'A Walking Tune,' and 'The Marionette Show.' What has been written about Mr. Goossens's harmonic daring, and his notable achievements as a miniaturist, applies with equal force to these latest instances of his individuality and surpassing skill in orchestral device, which in the 'Gargoyle' is applied with almost uncanny realism. Similar advanced technique is shown in the other numbers, with perhaps less immediate assimilation by the hearers in the case of 'Dance Memories,' a study in elusive harmonies in unrelated keys, and in the 'Walking Tune.' Butterworth's Rhapsody, 'A Shropshire Lad,' also illustrates an idea suggested by a title, but surely his music leaves the emotions free, while enlisting our imagination. Mr. Goossens conducted it sympathetically, but one has heard more impressive performances of Tchaikovsky's F minor Symphony, especially as regards the pizzicato. If Mr. Goossens has any weakness as a conductor, is it not in taking things rather fast? In this instance the Symphony was gone through in seven minutes less than the usual scheduled time. Under Dr. Pollitt's direction the band and choir (who sang alertly) gave an inspiriting account of Balfour Gardiner's dramatic music to Masefield's grimly-humorous ballad, which received its second performance by the Society on this occasion. Other features of the concert were the 'Coriolanus' and 'Benvenuto Cellini' Overtures, and the extraordinarily brilliant vocalism of Miss Mignon Nevada in the 'Mad Scene' from 'Lucia,' in the 'Bell Song' from 'Lakmé' and in Cyril Scott's 'Blackbirds' Song,' in which the flautist, Mr. Redfern, contributed an exquisitely-played obbligato, as he did also in the Donizetti aria.

Mr. Josef Holbrooke has found staunch admirers in Liverpool, and appeared in fine form at his concert in Crane Hall on December 9, when this greatly gifted composer-pianist was recalled again and again after playing examples of the pianoforte music of to-day. In a characteristic programme-note he wrote that it is useless for him to play Chopin, Schumann, &c. Every pianist is doing this at present. So few devote themselves to the music being written to-day, that he wishes to do his best for it, always remembering that he is not anxious to assume the 'pianist-virtuoso' mantle, being primarily a composer. He truly remarked that in a country which loves its old favourites, it is not easy to introduce new and strange music. But Mr. Holbrooke's artistic powers outshine those of the mere pianoforte-virtuoso in combining as they do such interpretative qualities as he possesses and displays, especially in modern pianistic problems. Playing from book as he did (and for which he apologised), it would yet be difficult indeed to imagine more delightful presentments of John Ireland's scintillating modernities, 'Ragamuffin' and 'Chelsea Reach,' Cyril Scott's 'Elephant's Dance' and 'Rainbow Trout,' de Severac's 'Coin de Cimetière,' and his own masterly and epoch-marking Variations on 'Auld Lang Syne.' His accompaniments to the songs contributed by Miss Astra Desmond and Mr. George Pawlo were also models of masterly skill and appropriate tone-colouring. Miss Desmond exhibited a rich and vibrant mezzo-soprano voice, which she employed with great art. She sang with exceptional charm in Holbrooke's 'Killary,' Ireland's exquisite 'Sea Fever,' and Cyril Scott's 'Chinese Picnic.' Mr. Pawlo, a Finnish tenor, is an artistic and expressive singer who made the most of some lugubrious vocal examples by Melartin, Palmgren, and Sibelius. He also sang Holbrooke's remarkable setting of Poe's 'Annabel Lee,' Bantock's 'A Feast of Lanterns,' and Frank Bridge's 'Love went a-riding.' The programme and performance provided a feast of good things.

Two happenings among recent events which deserve to be chronicled are the matinée performance given by Miss Jean Sterling Mackinlay in the Repertory Theatre on November 21, and the lecture on 'Nerve Control' given by Mr. Ernest Hunt to a large gathering of the local Music Teachers' Association in Rushworth Hall on December 7. Miss Mackinlay applies exceptional gifts of voice and gesture in the interpretation of old songs, which find new inspiration and meaning in her fascinating performances. Her own deeply-felt emotions of pathos and passion, as well as archness and humour, find response in all who come under her spell. Whether in such examples as 'Caller Herrin'' (one of her mother's great songs), 'Ould John Braddleum,' 'Whistle, daughter, whistle,' 'Get up and bar the door, O,' or in Lucy Broadwood's delightful 'The Tree in the Valley,' or, in deeper vein, Cecil Sharp's arrangement of the old secular carol, 'King Herod and the Cock,' or the sacred mystery of the 'Cherry Tree Carol,' she is supreme. Miss Mackinlay, while an interesting study in heredity, is also a great artist in her own right. Mr. Ernest Hunt is another example, he being the able son of a brilliant father, the late Dr. W. H. Hunt, of Birkenhead, who was the first Mus. Doc. of London University. Of practical experience as a teacher, singer, and successful writer of song-lyrics, Mr. Hunt is also an authority on 'Nerve Control,' and his cogent address was followed with evident attention and appreciation. It opened up new vistas for intellectual study,

of which at present we know too little. Nerve-force can be trained and tempered, and its manifestations brought under control, in like manner as the more gross muscular body can be disciplined. It is all a matter of intelligent direction and persistence. The training of the subconscious mind which governs our thought-conceptions can be accomplished by all who apply themselves diligently in that direction. 'Courage-thoughts' can be as readily suggested and acquired as 'fear-thoughts.' The lecturer recommended students and teachers of music deliberately to aim at acquiring mental concentration, thereby lessening the drudgery of incessant digital labour.

Two representative Cathedral organists, Mr. H. G. Ley, of Christ Church, Oxford, and Mr. T. H. Collinson, of St. Mary's, Edinburgh, took part in the interesting series of organ-recitals which have been given on the new Rushworth organ in Hope Street Church, on November 28 and December 12 respectively. Mr. Ley handled the instrument with excellent effect in Harwood's first Organ Sonata, and in three of Parry's Choral Preludes. His reading of the familiar Wesley Larghetto in F sharp minor was less acceptable, the solo melody being played on a stopped-diapason, and taken at funereal pace. Mr. Collinson also played a Wesley piece, the fine 'Choral Song and Fugue,' and three movements of Widor's fifth Symphony.

The Post Office Choral Society has been kept well together considering prevalent difficulties, and at its concert on December 11 evidence of good material and training was again revealed in a performance of Goring-Thomas's tuneful Cantata, 'The Swan and the Skylark.' The choir is well-balanced and powerful, and reflects great credit on the fine public service from which it springs. The solo numbers were taken by Miss Mary Fielding, Miss Hilda Cragg-James, Mr. Furness Williams, and Mr. Klinton Shepherd. After ably holding the post of conductor for six years, Mr. Arthur Davies has resigned, and will be succeeded by Mr. H. Goss-Custard.

Pianists at the Wednesday Mid-day recitals in Rushworth Hall have included Miss Gladys Scollick, Mr. Frank Bertrand, and Miss Marjorie Sotham. Mr. J. C. Hock ('cellist) and the Tobin Pianoforte Trio (Mr. John Tobin, pianoforte, Mr. John Lawson, violin, and Mr. Walter Hatton, 'cello) has also appeared. This able Trio, on November 27, introduced the melodious and musicianly Trio in C minor, Op. 71, by Mr. William Faulkes, and Ernest Austin's fourth Trio in one movement, Op. 26, both works being representative of two clever English musicians. A first performance was also given by Mr. Tobin and Mr. Lawson of the arresting first movement of John Ireland's Sonata No. 1, in D minor.

Notable among the Musical Wednesday Afternoons at Crane Hall was the pianoforte recital given on December 4 by Mr. Julian Clifford, the Harrogate conductor, whose great executive facility and artistic taste enabled him to deal resourcefully with the 'Moonlight' Sonata, Debussy's Toccata, and Chopin's C sharp minor Scherzo. A group of graceful original compositions also found favour.

Mr. Vasco Akeroyd has happily recovered from his serious breakdown followed by influenza, which occurred after the first concert of the Symphony Orchestra's new series held in the Central Hall on November 19. At this concert the vocalist was Miss Doris Woodall, and Mr. Arnold Trowell played Haydn's Violoncello Concerto, in which the interpolated cadences appeared to be of much more recent date. The fine orchestra played very well in the 'Pathetic' Symphony, a work in which Mr. Akeroyd specialises. It is satisfactory to hear that he has resumed work, but the remaining concerts are necessarily postponed.

Mr. H J. Westhead, a local entrepreneur, is adopting a spirited policy in providing Saturday afternoon concerts in the Philharmonic Hall, which recall the traditions of the old Harrison Concers in assembling great artists. At the first concert, on November 23 there were assembled Madame Stralia, M. Melsa, M. Vallier, Miss Adela Verne, and a débutante, Madame Eunice Westhead, whose sympathetic contralto voice and artistic style made a favourable impression. On December 14, Mr. Moiseiwitsch played Balakirev's remarkable epic of the East, 'Islamey,' and Miss Marie Hall, with Miss Carrie Tubb, and Mr. Walter Bridson as accompanist, carried through a successful programme.

MANCHESTER AND DISTRICT.

Having put his opera house offer into definite shape, Sir Thomas Beecham lost no time in launching his campaign of propaganda to be carried on during the next five years or so. Characteristically enough he did this at the annual meeting of the Royal Manchester College of Music. It was on a similar occasion and in the same hall two or three years ago that he poured scorn on colleges of music, and the quality of students turned out by them. Some of his challenges were taken up. At least one of his operatic tenors was trained at this self-same College; another helped him out of a hole (though not of Sir Thomas's digging) at a Hallé concert soon after his speech; a good many string-players of the war-time Hallé Orchestra were products of the Royal Manchester College of Music; and his challenge to baritone students and their ability to interpret such music as the solo-part in Delius's 'Sea Drift,' was answered to the satisfaction at any rate of the composer, although, oddly enough, that success has been barren of any further result to the singer concerned. But if this earlier and rather capricious outburst was mainly destructive, Sir Thomas was in a constructive mood on November 29.

Writing in these columns twelve months ago, in November, 1917, I emphasised the constant, fertilising influence of the Hallé Orchestra since 1857 in preparing the ground for these 20th century developments. Comment was also made on the certainty that with Sir Thomas identifying himself with the management of the College of Music, it would virtually become a 'nursery' for young operatic singers and players, who would thus pass directly into the profession instead of being cast adrift on the seas of musical life. It is worth while recalling these among other points, because Sir Thomas, on November 29, insisted that the Manchester College of Music 'should be the *fons et origo* in the great movement that must now go forward all through the North of England.' He added that 'it is useless trying to found a great theatre in any district without identifying with it the rising talent of that part of the country. . . .' The College must play its part; it should be able to provide him—and the Institution and organization he was to found in the next five years—every year with half-a-dozen excellent singing pupils who would be in a position to go right into an operatic organization. 'This,' he said, 'is done in other countries, and must be done here.' Again, on the other point: 'If Manchester's public had not been trained for fifty or sixty years by its splendid orchestral concerts, it would have been impossible to give four months of opera.' Further preparation of the public mind will, however, have to be taken in hand; operatic appreciation classes, or something akin to these, will have to be inaugurated. Lecture-recitals would be another valuable aid; a systematic development of opera brochures similar to the 'Operführer' of the big Continental centres, at the cost of a few coppers; in fact any and all means of familiarising the mind of the public with the plots and stories, and with the numerous musical aspects of the newer or less frequently performed operas. Concert-platform performances of such things as 'Faust' or 'Cavalleria' may possibly be justified in the remoter, smaller, and musically starved centres, but in Manchester it is quite ludicrous when the real article can be heard and seen so easily. Personally I am not over-keen on the platform-performance of lengthy operatic excerpts at symphony orchestral concerts, although acknowledging freely their educational value to such an enterprise as the Beecham Opera in its present state of development. Amongst singers I am sure interest in matters operatic can be stimulated in the Manchester area if there existed a competitive musical festival, where in the solo and ensemble classes operatic music could be prescribed as test-pieces. From my own knowledge of these festivals in the last dozen years prior to 1914, I could name half-a-dozen men and women who through such means got their first start in what led ultimately to regular operatic work. Both in Lancashire and in Wales possessors of rattling good voices and of temperament have been brought to light, but in the absence of any channels connecting festivals with colleges of music and thence with opportunities for practical operatic study and practice, the best possible use has not been made of the voices when found. Sir Thomas further alluded to the

importance of the work carried on in Elementary Schools: 'We should resolutely keep from the observation of the child in the Elementary School all indifferent and unworthy music; if that were done the child would grow up with his or her taste not half but almost fully formed.' Again may one direct the attention of the Beecham powers-that-be to the fact that this is precisely what has happened in all competitive musical festival centres, where the children's classes have been handled in an enlightened manner. Under the Manchester Education Committee (and the same is true of Salford) much that is good is being done, and a progressive festival policy pursued in Manchester and Salford would produce still better results. There are men and women here who know what needs to be done and how best to do it, and if Sir Thomas Beecham would go into these matters and back with his enthusiasm and means the promotion of such a festival scheme, he will lay a good many foundation-stones on which to erect his edifice of a future music-appreciating public.

By the time this journal is published Beecham's fifth Manchester operatic season will be in progress. During the Christmas and New-Year holidays the operas were wisely of the 'box office' genre. From January 6 a six weeks' subscription season will run, during which Verdi's 'Falstaff' will receive its first performance by this Company, and Manchester will also gain its first acquaintance with the Beecham production of Puccini's 'Manon Lescaut,' Wagner's 'Valkyrie,' Rimsky-Korsakov's 'Coq d'Or,' and Moussorgsky's 'Khovantchina.' A revival of 'Othello' will gladden many habitués.

On November 23 and 28 we heard for the first time here Rimsky-Korsakov's 'Antar,' under Beecham, and Ravel's 'Valses nobles et sentimentales' under Goossens. A few of us had heard the Russian work at the Musical League concerts some years ago at Liverpool, under the late Harry Evans. Now, as then, the predominant impression was the utter absence of any logical cohesion such as is connoted by the term 'symphonic suite.' Call it pure phantasy tricked out in all imaginable orchestral devices and hues, exceedingly piquant, and up to a point enjoyable for, say, fifteen minutes; but thirty-five minutes of it weighed too heavily on the senses. One has not felt thus with other works of his, or of his compatriots, and I hardly expect this to achieve any popularity comparable to, say, 'Scheherazade.'

Both in the 'Antar' and in the Ravel 'Valses' there was lacking the complete abandon, the zest of every player revelling in his task. Yet even with this deficiency, the Ravel music gripped the imagination, and not all ballet-music transferred to the platform does that. Listening to these 'Valses,' my mind travelled back many years to a Richter programme illustrative of the dance, and his Viennese handling of the Ländler: how ponderous, how dull, alongside this sparkling, nimble-witted stuff! This is the sort of music one feels would chime with the spirit of a winter-sports holiday in the Bernese Oberland—sunshine, glistening, dancing lights on the snow in the still, clear atmosphere, all radiant and buoyant. One wanted to bathe in its stimulating harmonies just as in the Alpine noontide sunshine. To Mr. Goossens, jun., we are greatly indebted for successfully overcoming the difficulties of securing this performance.

Holbrooke's 'Queen Mab' Scherzo and Hamilton Harty's 'Wild Geese' Poem must be dealt with next month, as also the very-much-alive readings of 'Messiah' under both Sir Thomas Beecham and Sir Henry Wood.

The last few weeks have brought us into touch with much chamber-music of first-class quality. A Birmingham pianist, Miss Marjorie Sotham, has gradually worked her way into genuine recognition here. Associated with the Catterall Quartet, Mr. J. Hock, Miss Dorothy Silk, &c., she has introduced plenty of new music—*e.g.*, Dupont's Pianoforte Quintets and Liszt's Pianoforte transcription of the famous Paganini Variations in A minor. In the Brahms F minor Quintet, and also in the same composer's 'Cello and Pianoforte Sonata in F (Op. 99), one had momentary doubts of her capacity for maintaining an accurate adjustment of tonal balance. In the Brahms Sonata her companion, as usual, freely indulged his predilection for imaginative pianissimo playing, but their moods as players did not achieve unity in idea or execution, and this defect was still more noticeable in the Brahms Quintet. As a solo player she has many of the qualities making for success.

The Catterall Quartet concert on November 23 showed in three Beethoven works that these players will have nothing to fear by comparison with the famous Continental and American quartets if ever they should visit us again. Their own visit to London of last Spring ought to be followed by visits to Paris and Brussels. They are fortunate in possessing instruments of quite unusual quality.

The first two Brodsky Quartet concerts, on November 21 and December 12, were notable for a new Pianoforte Quintet, still in MS., by Sydney H. Nicholson. Not many men spending the bulk of their time in the musical atmosphere of ecclesiastical establishments have succeeded so completely in banishing all trace of its influence in their compositions. This work has healthy, vigorous, melodic strength, and in the third movement exploits the gavotte rhythm in quite piquant manner. Miss Lucy Pierce is an ideal associate for trio or quartet work, and both she and her colleagues played in the Quintet with evident enjoyment. A few days later it was repeated at the Tuesday Noon-time concerts.

On December 12 came Busoni's Sonata No. 2, in E major, first played here in 1902 by Dr. Brodsky and the late W. H. Dayas. More recently it was performed by the composer and Kreisler, and on this occasion Dr. Brodsky and Mr. R. J. Forbes were the executants. It is one of the things to enthuse about to-day. Whatever obscurities it had for us in 1902, its informing spirit harmonized in ideal fashion with the moods of the present moment, and the interpretation under notice had that quality, easier recognized than described, which we are wont to term spirituality. There must be rare community of thought and mood, alike of composers and players, to achieve such interpretative power. Although the fine Schubert Quintet followed, I wanted no more music that night.

The Bowden Chamber Concerts have entered upon their eleventh season. On December 10 Messrs. Catterall, Forbes, and Hock played the Tchaikovsky Trio (Op. 50), and Beethoven in B flat (Op. 97). The singing of Miss Phyllis Archibald was hardly on the same high plane of excellence as the playing of the Trio.

Although much of this contribution has been devoted to the influence of the Royal Manchester College of Music, yet a few lines must be devoted to the Armistice Celebration concert on December 10. Miss Brema arranged the 'Prologue to Peace' from the opening of Rameau's 'Castor and Pollux.' Then followed Elgar's 'Carillon,' three Belgian songs by Paul Kocks, and other interesting things, altogether a programme off the beaten track, that satisfied both artistic and emotional senses in a much higher degree than either the Hallé or Brand Lane concerts. Why not repeat it in the Free Trade Hall, or in one of the theatres, with Rameau's orchestration?

Mr. Albert J. Cross's Manchester School of Music's concert on December 11 was chiefly conspicuous for the violin-playing of Miss Nellie Osbaldiston in Max Bruch's 'Romance.' Three orchestral works received their first performance in Manchester—Stewart Macpherson's 'On Scotia's Hills,' Ernest Ford's 'Scène Bacchanale,' and Sir Alexander Mackenzie's 'Scotch Rhapsody,' written in 1879.

NORWICH.

The Philharmonic Society opened its present season with a most succesful performance of 'Judas Maccabæus' on Thursday, December 12. The work proved to be singularly appropriate for the present time, and attracted a very large audience. During an interval in the performance the Deputy Lord Mayor (in the unavoidable absence of the Lord Mayor) gave an account of the war work undertaken by the Philharmonic and Choral Societies during the last four years. Considerable sums of money were raised for local war work, and free concerts given to soldiers. Dr. Bates and the members of the Society were recently thanked by the civic authorities for all they had done, and for having provided the usual series of high-class concerts during the whole period of the war.

After the speech of the Deputy Lord Mayor a verse of the 'Old Hundredth' was sung by choir and audience, who remained standing until the close of the chorus 'Sing unto God,' which, with a verse of the National Anthem, brought the concert to a conclusion. The soloists were Miss Caroline Hatchard, Miss Dora Arnell, Mr. Richard Ripley, and Mr. David Brazell. Mr. Haydon Hare was at the organ, and Dr. Fred Bates conducted.

OXFORD.

On November 13, the new Professor of Music, Dr. H. P. Allen, organist and Fellow of New College, gave his inaugural lecture in the Sheldonian Theatre, the subject being 'Music in the University of Oxford since 1626: a Survey and a Forecast.' The chair of music here, said the Professor, was founded in 1626 by Dr. William Heather, who was a great friend of Camden, and it was at the suggestion of the latter that the chair was established. Thus the work of the 'famous fourteen' who had directed and carried on 'the divine art' in this ancient seat of learning extended roughly-speaking over three centuries.

Some amusement was caused by the lecturer reading a record of the conferment of the Doctor's degree upon Heather in company with Orlando Gibbons, the 'Music' (*i.e.*, the Exercise or Composition) being written by Gibbons and made to do duty for Heather as well!

In 1592, when Queen Elizabeth visited Oxford, all the professors of the University were told to be in readiness to deliver their lectures at any time required, but the musical men were vouchsafed a special private hint, 'because, though skilful as musicians, they are not so learned in the Latin tongue as other University men, so that more care on their part is needed.'

We have not space to touch upon more than two or three Professors who have occupied the chair since its foundation, but things must have got into a superlative state of slackness in the days of Crotch and Sir Henry Bishop, who were both non-resident, and only saw Oxford once a year the occasion being the Encœnia. On the other hand, in 1858, Sir Frederick Ouseley instituted thoroughly good examinations, and worked hard to put matters on a more solid basis. The lecturer paid him a well-deserved compliment. Ouseley was followed by Sir John Stainer, who notably extended the influence of the foundation. Next came Sir Hubert Parry—our English Bach, as we delight in calling him—who raised the status of the musical degree to a remarkably high level, and through him the lecturer said music had been wonderfully blessed. Dr Allen went on to say that Parry's writings owed their origin in a great measure to the influence of Oxford, and were a contribution to the Art of music which would remain for many years the best compositions of their kind. It seems almost unnecessary to add that Parry's lead was scrupulously followed by his successor, Sir Walter Parratt. In venturing to forecast the future, the Professor said he hoped that when again we returned to normal times the sphere of usefulness of music would be considerably enlarged.

On Sunday, December 1, an excellent concert was given in the Sheldonian under the able direction of Dr. Allen, the principal item being Bach's Magnificat, which was last heard here about four years ago. This setting of the Magnificat is very strongly tinged with Italian influences, a flavour that characterises also many similar works of Handel. Say what we will, the choral voices appear to revel in this type of composition, and on this occasion their interpretation taken as a whole, was superb. The soloists were Miss Salvin, Miss Cropper, Mr. Child, and Miss Greeves-Johnson, who all alike were admirable. The Cantata, 'Sleepers, wake,' was also included in the programme, the same soloists taking part, and the choir as before singing excellently. The Concerto in F, with its solos for violin, flute, oboe, and trumpet, came as a welcome relief after the masses of vocal tone.

Mention must be made of the inclusion also of two beautiful Carols, 'I sing the birth' and 'Welcome, Yule,' both by Sir Hubert Parry. So delightful indeed were they that they ought to be widely known.

Musical Notes from Abroad.

ROME.

THE WINTER SEASON IN ROME.

After the lugubrious report which I contributed last month on the present state of music in the Eternal City, it is pleasant to be able to assert that with the dawn of peace there is also a promise of better things in the artistic world. As I write we are at the eve of the re-opening of the Augusteum, when the famous Sunday Afternoon Concerts will be resumed under the ordinary direction of Signor Molinari, the director of the Accademia di Sta. Cecilia. Amongst the other conductors of whom a visit is promised us, one notes the names of Vittorio Gui and Maurice Ravel. The Spanish pianist, Richard Viñes, is also to give a couple of concerts, and there will be a special commemoration of Debussy, with a concret devoted exclusively to his works. A particularly interesting feature of the season for a Roman audience will be an 'America Day,' devoted to the music of our transatlantic Allies. Amongst the novelties promised are 'Joan of Arc,' by Enrico Bossi, written for solo, choir, and orchestra, and a sacred drama, 'St. Agnes,' also for choir and orchestra, by Licinio Refici, master of the cappella of St. Mary Major (and therefore a successor of Palestrina, as I mentioned last month).

The Costanzi Theatre, departing from the traditional opening on St. Stephen's evening, will commence the Winter operatic season on December 19, and the première is to be Verdi's 'Don Carlos,' a work last presented in Rome in 1910, when it was hailed as a novelty for the new generation, having previously been unknown on the Roman stage for twenty years. The choice of this opera has given rise to some unfavourable criticism in Roman musical circles, but I will defer any further remarks till my report of its revival. The Winter programme of the Costanzi (only just published, by the way) contains three Puccinian novelties—'Il Tabarro,' 'Suor Angelica,' and 'Gianni Schicchi,' whose proximate completion I mentioned in the *Musical Times* of July, 1917, and which will be directed by the author. The other novelties promised us are 'L'Amore dei tre Re' ('The love affair of the three kings'), by Marinuzzi (who by the way, is to be the ordinary conductor for the season), 'Tuccman,' by Boero, and 'Mirra,' of Alaleone. Of the eagerly-awaited 'Nerone' no mention is yet made, but a representation of 'Mefistofele' will bear the character of a commemoration of Boïto; and on the whole it is to be confessed that the programme promises matter of varied and lively interest.

LEONARD PEYTON.

Miscellaneous.

The committee of the Summer School of Church Music has arranged a Conference to be held at St. Paul's Chapter House from January 14 to 16 inclusive. The basis of the discussions will be the important section on Church Music in the Archbishops' report. The need for training will be the dominant idea. The musical training of clergy, choirmasters, organists, and congregations will form the subject of conferences on successive days. Applications for time-table and other particulars should be made as soon as possible to the Rev. A. S. Duncan-Jones, St. Mary's Vicarage, Primrose Hill, N.W. 3.

Dr. C. H. Kitson, organist of Christ Church Cathedral and Professor of Music at University College, Dublin (National Union), has been appointed Senior Professor of Harmony, Counterpoint, and Composition at the Royal Irish Academy of Music, Dublin.

Mr. E. H. Bibby has relinquished his appointment as Y M C A. music organizer in the South-Western Division, and has returned to Manchester to resume his professional work there.

Lieut. J. Albert Sowerbutts, M.C., assistant music-master at Winchester College, is now safe home after being a prisoner-of-war in Germany.

We regret that several articles from our country correspondents arrived too late for insertion.

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IN PREPARATION.

MY
MUSICAL PILGRIMAGE
1850-1918.

BY
SIR FREDERICK BRIDGE

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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1919.

MODERN BRITISH COMPOSERS.

By Edwin Evans.

I.—Frank Bridge.

The problem of eclecticism in music is one that exercises many minds. Some go so far as to refuse it any right to exist. If, for instance, a critic confesses to many tastes he is liable to be told that he has no taste. If he can sound the metaphysical depths of a modern Symphony, and also take pleasure in cleverly-written music of the lighter kind, his opinion on the former will be open to suspicion. It is not every musician who has the courage to assert, as one of our composers did the other day, that Sousa's Marches are essentially good music. The position of the composer is even more delicate. There are some who maintain that no great artist can be an eclectic. Did not one of the greatest modern French painters assert in all seriousness that in art there is revolution and there is plagiarism, and there is nothing between? Others, on the contrary, maintain that every great artist must necessarily be an eclectic, and they have a primâ facie justification in the fact that every time a creative artist makes a selection between various ideas occurring to him, he is in fact performing an exercise in eclecticism. In the end the solution of the problem depends not only upon the degree in which the ideas are his own, but also on the degree in which he makes them his own, for it is obvious that every creative artist must acknowledge a debt to his predecessors, unless he elect to begin with the most primitive forms, and discard all inherited knowledge.

In modern music the question is at all times acute. We can all cite instances of composers who deck themselves with borrowed plumes which they fail to combine in a homogeneous garment. The feathers plucked from various sources are in constant conflict with each other, and there is no unity of style. These are the bad eclectics. There are, however, others who, without being revolutionary in themselves, are in sympathy with modernity, or rather with those elements of modernity which can be assimilated into their own set style, for it is the test of such composers that they really have a personal style which acts as a solvent upon any ingredients they may introduce to enrich it. These are the good eclectics, and one of the best, perhaps even the best of such in English music of to-day, is Frank Bridge. One might compare his æsthetic to that of the eclectic wing in modern Russian music, or perhaps to that of Florent Schmitt in modern French music. In a lighter mood one might venture a pun on his name, but with the qualification that, if he is a bridge, he is an impressive piece of architecture, a bridge that besides fulfilling its function, presents an outline and a composition of masses that endow it with the qualities of the best art.

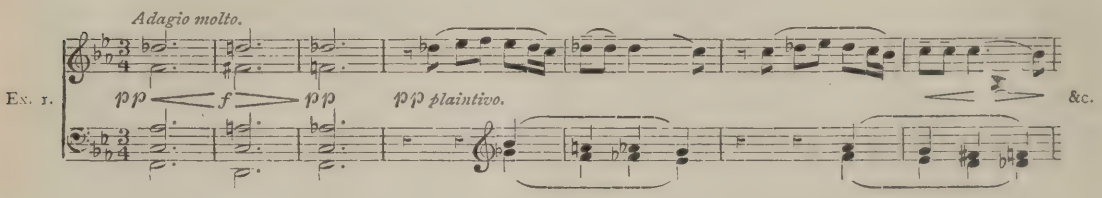
Frank Bridge was born at Brighton in 1879, and studied at the Royal College of Music. The teaching there rests upon the solid foundation of the older polyphony in association with the cult of composers like Brahms and Glazounoff. It is eminently sound, but its conservatism is such that the more venturesome students on emerging from it promptly proceed to throw their academic ballast overboard, often without discriminating sufficiently between what would be of service to them and what is useless. At the other extreme there are, as always in such institutions, students who are content to go on repeating, as well as may be, the pattern of their models. Frank Bridge took the middle course. He has never departed from the solid methods which have their roots in tradition, but his conformity to them, which has at no time been slavish, has gradually become associated with the wide range of modern resource. These new elements have, however, always been assimilated with his established style, and it would be difficult to find in his works a modernism that could not be explained by the older ruling. Just as the acute dissonances used as a *pointillage* by Stravinsky in his later works occur also in Ravel, but embedded in an explanatory harmonic context, in Frank Bridge will be found most of the current extensions of the older harmony, but in a state of complete reconciliation. This implies, of course, a consummate technical proficiency, and even those, if there be any, who find nothing else to admire in his music, will readily concede to him the great quality of knowing exactly what he is doing, and doing it with remarkable precision. Nowadays that counts for much.

Owing to the relatively rarer performance of orchestral works, the importance of Frank Bridge in English music is best measured by his chamber music, which is a constant feature of our concert rooms. It is represented by numerous works, the first of which dates from 1904 and consists of 'Three Novelettes' for string quartet. One would scarcely select them nowadays as an example of their composer's characteristic work, but nevertheless the first of them still retains its hold upon the affections of concert-goers. The following year Bridge was a prize-winner in the first of the numerous competitions instituted by Mr. W. W. Cobbett for works in the cyclic form for which he has revived the title 'Fantasy,'—formerly a very familiar one in English music, both as 'Fantasy' and 'Fancy.' The first competition was for a string quartet, and the work sent in by Frank Bridge, which took the second prize, is still frequently performed. In the same year he also wrote a quintet in four movements for strings and pianoforte. Although he had not yet travelled any great distance along the road which led to his present strongly individual manner, this work was of the type upon which no composer cares to turn his back even when he has left far behind the

method of working which it represents. Its chief fault was its length, and by reducing the number of movements to three and subjecting these to drastic revision he has since given it the right to rank with his best works. In fact there are many who look upon the slow movement as containing as much intrinsic beauty as may be found in those works which are considered his masterpieces.

In 1906 he obtained a mention d'honneur in an international competition organized at Bologna for a string quartet. Sixty-seven works were sent in, that of Frank Bridge being his Quartet in E minor. After one or two hearings this now familiar work suffered the fate of music that is allowed to remain in manuscript, and it was not until it was published two or three years ago that it made its re-appearance in the concert-room, where it has become a permanent feature of the English répertoire. A quotation from the second movement is given here:

String Quartet in E minor (2nd Movement).



The only other chamber work of that year consists of 'Three Idylls' for string quartet, which preceded the larger work and are similar in conception to the 'Novelettes,' although the advance towards maturity is distinctly apparent. Signs of it are, however, more readily discerned here, as elsewhere, in the method employed to obtain the richer sonority than in the actual thematic material.

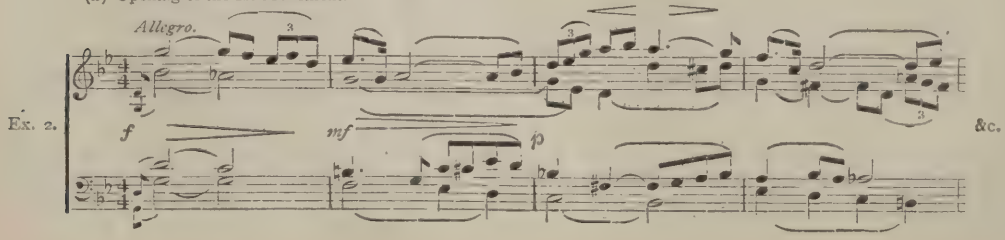
In 1908 Mr. Cobbett held his second competition, this time inviting composers to submit Fantasy-Trios for pianoforte, violin, and 'cello. That of Frank Bridge, in C minor, obtained the first-prize. It is a very good example of the form, which one might describe as that of a Sonata-Allegro in which the development section is occupied by episodes corresponding to an *Andante* and *Scherzo*. In the same year the composer began to turn his attention to folk-tune, the first-fruit of this new interest being 'An Irish Melody' for string quartet, the theme of which is the very beautiful one known as the 'Londonderry Air.' The treatment is clever and interesting, but it is felt that the Introduction is relatively so important as to impair the balance of what is to follow.

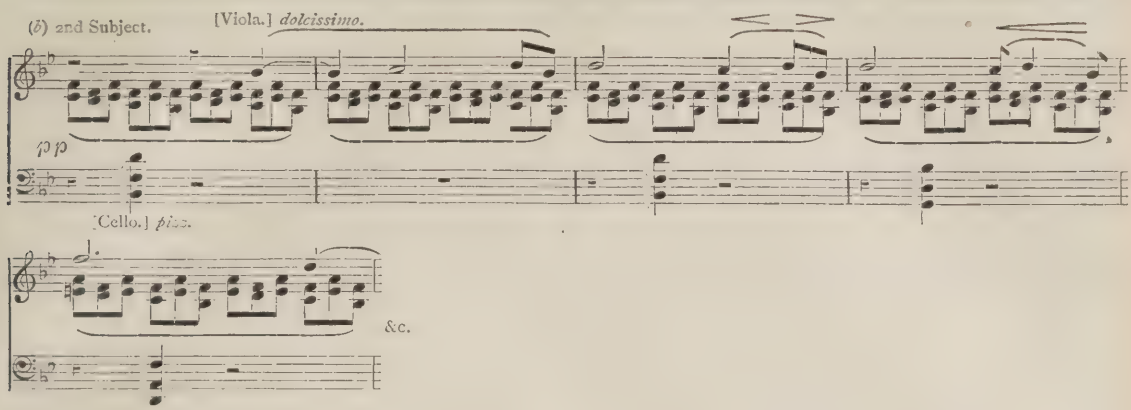
About this time Mr. Cobbett began to vary the practice of organizing competitions by commissioning works in fantasy form from composers of proved merit, and among others he invited Frank Bridge to write for him, with a free hand as regards both method and time of composition, a Fantasy-Quartet for pianoforte and strings. Possibly as a result of this greater freedom the Fantasy-Quartet in F sharp minor, which dates from 1910, is not only one of its composer's outstanding works but also one of the most striking of the many which have been the result of Mr. Cobbett's initiative. One might, in fact, regard its date as a turning-point in Bridge's career.

Though his progress towards a more complete deployment of his individuality has been continuous, from 1910 onwards it was to become more rapid. The first effect of this will be noticed in the remarkably fine Sextet for strings composed in 1912, which, unfortunately, has not yet been published. It belongs to the steadily growing list of works by which British chamber music challenges comparison on equal terms with contemporary achievements in the same field. Until, however, it is made more readily accessible to the public, the nature of the composer's progress can best be judged by comparing the Bologna String Quartet of 1906 with the String Quartet in G minor, another Cobbett prize-work, which received its first hearing in 1915. Both these compositions abound in high musical qualities, and have every title to a permanent place in the répertoire. It is not one of those instances so common with modern compositions where the new work supersedes the earlier effort. But to those who seek to probe the musical personality of the composer, the more recent Quartet will convey much more than its predecessor. For that reason quotations are included from the first movement:

String Quartet in G minor.

(*a*) Opening of the 1st Movement.





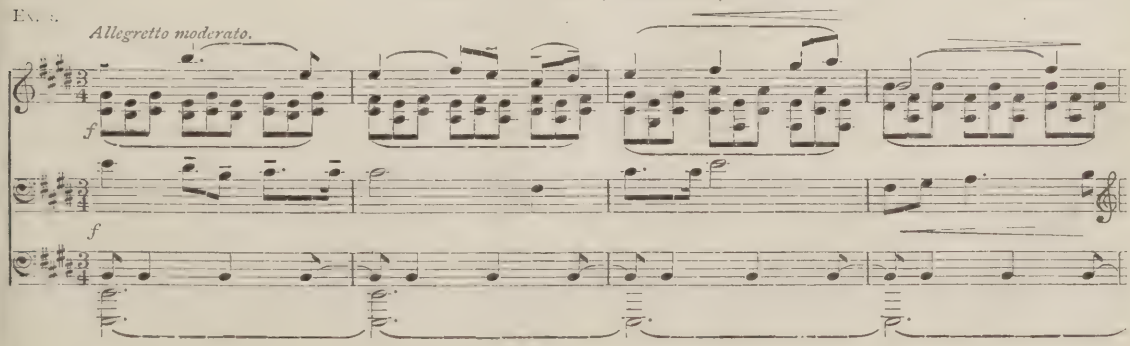
The Bologna Quartet might still, if one were captious, be classed with the works of *epigoni*. That in G minor reveals a personal outline and physiognomy. About the same time Bridge returned to the treatment of popular themes, writing two short but very attractive pieces based on the English tunes 'Sally in our Alley' and 'Cherry Ripe.' They are also adapted for stringed orchestra, and are frequently heard in both forms. A pianoforte-duet arrangement has recently been published.

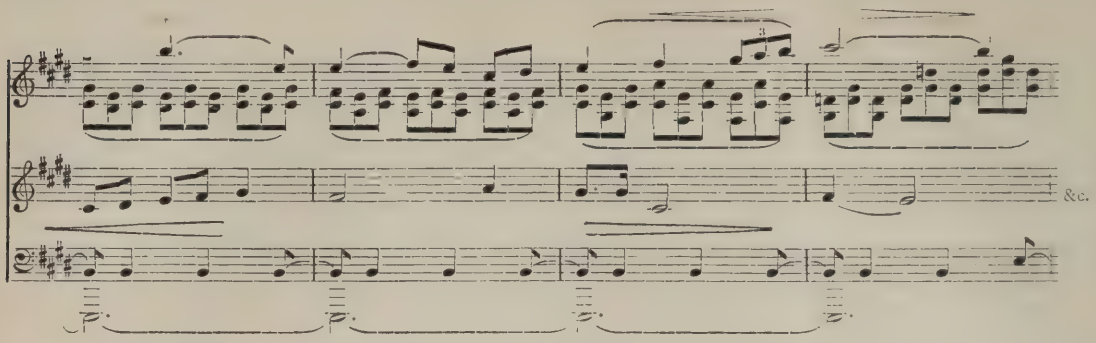
The composer's most recent work is a broadly-conceived Sonata for 'cello and pianoforte in two movements. The sweeping, somewhat rhetorical phrasing which permeates most of the composer's work holds complete sway here. Its grip on the audience is such that on first hearing one is apt to resent the inevitable interruptions which arise from the necessity for preserving the shape of the work. It is only when the form is familiar that one realises the need for a punctuation the first impression of which is that it errs on the side of excess. As always is the case of works whose foremost quality is breadth, a great deal depends on the interpretation which, if not sympathetic and intelligent, might easily give the impression of loosely-knit fragments. There are many modern works of which the same might be said, and it belongs to the many risks which a composer has to take. Happily Bridge's position is now so assured that there remains little likelihood of his being blamed for the shortcomings of the performer.

Frank Bridge's orchestral works naturally reflect the same process of evolution as his chamber music, with the reservation that, whereas in the latter he was chiefly concerned with securing a richer blend of composite sonority, in the former the problem was rather to balance the subtlety of his later method with the brilliance that had always characterised his scoring. In knowledge of instrumentation he has few rivals even among those who, like himself, combine composition with a high degree of instrumental proficiency. It is the same dual experience that makes him a remarkably good conductor. In any other country but England it is fairly certain that occupation would have been found for him in that capacity. As it would have diverted much of the time he is now able to give to creative work, perhaps we may congratulate ourselves, though we might not have become aware of the loss at first, as, in place of one or two unwritten chamber compositions, we should have had more frequent opportunities of hearing his orchestral works to which other conductors seem to think their duty accomplished by giving a performance every two years or so. The prejudice against giving the public the same chance of familiarising itself with an English work, however successful, as with one of foreign origin, is as difficult to understand as it is to overcome.

The list of orchestral compositions which the composer, eliminating the works of his nonage, still considers representative, opens with 'Isabella,' a tone-poem inspired by Keats's poem, and completed in 1907. Although the poetic basis of the work is in narrative form, the musician has wisely abstained from treating it in its anecdotal aspect, preferring to concentrate upon its emotional elements. A quotation is given in Ex. 3:

SYMPHONIC POEM (ORCHESTRA). 'ISABELLA.'





Next followed a 'Dance Rhapsody,' dated 1908, and not to be confused with the later 'Dance Poem.' As is implied in the title, it is constructed of dance rhythms treated with a certain freedom from formal constraint, and at the same time with dramatic feeling. There is in addition to be remarked, here and in some later works, a certain spectacular quality of orchestration which points to the probability that Frank Bridge would be a brilliant writer for the theatre if the English stage, both lyric and dramatic, offered more liberal openings for the native composer. Opera, and perhaps more particularly the modern expanded art of the ballet, would be a fruitful field for him, but unfortunately it is a field that, in the England of to-day, has still to be wrested from the foreigner.

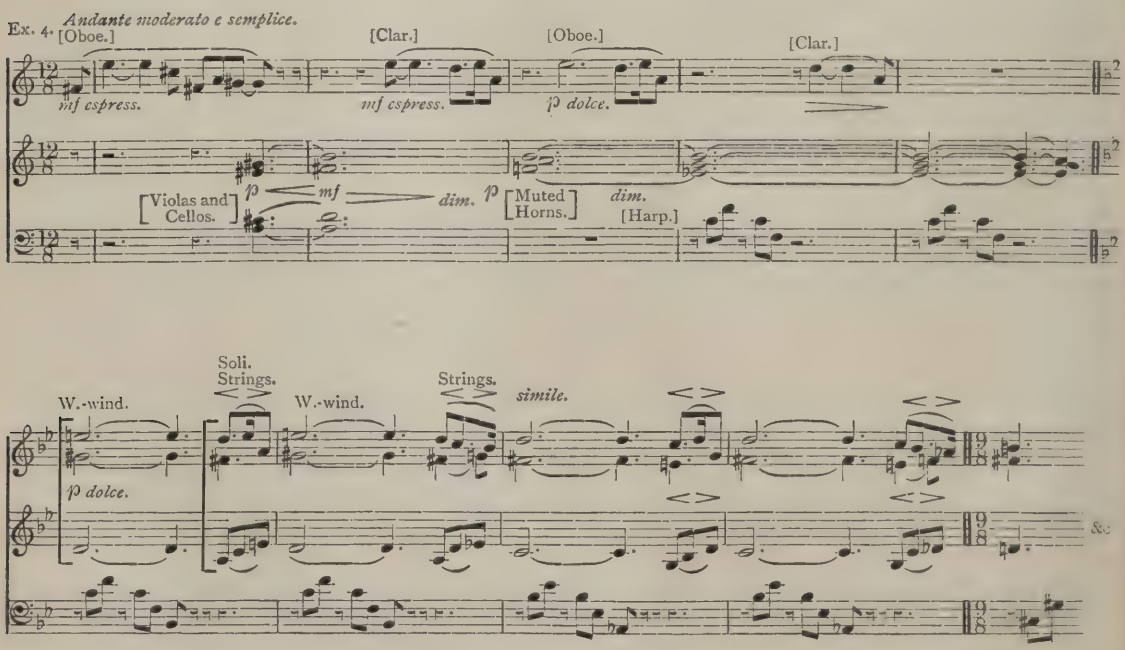
There followed next in succession a Suite, 'The Sea,' which is about to be published under the auspices of the Carnegie Trust, and the 'Dance Poem,' which, though perhaps a fruit of the same impulse which produced the earlier 'Rhapsody,' differs very characteristically from it both in method and substance. The tone-poem, 'Summer,' like most of these works, has had few performances, and the writer is not in a position to describe it, but the two shorter poems inspired by the writings of Richard Jefferies have left an abiding impression that they belong to their composer's most representative works. They are respectively prefaced by the following quotations:

> Those thoughts and feelings which are not sharply defined, but have a haze of distance and beauty about them, are always dearest.

> How beautiful a delight to make the world joyous! The song should never be silent, the dance never still, the laugh should sound like water which runs for ever.

A quotation from the first of these Poems is given in Ex. 4:

Two Poems (Orchestra).—No. 1.



It is impossible to leave the orchestral section of Frank Bridge's activities without referring to a Suite for Strings which is in course of publication, and especially to the 'Lament' for Strings :

LAMENT (STRING ORCHESTRA).

Ex. 5. *Adagio, con molto espressione.*

lunga

p doloroso. *p* *pp* *p cantando.* &c.

composed on June 14, 1915, in memory of a well-loved child-friend, Catherine, who perished with the whole of her family in the 'Lusitania.'

This short, but pathetically beautiful piece, which is obtainable in print, is not only characteristic, but of the most convincing sincerity. There lingers in the memory an impression of the effect it made when first heard at Queen's Hall. The audience was too spell-bound for a noisy demonstration of favour, but the eloquence of the music had achieved what a more ambitious or studied composition could not have effected.

In turning to Frank Bridge's pianoforte pieces and songs, it is necessary to make some distinction. Some of them are not only of a very high quality, but they also reflect the modern spirit. On the other hand there have been times when he was inclined to make concessions to a larger public, and one would scarcely recognise the Suite 'A Fairy Tale' as emanating from the same pen as the 'Three Poems,' or especially the 'Four Characteristic Pieces.' The former include 'Solitude,' from which is taken :

'SOLITUDE' (FROM 'THREE POEMS FOR PIANOFORTE SOLO').

Poco adagio e molto espressivo.

dolce. *ten.*

Ex. 6. &c.

The chromaticism of the 'Four Characteristic Pieces' recalls a little that of Scriabin, and especially of his middle period, with which however Frank Bridge has little familiarity. As in many such instances one is driven to the conclusion that there are processes of harmonic thought which are, so to speak, in the air, and that composers of an adventurous turn of mind are bound to explore them sooner or later whether they happen or not to be aware of their predecessors' experiments in the same direction. But even if Frank Bridge was subconsciously influenced from without, he has made this chromaticism, in common with all the idiomatic devices he employs, in an intimate sense his own. The piece 'Bittersweet' :

'BITTERSWEET' (FROM 'CHARACTERISTIC PIECES FOR PIANOFORTE SOLO').

Allegretto moderato.

Ex. 7.

pp *ad lib.* *a tempo.*

Ped. ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

&c.

Ped. ✱ *Ped.* ✱ *Ped.* ✱

furnishes a striking example of this. Technically it has the resemblance referred to, and yet the actual musical content is very characteristic of Frank Bridge's later writings.

His latest composition for the pianoforte consists of three Improvisations for the left hand alone, entitled 'At Dawn,' 'A Vigil,' and 'A Revel.' The impulse to write them came from a pianist who has lost his right arm in the War. There must, unfortunately, be many such cases, as it has already been foreshadowed that they will be the occasion for many similar compositions. It is to be hoped that their aim will be kept in view with the same assiduity, for these pieces are models of their kind. In the first place, unless they have real musical interest, apart from superficial attractiveness, they are a poor compliment to those for whom they are intended. But, in addition to this, it is scarcely enough that they must be written so that they *can* be played with one hand. That is an insufficient motive to a musician. They must be so conceived for one hand only that the other becomes actually an impediment if one attempts to use it. This is what has been achieved in these three remarkable pieces. They are of great musical interest, and so admirably thought-out for one hand that it is much more difficult to play them, especially 'A Revel,' using both.

With regard to the songs—which, as will be seen from the appended list, are becoming fairly numerous—it is necessary to bear in mind the type that has hitherto prevailed in England. Frank Bridge is sufficiently an Englishman to appreciate its better features, and sufficiently a musician to recoil from the evil fate which has overtaken it. He has rescued its directness of appeal, its melodic conciseness and unity of design, and presented them with a new vitality. To those who favour the more declamatory type of song that is now in the ascendant, these lyrics may savour of reaction, but their quarrel will be with the type of song, and not with the use to which Frank Bridge has put it. At the same time there are signs that the composer's allegiance to the type is wavering, and the near future should see some development in this direction which has hitherto been retarded solely by the overwhelming attention Frank Bridge has given to chamber music, in which his best success has been achieved.

It is in this domain that one most readily concedes to him those flattering epithets of which the critic makes, or should make, sparing use. He is also a fine writer for the orchestra, but here his actual achievements are less conspicuous. Should the conditions of our theatrical life improve, the writer is confident that it is this composer's destiny to produce works *à grand cadre* which will have the double quality of pleasing all but the most sophisticated section of the musical world without at the same time estranging that much greater public which is less eager for the technical innovations than for broad, picturesque, and spectacular effects. There is in his most spacious works an unusual power of sustaining and even accumulating effect, and in opera, ballet, or any form of dramatic work, it is ultimately this power of sustaining the interest which wins the day.

List of Compositions.

Orchestral.

Symphonic Poem, 'Isabella'	Unpublished
Dance Rhapsody	,,
Suite, 'The Sea'	To be published by the Carnegie Trust
Dance Poem	Unpublished
Suite for String Orchestra ...	To be published by Goodwin & Tabb
Tone-Poem, 'Summer'	Unpublished
Lament for String Orchestra ... ... (Also arrang d for Pianoforte Solo.)	Goodwin & Tabb
Two Poems (Richard Jefferies)	Unpublished
Five Entr'actes, 'The Hunchback'	,,

Chamber Music.

Three Novelettes (string quartet) ...	Augener & Co.
Three Idylls	,,
Quartet in E minor	Avison Edition
Quartet in G minor	Novello & Co.
Phantasy String Quartet	,,
Phantasy Trio (Pianoforte, Violin, and 'Cello)	,,
Phantasy Quartet (Pianoforte, Violin, Viola, and 'Cello)	Goodwin & Tabb
Quintet (Pianoforte and Strings)	Unpublished
Sextet (2 Violins, 2 Violas, and 2 'Cellos) ...	,,
An Irish Melody (Londonderry Air) for String Quartet	Augener & Co.
'Sally in our Alley,' 'Cherry Ripe' (String Quartet)	Winthrop Rogers
Sonata for 'Cello and Pianoforte	,,
Miniatures (easy) for Pianoforte, Violin, and 'Cello Books 1, 2, and 3	Goodwin & Tabb

Pianoforte Solo.

Minuet	Augener & Co.
Columbine	,,
Romance	,,
Sea Idyl	,,
Capriccio, No. 1	,,
Capriccio, No. 2	,,
Three Poems (Solitude, Ecstasy, Sunset) ...	,,
Arabesque	,,
Three Sketches (April, Rosemary, Valse Capricieuse)	Winthrop Rogers
Three Miniature Pastorals (easy)	,,
Four Characteristic Pieces: (1.) Water Nymphs; (2.) Fragrance; (3.) Bitter-sweet; (4.) Fireflies	,,
Suite, 'A Fairy Tale' (The Princess, The Ogre, The Spell, The Prince) ...	Augener & Co.
Three Improvisations (At Dawn, A Vigil, A Revel)	Winthrop Rogers

Songs with Pianoforte (*Early*).

Devon Maid	Winthrop Rogers
Go not, happy day	,,
Dawn and Evening	,,
The Violets Blue	,,
All things that we clasp	,,
E'en as a lovely flower	,,
So Perverse	,,
Blow, blow thou Winter wind	,,

Songs (*Later*).

Adoration	,,
Come to me in my dreams	,,
Strew no more red roses	,,
Love went a-riding	,,
Where she lies asleep	,,

SONGS WITH PIANOFORTE.

Thy hand in mine	Winthrop Rogers
Mantle of Blue (in process of publication)	,,
So early in the morning O!	,,
Easter Hymn (arr.)	Chappell & Co.
Isobel	,,
O that it were so!	,,
Sonnet for Voice and Orchestra (or Pianoforte); 'Blow out, you Bugles'	Winthrop Rogers

VIOLIN AND PIANOFORTE.

Gondoliera	Augener & Co.
Four Easy Pieces: (1.) Meditation; (2.) Spring Song; (3.) Lullaby; (4.) Country Dance ...	Augener & Co.
Norse Legend	Winthrop Rogers
Souvenir	,,
Amaryllis...	,,
Moto Perpetuo	Goodwin & Tabb
Cradle Song	,,

'CELLO AND PIANOFORTE.

Elégie	Goodwin & Tabb
Mélodie	,,
Morning Song	Winthrop Rogers

VIOLA AND PIANOFORTE.

Pensiero	Stainer & Bell
Allegro appassionata	,,

ORGAN WORKS.

Andante Moderato in C minor... ...	Novello & Co.
Adagio in E major	,,
Allegro con spirito in B flat major ...	,,
Andantino	Winthrop Rogers
Allegro ben moderato	,,
Andante con moto	,,
A Book of Three Pieces (being published)	,,

PART-SONGS.

Autumn (S.A.T.B.)	Novello & Co.

SCHOOL SONGS.

'For God, and King, and Right' (Unison)	Winthrop Rogers
'The Graceful Swaying Wattle (2 Parts and Accompaniment	,,
'Lullaby' (3 Parts and Accompaniment)	,,
'Peter Piper' (3 Parts, Unaccompanied)	,,
A Litany (3 Parts)	,,
'Sister, Awake!'(2 Parts and Accompaniment)	,,
'Lay a Garland (2 Part Canon and Accompaniment)	Winthrop Rogers

CHORUS AND ORCHESTRA.

Prayer	Augener & Co.

Interludes.

The encore to-day is so frequently a concession to the clamour of a handful of insatiables—often the least musical section of the audience—that it is refreshing to read of a demand at once quiet and unanimous. Turning over the pages of the *Musical World* of September 30, 1836, I came across the following in an account of the Norwich Festival:

> 'The magnificent anthem, "Hosannah to the Son of David," one of Orlando Gibbons's best specimens (accompanied on the organ by Mr. Turle) was performed in a most masterly manner; the whole audience rose at its conclusion, which was an intimation for its repetition. It was accordingly encored.'

It would be interesting to know how far such a method of encoring was general. Our concerts to-day would gain if the recalls of soloists could be done away with. There is no more ridiculous convention than this of holding up the proceedings while a performer dodges to and from the platform, gathering up the gradually-diminishing applause. One good salvo, a bow, and the incident should close. And if encores were given only in response to such an impressive demand as this at Norwich, a great deal of time and bad temper would be saved. It is worth noting, by-the-way, that the demand followed a severe choral work. To-day concerted items, however fine, usually obtain much less applause than a solo effort of inferior musical value. If we estimate the musical taste of a crowd by indications of this sort, what conclusion should we come to concerning the packed audience at Queen's Hall the other day, who made more fuss over Calvé's singing of Gounod's 'O ma lyre immortelle' than over the fine new orchestral work of Delius, 'Once upon a time'? Here we had a singer and a song, both (to be quite frank) showing unmistakable signs of wear, but received with rapture; the reception given to Delius and his novelty was comparatively cold. Even when allowance is made for the sentimental fervour of the hundreds of old opera-goers present, who were more concerned with their memories of Calvé fifteen years ago than with the business in hand, the comparison gives rise to depression. One cannot help feeling that great singers are often a drag on the wheel of progress. Thanks to a voice (or the remains of one *plus* a great past) they are able to perpetuate music of a standard which no orchestra or instrumental soloist would dare to include in a first-class programme. They do further damage by drawing attention from much finer performances by a band or chorus. A concert in which the feeblest music produces the biggest results in the way of applause and bouquets is a failure. It has merely helped to perpetuate a thoroughly bad tradition. The cure? A firm stand by those responsible for the arrangement of the programme, a disregard of box-office considerations, or an epidemic of laryngitis of a virulent and chronic type among all but a handful of singers. As all these three remedies are phenomena involving a temporary suspension of the laws of nature, we need not consider them further.

Let us instead get back to this Norwich Festival of eighty-three years ago, and note that although the audience distinguished itself as few audiences do by knowing a good thing when they heard it, those responsible for the performance did their best to spoil the work. It is curious how at that time, and for about a century previous, people seemed to have had no perception of the beauty of unaccompanied singing. The great composers were no better. Take all the choral works of Bach, Handel, Purcell, Mozart, Haydn, Beethoven, and Wagner, and see how rarely they allow the voices to be heard alone. To-day no decent choir would

dream of singing Gibbons's 'Hosanna' other than *a cappella*. At this Norwich concert they not only imported Mr. Turle to provide a quite superfluous organ background, but added some brass as well:

> 'The fine pedal pipes of the organ, the equal and subdued tones of the well-filled choir, the sweet confusion of the subjects, and the trombones, just introduced at the last period, rendered the performance of this anthem one of the gems of the morning.'

A choir to-day, even if 'well-filled,' singing this work in a 'subdued' fashion would be faithfully dealt with by the critics. But the representative of the *Musical World* was perhaps too much swayed by extra-musical considerations. For example, he begins his notice of the 'Creation' performance with a dithyramb on the physical attractions of some of the choir. Clearly he had a roving eye! Hear him:

> 'The soprani are as pretty a choir of sweet faces as the place may well be proud of; and save the galaxy and talent exhibited in the treble choir at the Exeter Hall Festival this season, we have not seen a match to their angel voices' *(sic)*.

So he had been throwing glances in Exeter Hall, the rogue! But why the significant silence as to the altos? Since when have trebles had the monopoly of pretty faces? I have never been a keen observer of such matters, but my experience . . . . . however, the point is not nearly so important as our Norwich writer seemed to think.

This unanimous standing of the audience when they wished for an encore, was an excellent and truly democratic method. I was mentally praising the good sense of it, when turning the page I found that the Norwichians, like the cookery book, had also 'another way.' Among the items of this same concert was Beethoven's 'Quail' song. 'Caradori' (we read) 'sang it very well; and it was instantly signified by the President's wand, that an encore was desired, which of course took place.' Let us be thankful that we have no president at our concerts to-day. It is bad enough to have an encore brought about by a group of the performer's friends. A Member of the Nobility and Gentry of the Neighbourhood, wand in hand, graciously signifying that a performance has pleased Him so much that He desires its repetition, would be too much for even a ballad concert audience.

A point in connection with the new Delius work mentioned above serves to remind us that a composer may now do with impunity things that ten—or even five—years ago would have called forth a storm of objection. Midway through the work (I quote from the analytical note) 'the movement gains speed and works up to a frenzied climax, culminating in a wild shout of men's voices, heard behind the orchestra.' It is a significant fact that so far from objecting to this deliberate employment of an unmusical effect, most of the newspaper reports did not even mention it. Yet what a hullabaloo there was over the Strauss wind machine, the bleating of the sheep in 'Don Quixote,' and the battle music in 'Ein Heldenleben.' Following the Delius work, we had Calvé singing the 'Habanera' from 'Carmen,' and very audibly snapping her fingers as a substitute for the tambourine. Again nobody turned a hair. Can you imagine these things being done at a symphony concert a few years ago without a protest?

By the way, the shout in 'Once upon a time' was a failure. Most of us had looked forward to a thrill, but the shout, instead of being 'wild,' as per contract, was singularly tame. The ensemble and tone were delightful, but these are just the qualities that were not wanted. The *piano*, well drilled, and apologetic 'Hi' was quite out of the picture. Even so might the churchwardens and sidesmen of St. Abinadab's raise a devout cheer next Sunday on finding a fat and unexpected cheque in the collection. I hope to hear 'Once upon a time' again soon, with a whoop that will make the audience sit up.

Most musicians will agree with the general principles laid down in Mr. Froggatt's article on 'The Concert Programme' in the January *Musical Times*. There are, however, one or two matters of detail over which many of us will part company with him. For example, he considers that an orchestral programme should include 'a Symphony or Symphonic Poem (or some other composition for full orchestra of similar extent), and a Concerto.' I believe few audiences of to-day want to hear a Symphony and a Concerto at a sitting. There is a growing opinion that the Concerto is the least interesting of the larger forms. Most of the frequently-played examples, judged on purely musical grounds, should go straight to the shelf. They are kept from deserved oblivion merely by the glamour surrounding the soloist. I recently observed the attitude of the audience during a performance of the 'Emperor' Concerto. The only apparent signs of interest came from people in a good position to watch the pianist's hands. At least a dozen folk near me folded their evening paper, like the Arab, and silently stole away. Judging from the attitude of the remainder, they were less interested in the Concerto than in any other item, yet its end was the signal for the most vociferous applause of the evening. How many of them thought of Beethoven or his work? The man of the hour was the pianist, who, having bowed some six or seven times, graciously gave us a brief solo. How much is the cause of music advanced by such performances as this? If we must have the pianoforte and orchestra in combination (and many of us deny the necessity), cannot we have shorter examples, or a movement detached from a concerto? This latter suggestion will no doubt be regarded as a heresy. But when there is no thematic connection between the movements, and each is complete, why should they not be heard separately? Nobody objects to

a pianist playing a Bach Fugue without the Prelude; our best actors frequently perform an Act from a Shakespeare play, or such extracts as the Screen scene from 'The School for Scandal.' Even Wagner's operas are cut, and (worst of all) scenes are transferred from the stage to the concert platform, with vocal parts represented by instruments. Having swallowed these camels for years, we need make no fuss about such gnats as the carving up of concertos.

'No vocal solo should be permitted without orchestral accompaniment,' says Mr. Froggatt. This convention is one under which we have groaned too long. If vocalists made use of the very fair supply of fine modern songs with orchestral accompaniment we should welcome the recommendation. As they almost invariably give us a threadbare extract for a long-dead opera, what might be one of the most delightful features of the programme is merely a bore. Further, I see no reason why a group of good songs with pianoforte accompaniment should not be heard at an orchestral concert. It would provide welcome relief, and would also bring to the ears of a large audience many beautiful songs which at present are heard only by the comparatively small numbers that attend vocal recitals.

'The ideal programme is undoubtedly drawn from the works of a single composer.' I am sorry to differ again from Mr. Froggatt, but if there is one kind of programme that more than any other tends to monotony it is the single-composer scheme. At least three composers should be represented by the big works of a programme, and if three more can be given a show by means of smaller items so much the better for all concerned, —including the big composers. (Mr. Froggatt, it must be remembered, in speaking of a type of concert which rarely lasts less than two hours. In vocal and instrumental recitals of from sixty to ninety minutes' duration, there are cases where a one-man programme, *very* carefully planned, may give no impression of monotony.)

Again, 'an arrangement of the various items of a programme in chronological order should be adhered to whenever possible; it would be an advantage from an educational, but also from an artistic point of view.' I grant the educational advantage, especially in a scheme showing the development of a particular form, but I deny the artistic value of such an arrangement. Many a charming old work gains by following a strenuous modern one. For example, I never heard Bach's Aria for strings to such advantage as on an occasion when it succeeded a strepitous Symphonic Poem. Similarly the modern work that came after the Bach Aria sounded more beautifully coloured than if it had followed the Symphonic Poem. The contrast was good for both music and hearers.

Lastly, I go only part of the way with Mr. Froggatt when he asks for a revival of at least a couple of dozen of Haydn's hundred and twenty-five Symphonies. I am sure we all have a kindly feeling for Papa, but I doubt if such a revival would be the best way of showing it. It would surely be far better to detach some of the best movements from the Symphonies of the writers of that period, and give them occasional performance. No one can have looked over the Sonatas and Symphonies of the Haydn-Mozart school without being struck by the frequency with which a delightful movement occurs in an otherwise unsatisfactory work. As a result of the purist's insistence on playing the whole Symphony or leaving it alone, many real gems have been lost to us. The conductor who will revive a handful of them will be doing good work. They may be played separately, or three or four converted into a Suite, after the manner of the Bach Organ-Trio examples arranged by Sir Henry Wood. The policy of playing detached portions might well be adopted in the case of some modern Symphonies wherein the value of the movements is unequal, or where the work is of great length. Objectors may be reminded that the Ninth Symphony is rarely performed in its entirety, the Finale being usually omitted. If we may do this with the greatest of Beethoven's Symphonies, why not with some of the others? Why, for example, should we never be allowed to enjoy the best of the Scherzi without . . . . (dare I finish? I see the devout Beethovenite looking round for a missile) . . . . without being bored by the slow movements? There! the heresy is out, and the heretic must take cover with what speed he may.

Feste.

THE QUESTION OF FESTIVALS: A PLEA FOR CONTINUANCE.

By Herman Klein.

This question has not yet been properly—*e.g.*, worthily and adequately—argued. It is all very well to assume a pontifical attitude and declare with much emphasis, 'There shall be no more Triennial Festivals; they do more harm than good; therefore let us do without them.' That does not quite settle the matter. It is easier to destroy than to build up; also it may be, as we have seen during the past four and a half years, a process far more enjoyable to otherwise intellectual people. And now, with so much 'reconstruction' in the air, it is becoming habitual to say, 'Pull down such and such an institution, and see if we cannot replace it with a better.' But the art of the country is not exactly on all fours with its commerce and trade. It cannot be dealt with quite so summarily; and, where music is concerned, you have to be particularly careful that your new device or system is ready, workable, efficient, and *superior to the old one.* Otherwise your trouble will have been in vain, and the remedy prove worse than the disease—if there be one.

The discussion upon the advisability of continuing to hold Triennial Festivals after the War seems to have taken concrete shape in the autumn

of last year. An article on the subject appeared in the *Saturday Review* in September, and was quoted at length in the columns of the *Musical Times* for October. That article may be described as a defence in anticipation of, rather than a reply to, an attack upon our Festival system; for, truth to tell, there had been no direct attack either in print or otherwise, but merely gossip and an occasional expression of opinion that 'after the War there will be no regular resumption of these gatherings.' The result plainly showed that it had not been a case of smoke without fire. The expected attack came quickly, minus camouflage, from a rather unexpected quarter—that is to say, in the *Observer* of October 6, and from the pen of Mr. Ernest Newman. It went 'hammer and tongs' for Triennial Festivals generally and the writer of the *Saturday Review* article in particular; the latter, indeed, being courteously described as the 'cursed critic' who was trying to reanimate Festivals after the fashion of that 'cursed monk, Luther' (so termed by Nietzsche), when he revived religion just as it 'was fading away during the Renaissance.' The comparison, however, may possibly have been taken as a compliment.

There is no need to recapitulate the arguments put forward by the 'cursed critic,' since they have already appeared in this journal. In the reply that was to 'smash and pulverise them,' Mr. Newman, after declaring that the whole question is not primarily one for London at all, says that in the larger towns (where 'real musical opinion is against the continuance' of Festivals), 'the Festival does no good that can compare with the evil it does'; and, further, that 'no town that saddles itself with a Triennial Festival can become a genuinely musical town.' He proceeds to give his reasons for holding these views, based of course upon his own experiences of Birmingham ('the least-cultured city of anything like its size in the whole world'), which, as Mr. Newman's admirers are aware, colour in a marked degree the majority of his ideas upon the musical life of this country. Birmingham, therefore, is taboo; and 'neither Sheffield nor Leeds can be called a musical town. In a word, a town can have a vigorous musical life or it can have a Festival; but it cannot have both.' *Ergo*, Manchester, Liverpool, and Glasgow, not being 'afflicted with a Festival,' must be regarded as 'the only three British provincial towns that deserve the title of musical.' Doubtless they feel extremely proud of an *ipse dixit* emanating from so distinguished a source.

But what is the poison germ that issues from these Festivals? What is the cardinal sin or crime that they render active, that causes Mr. Ernest Newman so much perturbation, that has made Birmingham recognise, 'even among many of the leading families of the town that were once the financial backbone of the Festival, that these gatherings must be finished with if the town is ever to place its musical life on a sound and durable basis'? The answer, according to the same authority, is that this 'triennial debauch, like all debauches, exhausts its victims'—its social victims, apparently. The town is 'not only morally, but socially, exhausted after it all' (poor, feeble, overwrought Birmingham!); and, worse still, this 'wasteful' Festival (which for a hundred and fifty years has been performing good music and has given over £150,000 to its medical charities) is run by gentlemen who 'know next to nothing about music,' who 'pay egregious, ludicrous prices for everything,' who are 'the best part of a generation behind the times,' and who know neither the real great artists of the day nor the 'vital movements in the music of the time.'

What an indictment! Nay, what a sentence! It is as though the prosecuting counsel had assumed the duties of judge, put on the black cap, and condemned the whole row of provincial Festivals—murderers of all musical progress—to forthwith suffer the fate of Tyl Eulenspiegel and trouble a busy critic no more. It certainly sheds a strong light upon his feelings towards them; it might even incline the unprejudiced thinker to arrive at the conclusion that the advocate in this instance had protested too much, that in the effort to make out a strong case he had ceased to be judicial and indulged in mere rhetoric and right-down exaggeration. I would go further, and assert that in this instance he allowed his feelings to get the better of him and lead him into unfairness, and I will show why.

In his attack in the *Observer*, Mr. Newman admitted that there were two arguments in the *Saturday Review* article which could be brought forward in favour of the continuance of Festivals, viz., that they had been of service to the medical charities, and that they had provided 'finer choral singing than can be had at normal times.' Nevertheless, he rejected both: (1) Because the rich men who would only part with their money when hustled into doing so by the sentiment of a Festival were the men whom it would be better to do without, rather than have musical art ruined and 'the progress of local culture retarded because music has been unfortunate enough in the past to get mixed up with people of this undesirable sort'; and (2) Because Festivals were no longer essential to choral singing on a grand scale, the technique whereof was 'becoming *passé*,' and which was 'not the rarity to the provinces that it was to the metropolitan critic.' Reasoning of this description is best left to answer itself; it carries no conviction, but merely suggests a determination to see no good in aught that associates itself with the very name of 'Festival.' Even the 'prolonged social fuss, the excitement of preparation,' is harmful in Mr. Newman's estimation, though most visitors to these meetings have been given to understand the exact contrary. The more talk, the more interest in the events of the week, the better the sale of tickets and the better would be the financial result. Nor is there anything in this to hinder the appreciation of musical art in its best and noblest manifestations. Go where you will, 'society' will be found clinging tightly to the skirts of music, and without its aid 'the development of orchestral and operatic' enterprises would not go far.

There was, however, a third vital argument in the *Saturday Review* article, which Mr. Ernest Newman for some reason chose to ignore. He made not the slightest reference in the *Observer* to the enormous stimulus, the solid support, that Triennial Festivals have accorded native musicians by giving them commissions to write new choral works for these gatherings. Occasionally, it is true, the same privilege has been extended to illustrious foreigners, but in most cases it was reserved for British composers; and, down very nearly to the close of the last century, it constituted their almost exclusive medium for reaching the ear of the public with works of this calibre. It is hard for the spoilt 'futurist' or the *blasé* connoisseur of to-day to realise what this outlet meant years ago in the way of encouragement to rising musicians, to men whom the timely 'lift' helped to work their way to the front, and many of whom are still alive to tell the tale. The novelties were not all successes, of course; far from it. The proportion of failures was at times even large and discouraging. But did that matter? Not greatly, so long as public trial and criticism, public praise or blame, were teaching the skilful hand how to grow more masterful and how to attain its ultimate goal.

So important has been this feature of our Festival system, so extensive and valuable its harvest of music of a high order, that I have been tempted to compile a list of the principal works that have seen the light at the great triennial gatherings held in the English provinces during the past seventy or eighty years. I do not pretend that it is by any means complete, but I believe it to be accurate as far as it goes. The omission of orchestral novelties has been inevitable; otherwise the list would have extended far beyond the limits of space here available. But the yield in works of this genre has been extremely large, especially in recent years, and has added vastly to the debt which native composers owe to the managers of these Festivals. The following, then, come under the heading of oratorios and cantatas only:

ENGLISH FESTIVAL NOVELTIES.

BIRMINGHAM.

1840	Hymn of Praise	Mendelssohn
1846	Elijah	,,
1864	Bride of Dunkerron	Henry Smart
1867	Woman of Samaria	Sterndale Bennett
,,	Ancient Mariner	J. F. Barnett
1870	Paradise and the Peri	,,
1873	Light of the World	Arthur Sullivan
1876	Corsair	F. H. Cowen
,,	Resurrection	G. A. Macfarren
1882	Redemption	Gounod
1885	Mors et Vita	,,
,,	Spectre's Bride	Dvorák
,,	Three Holy Children	Stanford
,,	Sleeping Beauty	F. H. Cowen
1888	Judith	C. H. H. Parry
,,	Callirhoë	J. F. Bridge
1891	Requiem	Dvorák
,,	Eden	Stanford
,,	Veni Creator	A. C. Mackenzie
1894	King Saul	C. H. H. Parry
,,	Swan and the Skylark	Goring Thomas
,,	Stabat Mater	Henschel
1897	Requiem	Stanford
,,	Ode to the Sea	Somervell
1900	Dream of Gerontius	Elgar
1903	Apostles	,,
1906	Kingdom	,,
,,	Bells	J. Holbrooke
,,	Omar Khayyam (Parts I. and II.)	G. Bantock
1909	,, ,, (Part III.)	,,
,,	Midnight	R. Boughton
1912	Music-Makers	Elgar
,,	Song of St. Francis	Walford Davies

LEEDS.

1858	May Queen	Sterndale Bennett
1877	Joseph	G. A. Macfarren
1880	Martyr of Antioch	Sullivan
,,	Building of the Ship	J. F. Barnett
1883	King David	Macfarren
,,	Gray's Elegy	Alfred Cellier
1886	Golden Legend	Sullivan
,,	Story of Sayid	A. C. Mackenzie
,,	Revenge	Stanford
,,	St. Ludmila	Dvorák
1889	St. Cecilia's Day	C. H. H. Parry
,,	Voyage of Maeldune	Stanford
,,	Sword of Argantyr	F. Corder
1895	Invocation to Music	C. H. H. Parry
,,	Forsaken Merman	Somervell
1898	Te Deum	Stanford
,,	Caractacus	Elgar
,,	Ode to the Passions	F. H. Cowen
1901	Blind Girl of Castel-Cuillé	Coleridge-Taylor
,,	Two Veterans	C. Wood
1904	Witch's Daughter	A. C. Mackenzie
,,	Songs of the Sea	Stanford
,,	Everyman	Walford Davies
,,	Ballad of Dundee	C. Wood
1907	Stabat Mater	Stanford
,,	Sea Wanderers	G. Bantock
1910	Sea Symphony	R. Vaughan Williams
1913	Mystic Trumpeter	Hamilton Harty

THREE CHOIRS.

1887	(Worcester)	Prodigal Son	Sullivan
1880	(Gloucester)	Prometheus Unbound	C. H. H. Parry
1884	(Worcester)	Hero and Leander	C. H. Lloyd
1886	(Gloucester)	Andromeda	,,
1887	(Worcester)	Ruth	F. H. Cowen
1890	,,	Repentance of Nineveh	J. F. Bridge
1891	(Hereford)	De Profundis	C. H. H. Parry
,,	,,	Battle of the Baltic	Stanford
,,	,,	Song of Judgment	C. H. Lloyd
1892	(Gloucester)	Job	C. H. H. Parry
1894	(Hereford)	Cradle of Christ	J. F. Bridge
1896	(Worcester)	Light of Life	Elgar
1897	(Hereford)	Hymn of Thanksgiving	C. H. Lloyd
1891	(Gloucester)	Song of Darkness	C. H. H. Parry
1900	(Hereford)	Te Deum	,,
,,	,,	Last Post	Stanford
1901	(Gloucester)	Forging of the Anchor	J. F. Bridge
,,	,,	Emmaus	A. H. Brewer
1902	(Worcester)	Temple	Walford Davies
1903	(Hereford)	Atonement	Coleridge-Taylor
1904	(Gloucester)	Sinfonia Sacra (I.)	C. H. H. Parry
1906	(Hereford)	,, ,, (II.)	,,
1907	(Gloucester)	Christus (Selection)	G. Bantock
1909	(Hereford)	Noble Numbers	W. Davies
1910	(Gloucester)	Christus (Gethsemane)	G. Bantock
1912	(Hereford)	Nativity Ode	C. H. H. Parry
1913	(Gloucester)	Promised Land	Saint-Saëns

NORWICH.

1881	St. Ursula	F. H. Cowen
,,	Sun Worshippers	Goring Thomas
1884	Rose of Sharon	Mackenzie
,,	Elegiac Ode	Stanford
1890	L'Allegro ed il Pensieroso	C. H. H. Parry
1893	Water Lily	F. H. Cowen
1899	Sea-Pictures	Elgar
1905	Pied Piper of Hamelin	C. H. H. Parry

VARIOUS.

1836	(Liverpool)	St. Paul	Mendelssohn
1856	(Bradford)	He giveth His belovèd	G. A. Macfarren
1873	(Bristol)	St. John the Baptist ...	G. A. Macfarren
1877	(Brighton)	Lalla Rookh	F. Clay
1878	,,	Deluge...	F. H. Cowen
1882	(Bristol)	Jason	Mackenzie
1885	(Chester)	Daniel	Joseph Bridge
1886	(Wolv'pton)	Maid of Astolat ...	... S. Heap
,,	,,	Bridal of Triermain ...	F. Corder
1891	(Chester)	Rudel	Joseph Bridge
1892	(Cardiff)	Saul of Tarsus... ...	Joseph Parry
1895	(Cardiff)	Bard	... Stanford
1896	(N. Staffs)	King Olaf	Elgar
1899	,,	Death of Minnehaha (Hiawatha)	Coleridge-Taylor
1904	(Cardiff)	John Gilpin	F. H. Cowen
1907	,,	Vision of Life	C. H. H. Parry
,,	,,	He giveth His belovèd	F. H. Cowen
,,	,,	Sir Patrick Spens ...	A. H. Brewer
1908	(Bristol)	Wellington Ode ...	Stanford
,,	,,	Andromeda	C. R. Rootham
1908	(Sheffield)	Sea-Drift	... Delius
1910	(Cardiff)	Veil	F. H. Cowen
,,	,,	Sun-God's Return	...A. C. Mackenzie

Lengthy as it is, this list would have been much longer had it included the whole of the now-forgotten novelties contributed by musicians such as Spohr, Molique, and Benedict at Norwich, by Costa and Benedict at Birmingham, and others of lesser fame. Among the latter was at least one composer of English birth, Hugo Pierson, who won himself a reputation in Germany and whose oratorios were produced at Norwich in the 'fifties; but who remembers his name now? On the other hand, it would have been wrong to omit foreign masters of the stamp of Mendelssohn, Gounod, Dvorák, and Saint-Saëns, who assuredly cannot be classified among the forgotten, and who were proud to place their new scores at the disposal of English Festival committees.

Another point: there is no purely church music in the above catalogue, and, as everybody knows, a vast quantity of it has been expressly written for these meetings, notably the Three Choirs, which may justly boast of the fine anthems and services contributed prior to the middle of the last century by Boyce, Dr. Alcock, J. S. Smith, G. T. Smith, G. J. Elvey, and others whose names are household words in British cathedrals and churches. The exclusion of the orchestral novelties has kept out a few well-known names—Edward German, Frederic Cliffe, and Hamish MacCunn, for instance. But the total aggregate, comprising new works and pieces of every description, falls not far short of four hundred compositions.

This is a brave showing, not merely in the numerical sense, but from the standpoint of quality. Nothing can be easier than to ask, How many of the works here enumerated are 'living' to-day, how many are to be found in the active repertory of choral societies in this country and the Dominions Over-seas? The reply must perforce be 'not many.' Yet amongst those few there are certain masterpieces that will never die; others that will continue to honour native art in spite of changing fashions and the meteoric eccentricities of a decade. As for the rest, including all the *succès d'estime*, the glorious failures, the illustrious 'has beens,' at which the modern critic points his stiffening finger of derision and scorn, I will venture to say that they have served a useful purpose, if no more.* For, like the weak and unlucky who fall amid an advancing host on marshy ground, and thereby make the way solid for their more fortunate comrades to press onward to victory, so have these failures served as a vivid and powerful lesson in what to avoid and how to achieve. They may not have elevated the banner of English music to nobler heights; but despite failure or merely temporary success, they have aroused an ever-increasing admiration and respect for the splendid technical equipment and the high artistic ideals of the earnest, serious, hard-working, uncrushable British musician.

So much, then, for the side of the question which our 'prosecuting counsel' elected to pass over without a word of comment. It seems to me that this omission greatly emphasises the weakness of his case. But its greatest weakness lies in the fact that it is based upon purely destructive criticism; that it seeks not to reform, but to annihilate the best part of the system which it attacks, on account of a few characteristic blemishes so obvious (yet, after all, so trifling) in their nature that their removal strikes one as an easy and indispensable duty. By all means let every Festival committee be strengthened and improved. Get rid of the 'figure-heads'; bring in the up-to-date musician and the man who by sympathy, education, and experience, knows something of musical art. By all means relegate the 'social fuss' to the background; there is no reason why it should interfere in the slightest degree with the working of the main machinery. If the 'triennial debauch' is a social, not a musical one, as Mr. Newman declares—if it 'exhausts its victims' both morally and financially—then set about teaching the poor weak-minded creatures how to understand things better, how to spread their interest in music over three years instead of three months or three weeks, and how to avoid their periodical Festival 'orgies' (without neglecting the harmless Festival itself) as religiously as if it were the cocaine or the opium habit.

The anti-Festivalite is fond of reiterating the stale argument that in the 'triennial' towns music suffers because the quantity and quality of what is given *between* the gatherings is negligible. That this is not true has been proved over and over again. On the contrary, the Festival stimulates the independent operations of the various local choral and other musical societies. Mr. Newman was clearly answered on this point by the letter from Dr. A. Herbert Brewer which appeared in the *Observer*

* The article on the Festival of the Three Choirs, in Grove's Dictionary (revised edition), concludes as follows:—'The managers of the Festival have hitherto felt bound to maintain their high reputation by commissioning new works for performance, and for many years such commissions were the only means by which native composers could obtain a hearing for important new works. For the mere fulfilment of the financial object of the Festivals it might be held that the most hackneyed works of the repertory would suffice to fill the cathedrals, but if this became the rule, the Festivals would go back to the position of purely local affairs, whereas they have for many years been of real national importance.'

the following week. He showed that the inter-Festival activities of Gloucester were in no way affected by the triennial 'orgie'—unless for the better. And Birmingham itself, if properly handled, could no doubt be made to achieve the same creditable result. A musical friend, who is also a sporting enthusiast, has put the matter in a nutshell by comparing the Triennial Festival with the annual cricket week, of which hundreds are held all over the country and succeed in arousing the proper spirit of emulation without lessening by one the number of intermediate matches. If a week's satiety once a year does not injure a national sport, surely the same allowance once in three years ought to do no harm to a national art.

Meanwhile, what proof have we that a Festival impedes the musical progress of a city, or that the development of cognate art institutions cannot go forward simultaneously in the same municipality? Birmingham, which may or may not be an unmusical town, is not really relevant to the point. Manchester has had its local orchestra for half a century, but is only just beginning to think of building an opera-house; at no time did it have the festival instinct. Liverpool and Glasgow both started Festivals, then dropped them for specific reasons, without, however, founding either a permanent orchestra or an opera to take their place. What is it, then, that makes them more musical than Leeds and Sheffield? It cannot be their choral societies, for all are equally well off in that respect. But choral singing on the big scale is 'becoming *passé*.'

Is it? Not in the opinion of those who know how to read the signs of the times. Now that the War is over and the men are coming back, the large choirs will once again be *au grand complet;* they will not long be idle. From American sources I learn that preparations are being made for the biggest revival of oratorio that has ever been known in the United States. Yet at this very juncture we are to abandon Triennial Festivals as harmful, and with them relinquish the 'old-fashioned large choir' in favour of the 'smaller madrigal choirs,' with their 'new technique,' which, by the way, is as ancient as the Masses of Palestrina and the *a cappella* singing of the Sistine Chapel. How absurd; how ruthless!

One musician, Joseph Joachim, who knew this country well for fifty years, hit the right nail on the head when referring to this subject; it was whilst he was showing me over the Hochschule at Berlin, in 1904, and I have never forgotten his words. 'If,' he said, 'there is one branch in which you stand pre-eminent in England, it is choral-singing. We envy you that, and we envy you your wonderful Festivals, which we have nothing to compare with. But,' he added, after a moment's thought, 'what a pity it is that those Festivals attempt to do so much! The programmes are always too long, too heavy, too overloaded with good things. And they go on for four days and nights. What an infliction for your poor musical critics!' The great violinist must have been thinking of Mr. Ernest Newman.

Occasional Notes.

MUSIC FOR THE TROOPS.

The committee of 'The Musicians' Gift' may well be proud of the results of their year's labours. Over £3,000 has been raised, and more than 1,000 instruments, 30,000 song-books, and 100,000 pieces of music have been sent to the troops. But the money has been all spent, and much more is required if the committee is to continue its work during the difficult period of demobilization. At least £2,000 more is needed, and quickly.

HOW ORGANISTS ARE HELPING.

The following well-known organists are kindly giving recitals in aid of the 'Gift': Mr. W. Wolstenholme, at All Hallows', Gospel Oak, February 11, at 8; at Lyndhurst Road Congregational Church, Hampstead, March 8, at 5.30; Mr. Sydney H. Nicholson, at St. Andrew's, Leytonstone, February 3, at 7.30; at All Saints', Tooting Graveney, March 1, at 6.30; Sergt. W. Lynwood Farnam, at Southwark Cathedral, February 19, at 6; Mr. H. L. Balfour, at Holy Trinity, Sloane Street, March 8; Mr. Reginald Goss Custard, at All Hallows', Gospel Oak, February 25, at 8; at Park Chapel, Crouch End, March 24, at 8; Mr. G. D. Cunningham, at St. James's, Muswell Hill, March 8, at 5; at Lyndhurst Road Congregational Church, Hampstead, February 15, at 5.30; Mr. H. Leslie-Smith, at Croydon Parish Church, March 25, at 8. Dr. J. E. Borland hopes to give to the Fund the collections at four of his weekly recitals at St. Botolph's, Bishopsgate (Tuesdays, at 1.15). Other dates are being arranged as we go to press.

Here is a lead which we hope the rank and file of the profession will follow. Even if no great sum of money is raised, the Fund is brought to the notice of many who may wish to help in other ways, such as the giving of instruments or music. Players who arrange recitals should write to the Secretary, 'The Musicians Gift,' Y.M.C.A., 25, Bloomsbury Square, W.C. 1, asking for a supply of leaflets, on the blank side of which they should print their programme.

PRESIDENT PADEREWSKI.

The election of Paderewski to the Presidency of Poland was announced in *The Times* of January 18, the news having been telegraphed from Warsaw. Musicians will view the fact with mingled feelings: Poland's gain is music's loss. Will Paderewski find time to compose the Finale to his B minor Symphony? The work was produced ten years ago by the Boston Orchestra, and played at Queen's Hall by the London Symphony Orchestra, under Richter, in November, 1909. It dealt with the political troubles of Poland, and broke off at the third movement, the composer having deferred the writing of the *Finale*—a song of triumph—until his country was free. As patriot, Paderewski makes a better figure than Chopin. The latter was at Vienna when Poland began one of her struggles for freedom. Chopin's companion, Woyciechowski, hurried home, but Chopin hesitated, and finally contented himself with expressing his devotion to his country in the tremendous C minor Etude.

POLITICAL MUSIC.

Political music can never be a complete success. If the music is fine enough to live, its political origin is rarely remembered. How many people think of Poland when hearing the

C minor Etude? Who cares about the Napoleonic side of the 'Eroïca'? If Mendelssohn's Symphony is ever played, nobody is concerned with the Reformation. The only music that has any influence on political events, or is even remembered in connection with them, is of the popular song type—'Lilliburlero,' 'Ça Ira,' 'Charlie is my darling,' and so forth. The big works simply stand or fall on their musical merits, and the few that stand quickly shed their political associations.

There are various ways of paying homage to a great composer. Probably Sir Edward Elgar is the first to be honoured by having a cricket club named after him. We are asked to announce that a 'good class cricket club' is being formed in the Herne Hill district, named 'The Elgar C.C.' Membership is confined to music students aged nineteen and over. Inquiries should be addressed to Mr. J. F Porte, Margate School, 93, Cannon Street, E.C. 4.

A Matter of Proportion.

Who are the most important members of an orchestra? It seems a fairly easy question, but the front page of a Queen's Hall Symphony programme sets us wondering. Only two members of the band receive mention—the leader (as is fitting) and the player of the celesta. Why the latter? At this particular concert his instrument was used in one work only, and then merely as one of the crowd. Altogether, he played about twenty or thirty bars in a work that lasted fifteen minutes, and at no time was his part difficult—or even audible at times. When the 'Casse Noisette' Suite took us all by storm, the celesta was a delightful novelty, and its little solo passages in the 'Dragon-fly Dance' were perhaps sufficiently important to make the mention of the player's name worth while. But the celesta is now a common object of the seashore, so to speak, and the prominence given to its player is absurd. If justice had been done on the occasion under notice, the whole of the band would have been mentioned, and at the end, in the smallest possible type, we should have read:

'Also ran—The Celesta. Mr. Nemo.'

The Things that Matter.

Many of us have yet to realise that music is not the only thing of importance at a concert. In the following report from a Belfast critic, published in a London weekly journal, our art is put in its proper place,—a good second to that of the dressmaker:

> Miss —— wore a becoming gown of ivory lace and chine silk, and Miss —— gown was carried out in Saxe-bleu georgette. Miss —— and Miss —— played on two violins, as a duet, two very characteristic waltzes by Coleridge-Taylor. Miss —— was wearing a frock of hydrangea-blue glacé and chiffon, while Miss —— gown was of dull amethyst glacé and chiffon with a big knot of violets in the corsage. A feature of the programme was a Fantaisie by Liszt, played as a duet on two pianofortes by Miss Annie —— and Miss ——, the latter becomingly gowned in black crêpe de chine with touches of gold.

This was evidently written by a woman; no mere man could handle such high matters with ease and confidence. But if there is a public thirsting for information of the kind, our critics must be prepared. At present, how many of them can distinguish between a gown of Saxe-bleu georgette and one 'carried out' in hydrangea-blue glacé?

The latest organ novelties gathered from recital programmes: 'March of the Magic,' 'Fantasia on "In Dutch Jubilo"'; 'St. Francis preaching to the triads.'

Church and Organ Music.

A WINTER SCHOOL OF CHURCH MUSIC.

By Maurice F. Bell.

In atmospheric conditions resembling those of August, 1916 (when the last Summer School was held), this Winter Conference—anticipating the Summer session planned for this year—has been held on account of a peculiar urgency of the ecclesiastical situation. It is two years since the Archbishops appointed a committee to 'consider and report upon ways in which the public worship of the Church can be more directly related to the felt needs of actual life at the present moment.' The Report of this committee, issued only a few months ago, was in three chapters, of which the third dealt exclusively with 'the difficult question of Church music.' This was significant, and marked an advance; and yet it was said of the report that 'if an official of a musical college were to study it and try to find out what the Church wanted, he would not get very far.' It was felt that a conference of the members of the Summer School might be useful, and that in the course of three days' discussion of the report, some definite conclusions might be reached, the hands of the ecclesiastical authorities strengthened, and the work of reconstruction furthered.

The Conference met in the Chapter House of St. Paul's Cathedral on January 14-16, under the chairmanship of the Rev. A. S. Duncan-Jones, and for the services which have proved so important a part of the work of the Summer School, at St. Augustin's, Watling Street.

One need say little about the latter. Two simple and congregational settings of the Holy Communion Service were sung—one was Merbecke and the other Plainsong, and a third by John Shepheard, an early polyphonic Mass of great beauty. The Psalms were sung from the Psalter of Briggs and Frere, and the hymns were from the 'English Hymnal'—mainly British, ancient and modern, and all of the best type.

The discussions were on the training of the congregation, of the clergy, and of the choirmaster. It should be noted that the word 'training' was the *motif* that ran throughout the deliberations of the Conference, the Report of the Archbishops' Committee having laid stress on the great need in the Church 'for a sufficient number of trained musicians.' In fact, towards the end of the Conference, resolutions were passed recommending drastic reforms in the curriculum of our theological and musical colleges to meet the requirements both of those who are being trained for holy orders, and also of church organists and choirmasters in matters relating to the historical, liturgical, and practical aspects of the music in the worship of the Church.

Mr. Geoffrey Shaw, it is true, found fault with the expression 'trained musicians.' It was 'trained Church-musicians,' he said, that we need. Even the report itself said little, for instance, about the importance of the rightful rendering of the music of the Holy Communion; though in its second chapter it laid down the principle that 'the whole tradition of the Church is in favour of making this service in some way central.' Mr. Shaw maintained that the liturgical portions of that service belonged to the congregation,

and that the Kyries, Creed, Sanctus, and Gloria should be sung always in such fashion that the congregation could take their rightful part in singing them. The music used might be the ancient plain-song, or it might be frankly modern; but it should always be—as he expressed it—in the musical shape resulting from 'natural tendencies.' It was a natural tendency to sing words as they are spoken; to slow down at the ends of phrases; to get louder as the music goes up, and softer as it descends. This cut at the root of most of the 'Services' with which we are familiar. There is a principle at stake here which needs emphasising.

Mr. E. G. P. Wyatt pointed out how the old service books laid stress upon what the report calls the 'definite line that must be drawn between congregational and non-congregational music,' the music appointed for the more important portions of the liturgy being of a type in which the people could—and in old days did—join, that for the more incidental parts (Introit, Gradual, Communion, and the like) being better suited to the skilled and more highly-trained choir.

When Major Walford Davies came to instruct the School in the proper rendering of hymns, he enforced the same principle, *i.e.*, that, in the congregational portions of the Church services, the music must be subservient to the words. Even in metrical psalmody, he said, 'there is no stock minim: it is the words that matter. The minim was made for man, and not man for the minim.' He made us first say and then sing. In this way hymns can be made to live.

The practical conclusion seemed to be this—that congregational music, *i.e.*, most of the music sung in the average parish church, must be simple, for the most part unisonal, and that it should be the common offering of the people and never of the nature of a 'performance.'

There was an urgent plea for the training of the congregation. In many churches, it appears, a good beginning has been made in the shape of congregational practices (or, as Major Walford Davies preferred to call them 'Sing-Songs'), held in the half-hour before Evensong. 'Let the parson say to his people, "You have got to get to heaven; better have rehearsals now. The Church is your real Home: let us have a real Sing-Song. It is worth the training we shall impose upon you."'

We were fortunate in having with us not only the organist of the Temple, but also the new organist of Westminster Abbey. Mr. S. H. Nicholson's subject was the training of the choirmaster. Here again was a line of thought that fitted in with so much of what Major Walford Davies laid down as essential. Mr. Nicholson told us how the articled pupil or student at choir-training classes, or the young man who picked up more or less vague ideas from books and observation, had no real experience of the proper handling of boys and men so as to get the best results out of them. 'The training of a choirmaster is more a matter of psychology than of technique.' He pleaded for the establishment of a Schola Cantorum, in which theoretical instruction could be combined with practical work; but, above all, for what Major Walford Davies afterwards summed up in the two words, 'Life' and 'Mastery.' The word 'training,' we were told, is only bearable when you have the goal before you, and in these two words we may perceive and find that goal. Life is the great claim of our Lord on the common man. He came 'that they might have life and have it more abundantly.' The choirmaster, as well as the clergyman, had to be a life-conveyer. And mastery is, after all, what all we common-folk admire and applaud. What is worth doing at all is worth doing well.

Perhaps the most noticeable contribution to a valuable series of discussions was the talk given to us by the Bishop of Kingston on the training of the clergy. He told us how the specialised training of the clergy in their theological colleges contained practically no music-study. 'They know in a vague way,' he said, 'that music is an emotional power of possible value to them in days to come; they will have to arrange details of services, conduct services, deal with organist and choir, and with congregational singing. But they meet with no help towards learning about the history, principles, and practice of the art; their relations to music are never once taken seriously.' The worship of the Church, he maintained, must be taken and treated scientifically from a historical and from a liturgical point of view, and the ordinand must be trained in forming a standard of judgment so as to know what is good. All this must be in addition to voice-production and intelligent interpretation in both monotoning and reading the prayers. He laid down two principles which should control the priest's attitude towards music: (1) Common-sense and (2) Reverence. He gave us several illustrations of the way in which common-sense will lead to helpful reform, and with regard to reverence, he laid down that it will ask all through for what deepens and enhances our consciousness of the Presence of God. 'Screeching tunes and maudlin words make us unsensitive of the Presence.'

They were three crowded days of hard work—three profitable and encouraging days. The Summer School is making progress every year.

ORGAN RECITALS AT THE NATIONAL INSTITUTE FOR THE BLIND.

Among the interesting series of organ recitals with which London is so well supplied must be mentioned those given weekly at the National Institute for the Blind, Great Portland Street. These recitals take place in the Armitage Hall on Wednesdays, at 3.30. Admission is free, and visitors who wish to see the processes connected with the production of music and literature in Braille type are invited to attend at 2.30, when they will be shown over the building. The organ is a three-manual of forty-eight stops, built by Messrs. Norman & Beard, and is a replica of that at the Royal College of Organists *plus* ten stops to make it more effective for recital purposes. Blind candidates for the R.C.O. diplomas have free access to the organ. Over sixty blind organists hold the College diplomas. The Wednesday recitals are arranged chiefly with a view to bringing forward blind performers and the works of blind composers. In addition, recitals are given on the first Tuesday in each month at 1.15, and on the third Thursday at 2 p.m. We recently attended one of these mid-day recitals, and found a most appreciative audience (mostly blind) enjoying a delightful performance by Mr. H. G. Ley. Mr. Ley played Franck's Choral No. 3, Wesley's Larghetto in F sharp minor, Jongen's 'Chant de Mai,' Bach's Prelude (9/8) and Fugue in C, and Parry's Preludes on 'Ye blessed realms' and 'As pants the hart,' adding as an extra the first movement of Bach's Sonata in C. Mr. H. C. Warrilow is the musical director, and will gladly answer any inquiries.

A special service was held at Lincoln Cathedral on New Year's Day, when Handel's 'Messiah' (Part 1) was performed under the conductorship of Dr. G. J. Bennett, the nave being crowded from end to end. The choir and orchestra (led by Mr. J. H. Parkes, of Sheffield) numbered about three hundred performers, and the solos were sung by Miss P. Moore, of Rotherham, and members of the Cathedral choir. Before the service Mozart's Symphony in G minor was played by the orchestra. Dr. Alan Gray, of Trinity College, Cambridge, was at the organ, and after the service played his Fantasia on Christmas Carols.

Mr. Gatty Sellars has been touring South America under the direction of the British Patriotic Committee there, giving organ recitals in the principal cities for British Red Cross funds. For a period of four months Mr. Sellars allowed the receipts from these recitals to go to the Red Cross. At Buenos Aires he gave nine recitals, St. John's pro-Cathedral being crowded to overflowing and numbers turned away. At Valparaiso nearly 3,500 Chilean dollars were taken in two nights.

The organ in the historic church of St. George's-in-the-East is at present in such a bad condition as to be unusable. The organ-builders responsible for its care report that with cleaning and overhauling the instrument will be useful for some time yet. The estimated cost is £55 10*s.*—a small sum at first sight, but a heavy one for a poor East-End parish. Perhaps some of our readers who are interested in St. George's, or in church or organ music, will help this deserving case. Donations should be sent to the Rector, the Rev. F. St. John Corbett, The Rectory, St. George's-in-the-East, E.1.

At Soar Chapel, Penygraig, on Christmas and Boxing nights, the Williamstown Male Choir (conducted by Mr. Ted Lewis), winners of this year's National Eisteddfod, gave their annual concerts, the works sung being 'Damon and Phintias' (Prout), the 'Song of Harold Harfager' (Pointer), and Ambroise Thomas's 'The Tyrol.' The soloists were Miss Phyllis Archibald, Mr. Manuel Jones, and Mr. Glanville Davies. The leader of the orchestra was Mr. Aneurin Parker, and Mr. Ben Thomas accompanied.

The Johannesburg Town Hall was well filled on the occasion of the thirty-second Subscription Concert, on Wednesday, October 2, 1918, when an excellent rendering of Sullivan's 'Golden Legend' was given, with chorus and orchestra of two hundred performers, conducted by Mr. John Connell, town organist. The soloists were Miss Aileen Hodgson, Miss Ethel Mann, Mr. Harry Evans, and Mr. John Fellowes. Mr. Wansbrough Poles was at the organ.

Mr. G. Tootell has just finished a very interesting series of eight weekly recitals at Kendal Parish Church. The following programme may be taken as a specimen: Grand Symphonic piece, César Franck; Largo, 'New World' Symphony, Dvorák; Overture, 'The Meistersingers'; Scherzo Symphonique, Faulkes; Triumphal March, 'Caractacus,' Elgar, with vocal solos by Mendelssohn and Dvorák.

Parts 2 and 3 of Bach's 'Christmas Oratorio' were performed at Park Chapel, Crouch End, on December 22. The solos were sung by members of the choir, assisted by Mr. William Dallison. Mr. J. S. Yates was at the organ. Music is an important feature at Park Chapel. A very successful Hymn Festival was held recently, and Dvorák's 'Stabat Mater' is down for performance during Lent.

The congregation of Holy Trinity Church, Anerley, S.E., has presented a canteen of cutlery, and the clergy and choir a silver-mounted baton and a barometer, to Mr. G. B. Choat, organist and choirmaster, on his departure to take up similar duties at Christ Church, Gipsy Hill, S.E.

The Christmas music from Handel's 'Messiah' was given at Halifax Place Chapel, Nottingham, on December 22, under the direction of Mr. E. M. Barber. The soloists were Miss Warner, Madame Parkin, Mr. J. Franklin Pearson, and Gunner Stoton. Driver C. E. B. Dobson was the organist.

The 'Hymn of Praise' was sung at St. John's Church, St. Leonard's-on-Sea, on December 18. The tenor soloist was Mr. George Brierley, of St. Paul's Cathedral. Mr. L. O'Connor conducted, and Mr. Allan Biggs was at the organ. There was a large attendance.

After twenty-five years' service as organist and choirmaster at Ilkley Parish Church, Mr. Isaac Hirst has been presented with a cheque and a canteen of cutlery of about a hundred pieces.

Mr. Clifton Cook's musical lectures at King George's Hall have realised £93 for the Y.M.C.A. Fund for wounded soldiers.

ORGAN RECITALS.

Mr. Allan Brown, Albert Hall—Toccata in D, *d'Evry;* Fountain Rêverie, *Fletcher;* Overture in C minor, *Hollins.* At Wesleyan Central Hall, Tooting—'Rheims,' from 'Sonata Eroica,' *Stanford;* Sunset and Evening Bells, *Federlein;* Toccata in G, *Dubois;* 'Pomp and Circumstance.' At Clapton Park Congregational Church—Suite Gothique, *Boëllmann;* Scherzo, *P. Mansfield;* Fugue in G minor (The Great), *Bach;* Allegro from 'Cuckoo and Nightingale' Concerto, *Handel.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude 'St. Thomas,' *Parry;* 'Verdun,' *Stanford;* Nocturne in D flat, *Bairstow.*

Mr. Ernest W. Chaney, Gillingham Parish Church—Prelude to 'Parsifal'; Choral, *Vierne;* Organ Suite ('Scenes from the Life of the Blessed Virgin'), *Malling.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Sonata, No. 6, *Mendelssohn;* Fantaisie Rustique, *Wolstenholme;* Orchestral Suite, 'Harlequinade,' *Higgs;* Introduction and Fugue from Sonata, *Reubke;* Scherzo and Passacaglia from Sonata in E minor, *Rheinberger;* Romanza and Allegretto, *Wolstenholme;* Allegro Cantabile and Toccata (Symphony No. 5), *Widor;* Sonata in A, *Borowski.*

Dr. F. W. Wadely, Carlisle Cathedral—Prelude in C, *Bach;* Choral in A minor, *Franck;* Andante con Moto and Allegro, *Stanford;* Fantaisie in E flat, *Saint-Saëns.*

Mr. Sydney L. Crookes, Newlands U.F. Church—Andantino in D, *Hollins;* Moto Perpetuo and Intermezzo, *Ford;* Choral Prelude, 'Martyrdom,' *Parry;* Concert Caprice in G, *P. Mansfield.*

Mr. Arthur S. Warrell, St. Nicholas, Bristol—Noel (founded on an old carol by Clement Marot), *Quef;* A Christmas Postlude, *Harvey Grace;* Fantasy on Two Christmas Carols, *West;* Rhapsody on Christmas Carols, *Gigout.*

Mr. Ernest H. Smith, St. Bede's, Liverpool—Andante Pastorale, *Sullivan;* 'Christmas Eve,' *Smith;* March in E flat, *Best.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (three recitals)—Air, 'Holsworthy Church Bells,' *S. S. Wesley;* A Christmas Postlude, *Harvey Grace;* Miniature Suite, *Eric Coates;* March in E flat, *Salomé;* Fugue in G minor (the Great), *Bach;* A Dream of Love, *Liszt;* Suite No. 1, 'L'Arlesienne,' *Bizet.*

Mr. Arthur R. Saunders, St. Mary-le-Bow, Cheapside—Sonata da Camera, *Peace;* Allegretto Grazioso, *Hollins;* Fantasia on Old Christmas Carols, *Faulkes;* Fantaisie Rustique, *Wolstenholme.* At St. Stephen's, Walbrook—Sursum Corda, *Elgar;* Toccata and Fugue in C, *Bach;* Allegretto, *Lemare.*

Dr. William Prendergast, Winchester Cathedral—Toccata (Sonata No. 14), *Rheinberger;* Pastorale in G, *Charles Wesley;* 'Occasional' Overture, *Handel.*

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (three recitals)—Prelude and Fugue in B minor, *Bach;* Fantasia in E flat, *Saint-Saëns;* Fugue, *Reubke;* Prelude and Fugue in C minor, *Mendelssohn;* Overture in D minor, *Smart.*

Mr. W. Henry Maxfield, St. John's, Altrincham—Christmas Offertoire, *Lemmens;* Offertoire on Two Christmas Themes, *Guilmant;* Fantasia on Old Christmas Carols, *Maxfield.*

Driver C. E. B. Dobson, Central Mission, Nottingham (three recitals)—Concert Allegro in G, *Mansfield;* Question and Answer, *Wolstenholme;* Sonata in G minor, *Merkel;* Christmas Postlude, *Harvey Grace.*

Corporal Leonard Brown, Central Mission, Nottingham—Choral Prelude, 'In dulci jubilo,' *Bach;* Fantasy on Two Christmas Carols, *West.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata in E minor, *Rheinberger;* Carillon in B flat, *Wolstenholme;* Rhapsody on Two Christmas Themes, *Gigout.*

Mr. Harold M. Dawber, St. George's, Stockport—Introduction and Allegro, *John Keeble;* Aubade, *Bernard Johnson;* Finale in B flat, *Franck.*

Mr. Norman F. Demuth, St. Wilfrid's, Bognor (two recitals)—Voluntary in D, *William Croft;* Prière, *Borowski;* Two Preludes, Psalm xxiii. (Carey), and Nunc Dimittis, *Charles Wood;* Capriccio, from Sonata in A, *Rheinberger;* Idyl No. 2, *Gray;* Meditation in A minor, *d'Evry;* Christmas Pastoral, *Selby.*

Mr. Frederick J. Tarris, All Hallows', Bromley—Andante Cantabile, *Tchaikovsky;* Sonata No. 2, *Mendelssohn;* Variations on an original theme, *Stuart Archer;* Postlude alla Marcia, *Halsey.*

Mr. Bertram Hollins, Beckenham Congregational Church (two recitals)—Overture in C minor, *Hollins;* Prelude on the 'Old 104th,' *Parry;* Toccata (Symphony No. 5), *Widor;* Finale from Sonata in C sharp minor, *Harwood;* Jubilant March, *Stainer.*

Mr. Ernest Jones, Christ Church (Congregational), Llandudno—Gavotte, *Wesley;* Pastorale No. 2, *Lemare;* Offertoire 'Sur deux Noels,' *Guilmant;* 'In Paradisum,' *Dubois.*

Dr. Caradog Roberts, Brake Wesleyan Chapel, Moss—Overture in C, *Hollins;* Scherzo in C minor, *Guilmant;* Fantasia in E flat, *Saint-Saëns.* At Talysarn—Funeral March and Hymn of Seraphs, *Guilmant;* Andante from Symphony in G, *Haydn;* Concert Fantasia in E minor, *Caradog Roberts.*

Mr. Cyril A. Pearce, Unthank Road Baptist Chapel, Norwich—Choral Prelude on 'In dulci jubilo,' *Bach;* Christmas Pastorale, *Selby;* Fantasy on Two Christmas Carols, *West.*

APPOINTMENT.

Captain C. H. Stuart Duncan to be Organist and Director of Music at Loretto School.

A FEW WORDS ABOUT THE BRITISH MUSIC SOCIETY.

By A. EAGLEFIELD HULL.

It is a common delusion that geniuses spring up suddenly like mushrooms in the night; but this is certainly not the case. Mr. Bernard Shaw truly says Bach and Mozart could not have occurred in the Sandwich Islands. Before the rise of a genius there must be a host of prophets to prepare the way, and a public of some kind sufficiently cultured to supply a soil suitable for the reception of the works of the genius. The British Music Society is out, amongst other things, to cultivate the soil in our islands by arousing the interest and raising the taste of the public. Much attention will be concentrated on municipal music; for it is useless to expect a fine school of orchestral writers to spring up in Great Britain whilst there are only five or six orchestras here to play its works. The Society will be up against the two unforgivable things in art—provincialism and insularity.

We hope to enlist the sympathies and co-operation of musicians, professional and amateur, music-lovers, and all who are conscious of the national importance of music as an element in culture; we hope to wipe away the harmful impression that music is a foreign art in which Britons had better give up all hope of excelling.

The Society's activities are divided into three categories—organization, propaganda, and education. The work of the first department includes the establishment of common rooms with offices in all musical centres, the organization of an information bureau, the preparation of a catalogue of British music of permanent interest, and the formation of local centres in provincial towns for the giving of concerts of chamber music, lectures, *causeries*, discussions, &c., with schemes for the discovery and organization of local talent. Some of these meetings will be open to the public; others to members only.

All these activities are already well laid out, and notifications of the inauguration of branches have come from a large number of chief cities and towns. The catalogue has already been commenced under a specially deputed staff of specialists; the material for the information bureau is also being collected. The question of buildings must wait for funds. Meanwhile the London Centre announces its first four evening meetings. On February 13, Mr. Herbert Howell's 'Carnegie' Quartet and Mr. Armstrong Gibbs's Quartet will be heard, and some new songs will be sung by Mr. Fraser Gange; on March 13 a little-known Suite by Parry and Sir Edward Elgar's new Sonata for pianoforte and violin will be given; April 3 will be devoted to modern French music; in May an evening of Elizabethan music will be arranged by Mr. E. J. Dent; and many other fixtures are being made. The first three meetings will take place at 32, Gordon Square, W.C., by the kindness of Mr. and Mrs. W. Lee Mathews, and these music-makings will be more of the nature of a music club than a public concert, being open to members only.

Branches are being formed at Liverpool, Newcastle, Chelmsford, Huddersfield, Colchester, Bishop's Stortford, and many other towns.

The propagandist methods cover a movement for the improvement of Church music in all denominations; the support of local teachers, conductors, and others who are furthering the aims of the Society (already some telling work has been done in this direction); the encouragement of British opera; agitation for municipal orchestras; the organization of the musical vote, both parliamentary and municipal; the improvement of the repertories of our military and other bands, and the appointment of special representatives of the Society at Paris, Rome, Madrid, Stockholm, New York, and other capitals, who will be able to assist British musicians living or touring abroad. And here a word in season may be useful. It is not wise to dump British music down in lumps either at home or on the Continent. It is much better to let the British composers take their places naturally in the world's music. In this respect there are only two kinds of music—good and bad; for music, as Sir Walter Parratt says, is *super-national.*

Educationally the activities will cover the discussion of teaching methods; the training of audiences for forthcoming concerts; the improvement of music in public, secondary, elementary, and continuation schools; the placing of British music in a position commensurate with that occupied by English literature in our educational institutions; and the publication of pamphlets, lectures, manifestoes, &c. Three pamphlets are now in hand: Dr. Fellowes's 'The Elizabethan Madrigalians,' Mr. Cobbett's 'Modern British Chamber Music,' and Mr. Ernest Newman's 'The Treatment of Metre and Stress by English Composers.'

The Society is not intended to compete with any institution having similar objects, but to co-operate with all such bodies. There is any amount of work to be done, and with two thousand members we can do much; with ten thousand—*El Dorado!*

A new Violin Sonata (Op. 82), by Sir Edward Elgar, is in the press, and will be published by Messrs. Novello during the next few weeks. The work is in E minor, and consists of three movements—Allegro, Romance, and Allegro non troppo.

MUSIC IN RUHLEBEN CAMP.

By Edgar L. Bainton.

In the Autumn of 1914 all the British civilians of military age, who had been in Germany at the outbreak of War, were collected together and thrown pell-mell into the horse boxes and hay-lofts of stables at Ruhleben race-course in the near vicinity of Berlin. For some little time the conditions of life bordered upon chaos. Practically nobody knew anybody else, and only by degrees did men make acquaintances and find out colleagues in their own professions and spheres of life.

At first the daily life consisted for the most part in obtaining the physical necessities and decencies of existence, and endeavouring to ameliorate the general conditions of the Camp, which in the early days were deplorable. But in course of time the need for some sort of corporate life made itself felt, and its first expression was in the realm of music. Impromptu concerts were held in the corridors of the stables, and before very long it was discovered that there were many good musicians in the Camp, both professional and amateur. Pianists, violinists, 'cellists, and vocalists soon found out one another, and many a dull evening during those first winter days was brightened and made merry by these spontaneous though sometimes humble efforts.

After a little while the use of a large hall under the centre grandstand, overlooking the race-course, was obtained from the military authorities for concerts and entertainments. This hall had originally served as a refreshment bar for visitors to the races, and contained a solid wooden counter from which the refreshments had been served. This counter formed an excellent base upon which to build a platform, and by degrees an excellent stage was constructed upon which concerts and dramatic performances were given. With the acquisition of this hall a new era was inaugurated in the life of the camp. An orchestra and choir were formed. Music and instruments were obtained from Berlin, and things were set going. During the first winter several concerts were given, and although neither the programmes nor their execution reached the standard attained later, many interesting results were obtained and many pleasurable evenings were enjoyed.

In the spring of 1915 the professional musicians formed themselves into a society for the purpose of procuring space for practice-rooms and for arranging the concerts and musical affairs of the Camp. After considerable difficulty and delay, permission was obtained from the military authorities to use a small room in one of the grandstands as a practice room, and also to build a small shed for a similar purpose. Later on, a portion of one of the stable lofts was also granted to us for a music room, where, beside its daily use as a practice room, occasional concerts of a more intimate character than those given in the grandstand hall were held. Several pianofortes were hired or bought from Berlin, and musicians had now the opportunity, at least to a certain degree, of keeping up their practice and cultivating their art. The only serious drawback was the lack of heating in the winter months, but even then the hapless musician, undaunted by the rigours of a temperature several degrees below zero, would be found sitting muffled in heavy overcoat and wraps, endeavouring with freezing fingers to draw music out of his instrument.

In the autumn of 1915 a series of weekly Sunday evening concerts was arranged. Every alternate Sunday the orchestra occupied the podium with symphony concerts, the intervening weeks being devoted to chamber music, recitals of all kinds, and choral or ballad concerts. The symphony concerts were really, in the circumstances, extraordinarily good. The orchestra by this time numbered some forty-five players, the leaders being all professional men, while the rank and file were drawn from amongst the amateurs. We had an excellent little body of strings, three flutes, an oboe, two clarinets, and one horn, trumpet, and trombone respectively. Timpani and percussion were also well in evidence. It will at once be seen that our orchestra was somewhat unbalanced and top-heavy, but the missing parts were filled in on a harmonium, occasionally augmented by a judicious use of the pianoforte, and some really good results were obtained.

The orchestra rehearsed every morning (excepting Sundays), from 8 to 10 a.m. in the summer and from 8.30 to 10 a.m. in the winter, and when you consider that during the latter season the temperature of the hall was frequently bordering upon, if it had not actually crossed, the line of zero, you will understand the devotion and enthusiasm which underlay and inspired these efforts. There were several conductors in the Camp, who shared the work between them, consequently no one had too much to do. As the grandstand hall where the rehearsals took place was the only room of any size in the Camp where the prisoners could sit to read or smoke, it was always thrown open to all comers during the hours of rehearsal. The result was that men crowded into the hall every morning while rehearsals were proceeding, in order to listen to the music. In this way many music-lovers were able to become thoroughly familiar in detail with works which they afterwards heard complete at the concerts. At first this large and curiously mixed audience was somewhat disconcerting both to conductors and orchestra, especially at a first rehearsal of a difficult work, accustomed as one is in ordinary life to rehearsals under conditions of perfect peace and privacy. But everyone soon became quite used to it, and the sympathetic, if sometimes amused, audience seemed even to act as a stimulus and an encouragement to the objects of their interest. The repertory of the orchestra at the symphony concerts included Symphonies of Haydn, Mozart, Schubert, Mendelssohn; most of the Overtures of Beethoven Weber, Mendelssohn, Mozart, and even a few modern examples such as Smetana's 'Bartered Bride'; pianoforte concertos of Mozart, Beethoven (the last three), Grieg, Schumann, Chopin, Liszt; violin concertos of Max Bruch, Mendelssohn, and Beethoven; miscellaneous works of all the classical composers and the shorter works of modern composers of the type of Elgar, Grieg, Tchaikovsky, Wagner, Sibelius, Percy Grainger, and so forth.

During the summer months the orchestra gave promenade concerts outside one of the grandstands, which practically the whole Camp used to attend *en masse*. These concerts consisted of light, popular music, and naturally appealed to a wider public than the more serious winter concerts.

The programmes of the chamber concerts and recitals, being given for the most part by the professional players, naturally covered a wider range than those of the symphony concerts, where the limitations of the executants had to be taken into account when making a choice of works. Most of the principal chamber works of the classical period, as also of Brahms, Dvorák, and Borodine, were given from time to time, while the repertory of the soloists ranged from Bach to Scriabine. It will thus be seen that music was provided abundantly for all classes and for all tastes.

Ruhleben possessed two choirs, a large and a small combination. The large choir gave

performances of such works as 'Messiah,' 'Elijah,' and even Verdi's 'Requiem.' But however well these oratorios might have been arranged for male choirs, it is obvious that the effect obtained would bear only a small relation to the intentions of their composers. More success was attained by the smaller madrigal choir. This association was confined to twenty-five selected voices, and was formed primarily for the study of Elizabethan madrigals. But its programme also included many modern male-voice part-songs such as G. Holst's 'Hymns from the Rig Veda,' and examples of Elgar, Bantock, Vaughan Williams, and other modern British composers.

There were several composers amongst those interned, and although the conditions of the Camp would scarcely seem ideal for creative work, a good deal of new music first saw the light there. Though perhaps little was produced that can be described as epoch-making, some very interesting work was brought to actual performance. Most of this was written for the Ruhleben Theatre in the shape of incidental music to plays. The Ruhleben Theatre was one of the most remarkable and efficient organizations in the Camp, and considerably over a hundred plays were produced on our stage. There were several good professional actors amongst the prisoners, and these lavishly devoted their gifts and knowledge, not only to appearing themselves, but also to training others, so that in course of time an excellent company was gathered together. Plays of all types were performed, including several of Shakespeare, Sheridan, and other classics, practically all the dramatic works of Shaw, Wilde, and Galsworthy, and a host of others. The Camp composers collaborated in writing incidental music to several of these productions, such as 'Twelfth Night,' 'The Merry Wives of Windsor,' 'As you like it,' and 'The School for Scandal'; and special mention should be made of the really beautiful music written by Mr. Quentin Morvaren for the Chinese play, 'The Yellow Jacket.'

Besides the regular orchestra already mentioned, there was a small orchestra which used to perform at all theatrical productions, and also a charming little combination which bore the name of 'The Octra,' a kind of little chamber orchestra which used to play mostly the better class of light music, and whose performances were amongst the most popular at Ruhleben.

In addition to all these activities the educational side of music was not neglected, and although owing to lack of space anything approaching systematic teaching on a large scale was out of the question, a good deal of instruction was given under the auspices of the Camp school, another energetic and successful institution. This instruction was mainly in the domain of theoretical subjects, several students taking a complete course from rudimentary Harmony to combined Counterpoint, Fugue, and Instrumentation. Lectures with musical illustrations were given from time to time. These included a course on Musical History, a series of lectures on the Classical Masters, and another series on the Ultra-modern School.

A staff officer from the Berlin War Office, visiting the Camp one day, remarked that, so far as he could judge, the centre of musical life in Germany at that moment was situated at Ruhleben. Be that as it may, it is clear that the musicians who had the misfortune to be interned in Ruhleben Camp realised the opportunity it afforded them for developing their own musical knowledge and attainments while at the same time doing their utmost to spread an appreciation and understanding of the art among their fellow-prisoners.

We are informed that Dr. Charles Harriss is on his way to England, for the purpose of reviving the Imperial Choir.

Reviews.

Bach's Chorals. By Charles Sanford Terry. Part II. The Hymns and Hymn Melodies of the Cantatas and Motetts.

[Cambridge: University Press.]

Musicians generally, and lovers of Bach in particular, will, we are sure, be truly grateful to both the author and the publisher of this volume. They will find here a mass of information, much of it peculiarly interesting to choralists and organists, and some of it quite new to English readers, treated in a most comprehensive and concise manner, and giving evidence of wide and patient research.

The book forms the Second Part of a monumental and exhaustive study of the hymns and hymn-tunes used by Bach in his concerted works. Part I., a much smaller work, dealt with those in the 'Passions' and Oratorios. In the present volume those of the Cantatas and Motetts are considered. The hymn melodies of the organ works are reserved for Part III.

The author treats his subject almost exclusively from the historic standpoint; æsthetic points are rarely raised. His object is to reveal the origin and authorship of the hymns and hymn melodies 'which, like jewels, decorate Bach's concerted Church music.' The melodies are here presented in their earliest form, and, where possible, Bach's variations of them are traced to an earlier tradition or attributed to himself. On the first occurrence of every Choral melody, the author states where Bach uses it elsewhere in his concerted Church music and organ works. This will prove very helpful to students, who are thus enabled to make an extensive study of Bach's treatment of any particular Choral. An Appendix of translations of the hymn stanzas, upwards of two hundred and fifty in number, which Bach uses in the Cantatas and Motetts, will be particularly welcomed by organists, who will gain thereby valuable assistance in arriving at a correct interpretation of some of the Choral Preludes. For the sake of completeness, six melodies that occur in the 'Passions' and Oratorios, but which are not found in the Cantatas and Motetts, are presented in an Appendix; so that the volume contains all the Choral tunes used by Bach in his concerted Church music.

In a long and weighty Introduction extending to a hundred and twenty-eight pages, the author discusses fully the evolution of the Church Cantata in Bach's hands, culminating in the magnificent works of the later Leipsic period. A useful table shows how the two hundred and two Cantatas (which survive out of a much larger number composed by him) are distributed between the five periods of Bach's career: (1.) Arnstadt and Mühlhausen Cantatas; (2.) Weimar Cantatas; (3.) Cöthen Cantatas; (4.) Leipsic Cantatas (1723-34); (5.) Leipsic Cantatas (1735-50). Another grouping gives the Church Cantatas according to the season of the Church's year for which they were written.

The Choral forms employed by Bach in the Cantatas are also fully considered, viz., the Choral Fantasia, the Simple Choral, the Embellished Choral, the Extended Choral, the Unison Choral, the Aria Choral, the Dialogus Choral.

The latter half of the Introduction is of particular interest, dealing as it does with the question of Bach's original hymn-tunes. It may be noted, by the way, that though Bach himself wrote Chorals, the only original tunes which he has wedded to the stanzas of a congregational hymn in the whole range of his concerted Church music are two Choral Arias in the 'Christmas Oratorio' and one in the fifth Motett. As a whole they are not appropriate to congregational singing: they are sacred Arias rather than Chorals. 'Their charm,' Spitta remarks, 'is like that of a pious family circle, musically cultured, and we may delight to fancy that these touching hymns, so delicately worked out in their small limits, were sung, at the master's household devotions, by one or other of the members of his family.'

It is curious that so little effort has been made to identify Bach's original hymn-tunes and to sift those which unquestionably are his from others wrongly attributed to him. Carl von Winterfeld, who first gave the subject critical examination, left a large legacy of error; Spitta's

few remarks are disfigured by very serious mistakes; Schweitzer is content merely to record the conjectures of others.

Dr. Terry, in the light of information which these writers did not possess, thoroughly explores the subject. At the outset he is able to give the authors or publishers of ten tunes which have been wrongly considered as Bach's, and eight others which have been inaccurately attributed to Bach by Spitta have been traced by Dr. Terry to other sources. This leaves forty-two tunes which are to be found for the first time in one or other of the Bach collections, and which, for that reason, may presumably be regarded as his compositions. Many will enjoy examining these tunes in company with the author, and noting on what evidence he arrives at his conclusions as to their authorship.

The main body of the book is taken up with a detailed description of each Cantata—the particular use made of the Choral, the other works in which the same Choral is used, the form of the Cantata and its instrumental treatment.

A very comprehensive Index refers to first lines, melodies, authors, composers, and sources.

Readers will congratulate Prof. Terry on a notable contribution to musical literature, and will look forward with keen interest to the appearance of the final volume of this scholarly work.

[We regret that our review of Prof. Terry's book is somewhat belated. Fortunately the delay matters little in the case of a volume which, on account of both subject and treatment, is of permanent value, and hardly likely to be superseded.—ED., *M.T.*]

Set down in Malice. A Book of Reminiscence. By Gerald Cumberland.

[Grant Richards.]

Mr. Cumberland's book will no doubt make a stir out of all proportion to its value. It is a mixture of good and bad journalism. On the good side we have a few extraordinarily vivid character-sketches, such as those of Richter and Beerbohm Tree; on the bad side are some trivial gossip, and a few personal attacks in the worst of taste. The author is at pains to let us know that he has been everywhere, done everything, and met everybody. He seems to have enjoyed it all immensely, and is evidently not hard to please, for he has done little of importance, and met few people who really matter. A keener sense of humour would have saved Mr. Cumberland from his constant posing as a devil of a fellow, and would have led him to refrain from some of the smallest of small beer chronicles. He has, however, irrepressibly high spirits, and writes with attractive gusto. The literary quality of the book is best gauged from his own words: 'The journalist is rarely intellectual; as a rule he is merely ready and glib. I am ready and glib myself.' He is.

Musicians and musical critics figure largely in his pages. Some of the former have good cause to rue the day on which Mr. Cumberland swam into their orbit. They may console themselves by reflecting on some of the objects of his admiration.

On December 12, the Londonderry Philharmonic Society gave its first concert of the season, with Mendelssohn's 'Hymn of Praise' and miscellaneous items. The soloists were Miss Dorothy Moulton and Mr. John Gill. Mrs. A. J. Cunningham joined Miss Moulton in 'I waited for the Lord.' The orchestra gave, in addition to the Symphony, 'Pomp and Circumstance' in D, by Elgar. As usual, brass and wind were supplied by Mr. Henry Coleman, on the organ, Mr. A. G. Cunningham was the conductor, and Mr. Coleman officiated at the pianoforte. An Amateur Operatic Society (the Waterside Choral Society) gave its first performances recently, playing the 'Country Girl' to full houses nightly for a week. The annual performance of Part I of 'Messiah,' but including the 'Hallelujah Chorus,' was given in the Cathedral on December 22. The collection was handed to the Y.M.C.A. Musicians' Gift to the Forces.

Obituary.

We regret to record the following deaths:

'MICHEL BRENET,' on November 22, 1918, at 72, Rue d'Assas, Paris, aged sixty. This distinguished French musicologist, whose memoir is given briefly in the new edition of Grove's Dictionary of Music, by M. Gustav Ferrari, had a very prolific pen, and published over a dozen valuable works on various phases of music. Very few were aware that such a remarkable writer was a woman, Mlle. Marie Bobillier, who, in 1880, adopted the pen-name of 'Michel Brenet.' Her principal work was a History of the Sainte-Chappelle du Palais, Paris (1910), but she also published admirable biographies of Handel, Palestrina, Ockeghem, de Brossard, and others. Her Memoir of Gretry was crowned by the Belgian Academy, and her contributions to French periodicals were numerous. A year ago her 'La Musique Militaire' was reviewed in this journal, and she had in the press a work on French musical terms. This gifted writer was a great-granddaughter of an Irish officer—General Foley.

BERTRAM LUARD-SELBY, a distinguished organist and all-round composer. He was born at Ightham, Kent, on February 12, 1853, and was trained at Leipsic Conservatoire, his teachers being Reinecke and Jadassohn. Besides holding posts at various parish churches, he was at Salisbury Cathedral from 1881-83, and Rochester Cathedral from 1900-16. His compositions include examples in many forms, but his most lasting works are for church-choir use. In these, and in his writing for organ, he showed gifts out of the common.

JOHN SOUTH SHEDLOCK, on January 9. He was born at Reading in 1843, graduated B.A., London, in 1864, and afterwards received his musical education in Paris, chiefly from Lalo. He was an admirable pianist, but will be remembered rather as one of the most distinguished musical *littérateurs* of his time. The esteem in which he was held was shown on his retirement from the post of musical critic to the *Athenæum* three years ago, when his co-workers in musical journalism presented him with an address and a gold watch.

Sir ALFRED SCOTT-GATTY, K.C.V.O., Garter Principal King-of-Arms. He was born at Ecclesfield Vicarage, Yorkshire, in 1847. He composed hundreds of songs, many of which were very popular. Perhaps his best work in this direction was the collection of Plantation Songs, which had an enormous vogue, and which, thanks to their inspiriting choruses, are still heard with pleasure.

JAMES HOYLE, a well-known local musician, on January 6, at Exeter, aged seventy-eight. He came to Exeter some years ago from the north of England to take up an appointment as alto singer in Exeter Cathedral, a position he held for some time. He then became organist of St. James's Church in the city, and conductor of the Diocesan Choral Association.

JOHN RICHARDS HILL, on November 20, from pneumonia following influenza. He was organist and choirmaster of Burley Dam, having been appointed when seventeen years old. He was a promising musician, and his death at the early age of thirty-four caused much regret in musical circles in Shropshire and Cheshire.

W. A. ELLIS, M.R.C.S., L.R.C.P., on January 2. He was the author of a six-volume biography of Wagner, and translated the composer's prose works (eight volumes).

LIEUTENANT ELI HUDSON, the well-known flautist, on January 18. He was a native of Manchester, and studied in London at the R.C.M., at which institution he was lately an Examiner.

We regret being compelled to hold over the second instalment of Mr. Sydney Grew's 'The Clavier Toccatas of Bach.'—ED., *M.T.*

Letters to the Editor.

THE VALUE OF HUMMING IN VOICE-PRODUCTION.

SIR,—In my opinion, the value of humming as an aid to correct vocalisation cannot be overrated.

When humming correctly—that is, with the breath, and not by throat-contraction— not only is the movement of the larynx much more distinctly felt than when vocalising on a vowel, but the resonant position of each note is also much more distinctly felt. In the act of humming the voice is being played upon in exactly the same manner as any other reed instrument. Therefore if the action of humming is combined with the correct position of the articulatory organs for the art of language, a perfect singing method is obtained.—Yours &c., AMY B. ANDERTON.

29, Victoria Street,
West Bromwich,
January 13, 1919.

AN OBSCURE WORK OF BALFE'S.

SIR,—Can you, or any of your numerous readers (either privately or through your pages) give me any information as to a composition of Balfe's, which, I believe, was first published in Paris, entitled 'Les trois filles d'Aymon'?

I cannot ascertain whether it was a complete operatic work, or if (as I believe) only the musical numbers inserted into a musical play of that name.

Many years ago I was engaged to play as accompanist at a concert a Buffo Duet for two basses from that work, with English words. It was very comic, and began 'The vast fortune of your young Master incredible seems to me,' and received an uproarious double encore.

I have applied to the original English publishers of this duet, who say they have records of the publication of the music, which is now out of print, but they can obtain no further information about it. Application to several other London publishers has failed to produce any information. If any of your readers possess a copy I would readily purchase it.—Yours, &c., PAUL JERRARD.

6, The Avenue, Blackheath,
London, S.E. 3.
December 17, 1918.

[Balfe's 'Les *quatre* fils d'Aymon' was produced at Paris in 1844, and in England under the title of 'The Castle of Aymon.'—ED., *M.T.*]

ORGAN PEDAL TECHNIQUE.

SIR,—The recent articles which have appeared in the *Musical Times* with regard to Pedal Technique have undoubtedly brought to light one of the most important factors in modern organ playing. While I am strongly in favour of some standard method of pedalling, I see no necessity for revolving seats or bootless feet. If organ music bristled with such passages as the example of Mr. Barkworth's in the November issue of the *Musical Times* we should certainly require some device for getting over these difficulties, but the majority of the most awkward pedal passages to be found in the standard organ works require only a slight movement of the body either way, and the quieter you can sit for all pedalling, the better. Any movement with the hands for registration would naturally upset the position of the feet for the time being. One of the first things a beginner is taught is to find his bearings by letting his feet hang naturally over the middle of the pedal-board. The revolving seat would tend to do away with stability in that direction, and the player's bearings would be lost. I still believe that the adjustable stool very slightly slanting is adequate for all purposes. The want of some definite principle of pedalling is undoubtedly the cause of the trouble. Mr. Ellingford's remark in his recent article on 'Pedal Technique' is only too true, 'The use of the heels on the long notes.' For some years I have taught on a principle of using the left heel as frequently as possible, and always passing in front of the right toe, both in upward and downward passages, making a front and back line for the action of the feet. Passages like those occurring in Bach's Toccata in F, the D major Fugue, and the D major scale at the commencement of the Prelude will clearly demonstrate this system. Some players reverse the position, always using the right in front. Again quoting Mr. Ellingford, this is an unnatural position for the limbs. He says: 'for passages lying to the right of the board the left foot is naturally slightly in front, those to the left vice-versâ.' Of course there are times in which no system on earth would apply, especially when the short keys are in constant use. But as a general rule I have found it an invaluable help, both in teaching and in my private practice, to remember to keep the left heel line immediately in front of the short keys (with the exception of the few bottom notes of the board), making a line behind for the right toe.—Yours, &c.,

REGINALD GOSS CUSTARD.

SONGS OF THE HEBRIDES.

SIR,—In the long and sympathetic report, in your December number, of the paper I read in November to the Musical Association on 'Songs of the Hebrides,' there occurs a printer's error which is misleading. I had occasion to say that previous to entering on this work of oral song-collecting I 'had been giving lecture-recitals on songs and song-writers and had carefully pointed out the means by which such writers as Wolf, Cornelius, Liszt, and Schubert heightened the effect of their melody and deepened and subtilized its expression by harmonic colouring and by figures of accompaniment. I had thus learnt how slight were the *melodic* formulæ out of which, at times, a perfect art-song might be fashioned. And that I found the unrecorded music of the Hebrides consisted mainly of just such characteristic separate motives, such definite *melodic* formulæ, as I had been dealing with in the Art-song.'

Now, your printer, by inadvertently substituting the word *harmonic* for melodic, has made nonsense of the foregoing statement. I shall be grateful if you will insert this letter of correction in your next issue.—Yours, &c.,

MARJORIE KENNEDY-FRASER.

6, Castle Street, Edinburgh,
December 30, 1918.

A COMMON BASIS OF CRITICISM.

SIR,—Dr. Ford, in a letter published in your December number, attempts a criticism of critics, and whilst admiring his bravery I do not feel quite in agreement with him.

He opens the attack with Johnsonian wisdom, and immediately follows with the name of 'Ernest Newman' (I expected it), and an allusion to that writer's criticism of Dr. Vaughan Williams's 'A Shropshire Lad.' Further he says Mr. Newman has no suggestion forthcoming of how an improvement might be effected in the compositions criticised.

I have read many of Mr. Newman's articles, and have always had the impression that he was particularly clear in this respect. With regard to 'A Shropshire Lad,' surely we must all agree with Mr. Newman (allowing for the different interpretations of individual natures) that the composer when writing a setting of 'Bredon Hill' should be chiefly concerned with the anguish of the Lad who is heartbroken at the death of his sweetheart, and the ringing of bells should be 'a hint rather than a persistent over-statement'; and if, as Dr. Ford says, a composer sometimes can take only one point of view, it is not flattering to the imagination of Dr. Williams that he chooses the use of bells so patently, as though he would impress us with their continual ringing rather than let our sympathy go the stricken lover.

I have been impressed on reading Mr. Newman's criticisms with his bold frankness, and cannot over-estimate the help his writings have been to me in my musical education. Although it may amuse him, at times I have felt somewhat annoyed to read some of the absurd constructions placed on his articles by people who robe themselves as apostles, and, should one of the compositions of their gods be ruthlessly attacked, hold up their hands in horror at the audacity of a mere mortal, and say, 'Away with this man. He is not of our religion.'

I have heard Mr. Newman attacked for his dislike of Debussy. I have never been able to discover this dislike in his writings. He simply sees Debussy's limitations and

faults as well as the delicate beauty of the French composer's genius. It was chiefly through Mr. Newman's writings that I grew to appreciate, not only Debussy, but other modern composers, whom fanatical worshippers say Mr. Newman dislikes.

In short, I think we should be proud that we possess in England so brilliant a musician, and doubtless future generations will as readily quote the sayings of this redoubtable critic as Dr. Ford does Dr. Johnson.—Yours, &c.,

97, Etruria Vale, Stoke-on-Trent, P. Lomas.
December 19, 1918.

MUSICAL DEGREES, Etc., IN THE ARMY IN FRANCE, BY CORRESPONDENCE COURSE.

Sir,—Will you kindly make it known to your readers in the Army in France that, in suitable cases, the Y.M.C.A. is prepared to provide facilities for correspondence tuition in preparation for University Degrees in music, and also in preparation in the paper work of the Fellowship of the Royal College of Organists. Such tuition will be, in the case of University Degrees, limited to music students who have passed an examination of matriculation or Senior Local Standard, University Preliminary or Leaving Certificate (Scotland). Applications will only be considered from officers and other ranks *in the bases*, and the request for such tuition should be submitted to the Sub-Director of Education in the Students' Base, or direct to Sir Graham Balfour, Director of Education, Y.M.C.A. Headquarters, A.P.O.S. 8, B.E.F., France. The course (for which no fee will be charged) will, in the first instance, be limited to three months, and the student will be expected to continue his correspondence work for that period if he is moved from place to place or sent home. In suitable cases, where good work has been done during the first period of three months, and the student still remains in the Army, the course will be renewed for a further period of the same length.—Yours, &c., Percy A. Scholes

Universities House, (*Secretary, Music Section, Y.M.C.A.*).
25, Bloomsbury Square, W.C. 1.

MENTAL PROCESSES IN MUSIC.

The paper under the above title read by Mr. J. Swinburne on January 14 at the meeting of the Musical Association, proved to be of an unusually interesting character, opening up several pregnant lines of thought. He pointed out that playing an instrument was mainly a matter of skill rather than musicianship. Taking such a man as Mozart as the highest type of musician, if he hurt his hand so as to be unable to play, and if his originality waned so that he could not compose, he would still be a first-rate musician. Technical musicianship consisted in the power of imagining and remembering music down to its details, away from any instrument. Musical feeling generally went with it, but many people had that feeling without technical musicianship. They were merely musical people, not musicians.

A singer ought to be able to read his part at sight, but such elementary musical ability was comparatively rare. Choral singers seemed to find their way by a sort of instinct based on long experience, but they relied on each other to a large extent. The reading of several parts involved much greater ability. Keyboard players did not learn to play musically; that was to say, a note, passage, or chord in the print suggested not a certain sound or effect but a particular movement of the fingers. Printed music was thus to them a kind of muscle language, whereas to the perfectly competent musician it represented certain sounds and was thus to him a musical language. As the pianist developed into a musician he learned to read in both ways, and was thus struggling with two languages at the same time, without knowing it. The lecturer thought it was a question whether people of ability should not learn from the very beginning to treat the print as musical language, first imagining the sound and then putting down the note to produce it.

Transposition was commonly dependent on various kinds of mechanical helps, but the trained musician read the sound desired and then produced it at the required pitch by ear. Playing by heart seemed to depend almost entirely on muscular memory, and so far was not musical. If the player had memorised the music down to the smallest detail, he could play it equally well in any key, or could write it out, but very few were capable of doing this. Practically, playing by heart resembled the skill of the juggler, and the actual playing was performed subconsciously by the lower brain-centres. It was commonly held that a pianist who played by heart played better because he was free to give his whole attention to the way he played, but this was wide of the mark. If he really attended, he was about to interfere with his subconscious automatism and spoil his performance. As a rule organists played less by heart than did pianists, but it was to be borne in mind that whereas the latter could and did get up a repertory which they gave on all occasions, the former were compelled by the nature of their work to play a great deal of fresh music. Some good musicians really memorised music as such; they could play or write out the music in any way and could learn it away from the keyboard. Playing by ear, by which was meant the accurate reproduction of music in any key, involved as thorough musicianship as writing it out.

Fumbling out stuff on the pianoforte until one got something that sounded nice was not composition. Some song-writers jotted down a melody, and then fumbled out an accompaniment at the pianoforte. Others would harmonize their melody according to the text-book rules. In the early part of his life, even Wagner was largely dependent on the pianoforte, and the lecturer was of opinion that such works as 'Rienzi,' 'Tannhäuser,' and parts of 'Lohengrin,' betrayed this dependence, of which however there was no sign in such a work as 'Die Meistersinger.' There was little in common between such methods and that of, say, Mozart, who appears to have thought out a composition, complete in every detail, so that writing out was merely a mechanical process.

What was generally called extemporising was an unmeaning rigmarole. To extemporise music the player must actually compose it in his head before playing it, and it was doubtful whether extempore playing in this sense was possible, and whether its production was really worth anything. It had to be remembered that criticism of extempore playing was itself extempore, and that no good music could be either enjoyed or criticised at first hearing, save by very exceptional people. If good music could be extemporised, there existed plenty of means nowadays for recording it.

It was impossible to read an orchestral score at sight. All that could be done was to read the bits that looked salient. How far it could be read at leisure was a difficult question. It was by no means necessary to know it in order to conduct, for military bandmasters, dealing with a fuller organization than an orchestra, produced complicated music without scores.

Though much attention was now given to ear-training, contrapuntal listening formed but a small part of musical education. To hear several parts contrapuntally as opposed to harmonically involved a special kind of imagination, which was probably much rarer now than two centuries ago; but to be able to think in canon, or to imagine a subject in stretto, was a special feat.

Music could be, and was, enjoyed by most people without their giving attention to it. Probably only a small percentage of a concert audience really listened. Even reading difficult music at sight did not occupy the whole attention, and it was easy to play it and to think of something else at the same time, so that nothing was remembered. It was also easy to read music like letterpress, while thinking of something else, so that nothing remained. The subconsciousness played the reading part in music.

Nervousness consisted of stage fright before, and a special disability during, performance. The first was just fear, like any other kind of fear. Nervousness during performance was not so much want of self-control as a mistaken effort at unwonted self-control, and was due to self-consciousness, by which the performer instead of letting his lower brain-centres do the work according to their training, interfered with them, tried to control them consciously, and failed.

The study of mental processes in music ought to reduce unnecessary labour, and eliminate bad methods, both in studying music and in learning to perform it.

Dr. C. Harford Lloyd, who occupied the chair, Mr. D. J. Blaikley, Mr. H. H. Statham, and others, contributed to the discussion following the lecture.

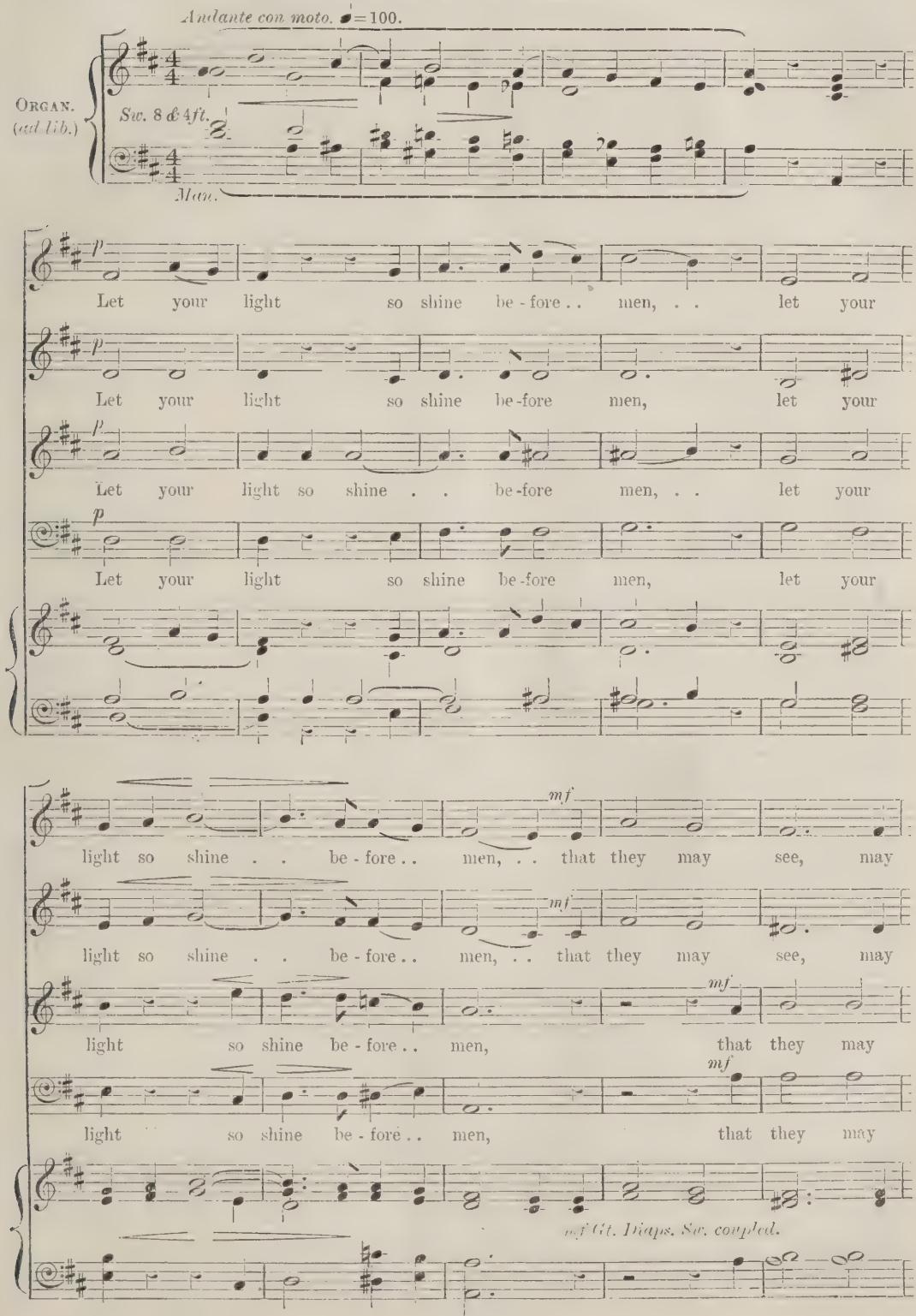
Let your light so shine.

FULL ANTHEM FOR FOUR VOICES.

St. Matthew v. 16.

Composed by J. Baptiste Calkin.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



cres.

see your good works, that they may see, may

cres.

see your good . . works, that they may see, . . may

cres.

see, may see your good works, that they may

cres.

see, may see your good works, that they may

cres.

Ped. 16*ft.*

f

see your good works, and glo - ri - fy your Fa - ther which

f

see your good works, and glo - ri - fy your Fa - ther which

f

see your good works, and glo - ri - fy your Fa - ther which

f

see your good works, and glo - ri - fy your Fa - ther which

f

p

is in heaven, and glo - - - ri - fy your Fa - ther which

p

is in heaven, and glo - ri - fy your Fa - ther which

p

is in heaven, and glo - ri - fy your Fa - ther which

p

is in heaven, and glo - ri - fy your Fa - ther which

p Sw.

Man.

is in . . heaven. so shine be - fore

is in . . heaven. Let your light . . . so shine be - fore

is in . . heaven. Let your light so shine, shine be - fore

is in heaven. Let your light so shine be - fore

add Oboe. *Ped. stac.*

men, let your . . light so shine be - fore . .

men, let your light so shine be - fore

men, let your light so shine . . be - fore . .

men, let . . your light . . . so shine be - fore

Man. *Ped. stac.*

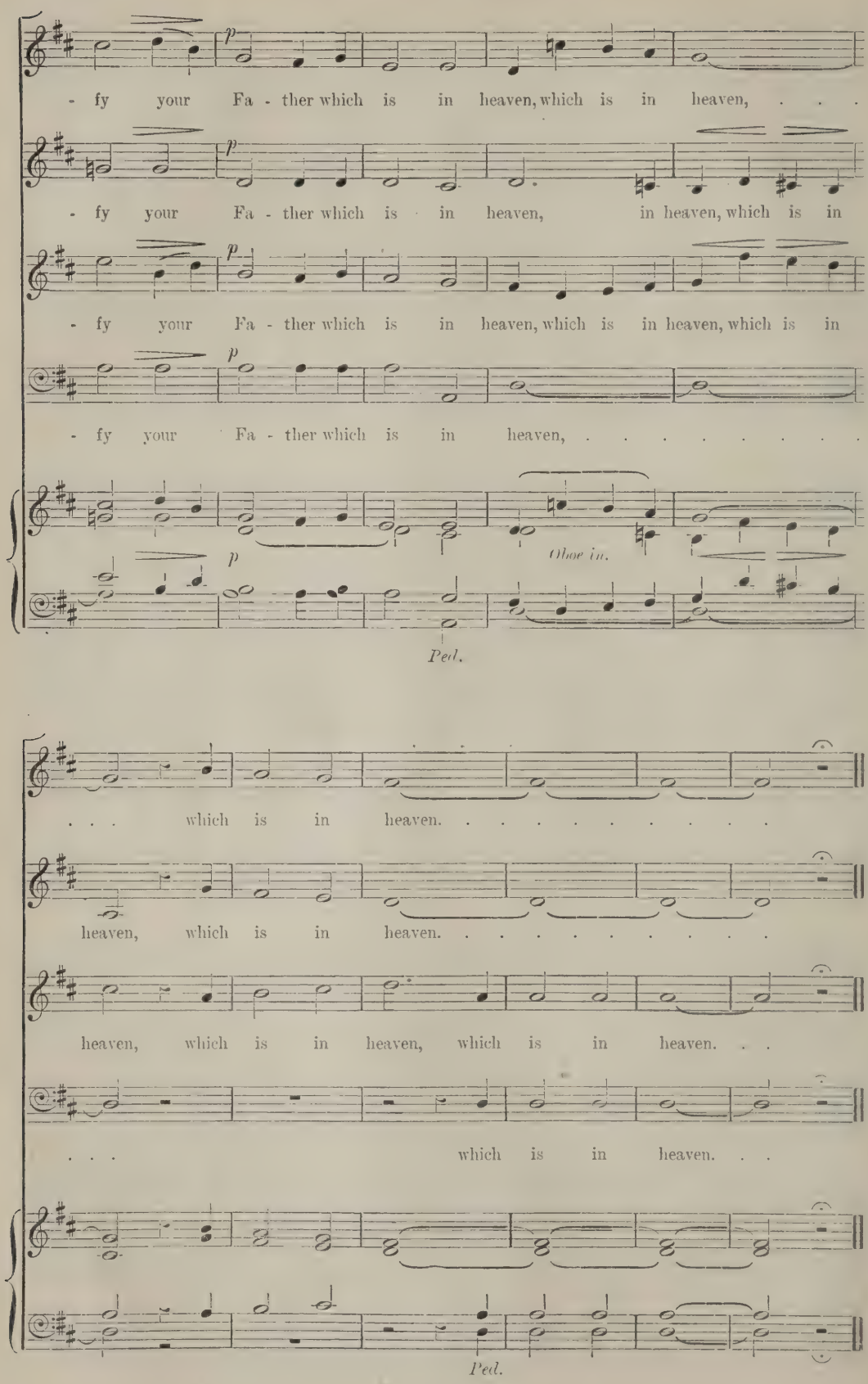
men, that they may see . . . . your good . . works, and glo - ri -

men, that they may see, that they may see your good works, and glo - ri -

men, that they may see, that they may see your good . . works, and glo - ri -

men, that they may see, that they may see your good . . works, and glo - ri -

Man.


- fy your Fa - ther which is in heaven, which is in heaven, . . .
- fy your Fa - ther which is in heaven, in heaven, which is in
- fy your Fa - ther which is in heaven, which is in heaven, which is in
- fy your Fa - ther which is in heaven, ...
p
Oboe in.
Ped.
. . . which is in heaven. . . . . .
heaven, which is in heaven. . . . . .
heaven, which is in heaven, which is in heaven. . .
. . . which is in heaven. . .
Ped.

ROYAL ACADEMY OF MUSIC.

The Lent term opened on Monday, January 6. On January 22 and 29 two lectures were announced to be given by Dr. H. W. Richards on 'Violin and Pianoforte Sonatas.' The scheme of the lectures is to trace the development of the violin sonata step by step from its earliest form down to the complex work of living composers. The influence of the form on the violin itself and on the bow; the development of technique; the discovery of acoustical effects peculiar to the violin; and the development of harmony and form, will all be touched upon, and their contribution to the evolution of the modern violin and pianoforte sonata carefully assessed. The illustrations include movements from Violin Sonatas by Corelli, Bach, Tartini, Beethoven, Arthur Hinton, and Walford Davies, played by Miss Winifred Small (violin) and the lecturer. The coming events include an organ recital by the pupils on Monday, February 3; a course of three lectures by the Principal on 'War music past and present,' to be given on Wednesday afternoons, beginning with February 5; and the performance of two short one-Act operas, 'Drinos and Cassandra,' the music by Arthur L. Sandford, and 'The Nightingale and the Rose' by E. Cuthbert Nunn, under the direction of Mr. Henry Beauchamp.

NEW ANGLO-AMERICAN SCHOLARSHIP AT THE R.A.M.

The Royal Academy of Music has recently issued the particulars and conditions pertaining to the 'Edward and Anne Seguin Scholarship.' The establishment of this scholarship is an event of far more than ordinary interest. It is to be awarded by competition to vocalists born in the United States of America, or in the United Kingdom of Great Britain, and will entitle the winner to two years' musical education at the R.A.M.—with a possible extension of period in cases of exceptional talent. The first competition is for sopranos, and will be held about April 24. The scholarship has been founded by Maria Childe Seguin, formerly of New York, who died in Denmark in 1903. Under the will of this lady, a sum of money was left in trust to found a scholarship at the R.A.M., in order to perpetuate the names of her parents who were students at the R.A.M. in its very earliest years. It was in 1826—nearly a hundred years ago—that a young bass singer, Edward Seguin, became a student at the R.A.M., which had then been founded some four years. In the concerts and performances of those early days he frequently took a prominent part, as did also another student of that period, a soprano singer, Anne Childe, whom he married. After leaving the Academy the Seguins remained for several years in England, taking leading parts in opera, both at Drury Lane and Covent Garden, but in 1838 they proceeded to America, where they organized the 'Seguin Opera Troupe,' and in course of time made a large fortune. It is under the will of their daughter that the money to found the scholarship has come to the Royal Academy of Music. That the first competition for this Anglo-American scholarship should take place during the time when English and American statesmen are sitting together at the great Peace Conference is a coincidence of more than ordinary interest. In some three years the R.A.M will be celebrating the Centenary of its foundation, and it may almost be regarded as a unique event that so close to its hundredth birthday a scholarship should be founded, the parentage of which is directly traced to two young singers who in its very earliest days took no unimportant part in laying the foundation of its fame as a training-school for musicians.

RECEPTION TO MR. B. J. DALE AND MR. F. KEEL.

A crowded audience of professors, students, and members of the R.A.M. Club and the Society of British Composers and their friends, assembled in the Duke's Hall of the Royal Academy of Music on Saturday evening, January 11, to welcome Mr. B. J. Dale and Mr F. Keel after their long internment in Germany. The programme was made up entirely from the works of these two musicians, and included Mr. Dale's Fantasy for Viola and Pianoforte (admirably played by Mr. Lionel Tertis and Miss Myra Hess), and his Viola Sextet for six violas, which received a beautiful interpretation under the leadership of Mr. Tertis. Mr. Keel sang six songs, four by himself and two by Mr. Dale, all of which had been written at Ruhleben. Two songs by the late Miss Morfydd Owen brought the first part of the programme to an end. During the interval which followed Sir Alexander Mackenzie, in welcoming the two guests on behalf of those present, said: 'This evening's meeting is no ordinary gathering, and I propose to make a short interlude which is not announced upon the printed programme. We are gathered together this evening, not merely to listen to some excellent music prepared and performed in that sympathetic manner which it not only deserves but is its due, but we are here to welcome home two distinguished members of our staff on their return after a long and dreary internment borne with much patience and courage in an uncomfortable country. But although they have been far away from us for some four years, our thoughts have ever been with them, and we have been able to keep in touch with them. We know also that they have often thought of us, and were continually looking forward to the time when they would be able to rejoin their many friends. Mr. Keel has long been eminent as a singer and teacher of singing, but his admirable songs which we have listened to this evening with so much pleasure, have revealed to me that he had other gifts, which I admit I was unaware that he possessed. Mr. Dale has already won for himself a place in the very front rank of the most distinguished of our young native composers. Early promise has ripened into mastery. We most cordially welcome them back to their families and their friends, and to continue their work in different spheres under happy and congenial conditions. There is, however, another thought which comes to my mind at this moment. The release of these two British musicians conveys a deeper and symbolic meaning representing the liberation from a most unwelcome foreign art-tyranny which was being imposed and forced upon our native music and reacting to its very apparent detriment. During the last quarter of a century the once great German art has as surely been steadily degenerating and declining, as ours has been healthily progressing all the time. And I hope that the incubus has been permanently removed and lifted. In a double sense, we are "getting a bit of our own back" to-night, and I hail the restoration of our friends to their families and ourselves with great joy.'

Mr. Dale and Mr. Keel briefly replied.

Mr. Dale in his reply referred to the fact that some years ago, before England and Germany were at war, the performance of Sir Alexander Mackenzie's 'Britannia' Overture had been prohibited in Germany, yet during the War this Overture was performed at Ruhleben and received with great enthusiasm, although he should prefer not to say very much about the performance. After the interval Miss Myra Hess played Mr. Dale's Pianoforte Sonata in its entirety. The remarkable performance which Miss Hess gave of this fine and difficult work will long remain in the memories of those present. It formed a notable conclusion to a unique occasion.

The programme also included two very beautiful 'Madonna-Songs' (charmingly sung by Miss Adah Rogalsky) by Miss Morfydd Owen, whose recent death is sincerely lamented at the Royal Academy of Music.

SIR FREDERICK BRIDGE.

Sir Frederick Bridge's long career at Westminster Abbey ended on New Year's Day. He retires with the title of Emeritus-Organist of the Abbey, and will continue to occupy his house in the Little Cloisters.

Sir Frederick has had a half-century's experience as cathedral organist, having been at Manchester for six years before going to Westminster in 1875. His term of office at the Abbey has been marked by a large number of historic occasions,—the 1887 Jubilee, the Coronations of King Edward and King George, the funerals of Darwin, Tennyson, Browning, and Gladstone, &c., being among the most important, while outstanding occasions of the festival type are the celebrations of Purcell (1895), Orlando Gibbons (1907), and Samuel Sebastian Wesley (1910).

Sir Frederick was knighted at the Diamond Jubilee, received the M.V.O. from King Edward after the Coronation, and the Commandership of the Royal Victorian Order from King George. Though retiring from the Abbey, he will be far from idle, as he is continuing his work in connection with the Royal Choral Society, the University of London, Gresham College, Trinity College, and the Royal College of Music.

A CONCERT-HALL AT TOKYO.

The first concert-room in the Orient has, after various delays, been built and successfully opened at Tokyo, under distinguished auspices. The Marquis Tokugawa and his son and heir, Lord Raitei Tokugawa, are the persons responsible for the erection, which forms part of a group of buildings intended for educational purposes. The dedication ceremony was held on the morning of October 27, 1918, on which occasion speeches on education and music were made by Viscount Hatano, Minister of the Imperial Household, Mr. Nakabashi, Minister of Education, Marquis Ohkuma, president of Waseda University, and the Hon. Mr. Kamada, president of Keio University.

The first concert was given in the evening, with full orchestra and chorus. The analytical programme, of forty-four pages, in Japanese (save for a few paragraphs in English by the builders of the hall), shows that Japan has begun in the most creditable way possible with an all-Beethoven concert, consisting of the Overture 'Consecration of the House,' the Pianoforte Concerto in E flat ('Emperor'), and the 'Calm Sea and Prosperous Voyage.'

A new Overture by Dr. E. W. Naylor, for this first concert, was commissioned by cable last May, but the MS. score appears to have been fifteen weeks in getting to Japan, and thus too little time remained for its production.

The hall is not very large, although it is understood (from a letter of Lord R. Tokugawa to Dr. Naylor) that the orchestra numbered fifty and the chorus a hundred and fifty. The building is in the classical style. The first design was made by Sir Alfred Brumwell Thomas, the eminent architect of the Woolwich Town Hall and Belfast New City Hall. Local considerations made it necessary to somewhat modify the design, and the building has been erected, in 1917 and 1918, by Messrs. W. M. Vories & Co. The construction is of reinforced concrete, on the Khan system, which is the best known for resisting fire and earthquake. (Fire and earthquake are both rather usual in Japan; scarcely a week passes without tremors of some kind.)

The principal dimensions, according to plans which were in the writer's hands in April, 1917, are height, 43-ft. 9-in.; width of façade, about 46-ft.; length, 100-ft.; length inside room, 75-ft.; height from floor to ceiling, about 30-ft.

A modern three-manual organ by Abbott & Smith is to be placed in the hall as soon as possible. This was designed early in 1915, but all progress was stopped by the war.

In the basement a museum of interesting musical instruments, books, &c., is to find a home. Amongst the books will be about four hundred volumes from the collection of the late Dr. W. H. Cummings.

The building is erected to the memory of His Majesty the late Mikado.

N.

BRITISH MUSIC IN HOLLAND.

The two concerts of British music announced to be given by Mr. Edgar L. Bainton with the Mengelberg Orchestra of Amsterdam took place in December, 1918, the one at Amsterdam, the other at The Hague. The programme was the same at each concert. The following pieces were played in the order given: Stanford's 'Irish Rhapsody' No. 1; Elgar's Variations on an original theme ('Enigma'); Delius's 'Brigg Fair'; Coleridge-Taylor's Ballade in A minor; Frank Bridge's 'Lament' (for string orchestra); Percy Grainger's 'Shepherd's Hey,' and Balfour-Gardiner's 'Comedy Overture.'

Seeing that these were the first concerts of British music ever given in Holland, the press reports will be of interest. There are good reasons—not all musical—for our expecting no wildly enthusiastic notices. It is satisfactory, however, to find that the conductor met with unqualified approval.

The *New Rotterdam Courant*, December 8, 1918, says:

'The presence in our land of Mr. Edgar L. Bainton as an interned civilian gave occasion to his engagement as conductor of the second Mengelberg concert, series B, at The Hague. He created the impression of one who thoroughly knows the business of conducting. Calm in his movements and carrying conviction in his conceptions, he held the orchestra well in hand, and the audience lavished upon him well-deserved applause. Of English composers we know that the fruits of their labours commonly merit the designation of "worthy." They take up their task seriously, and become masters of the technique of composition. Beyond that they seldom go. One misses originality, and with most of them one can easily tell to which school they belong, and upon which composer of genius they model their work. Thus their productions have rather a cosmopolitan than a national stamp. These general reflections apply to practically all the works we heard last night. Stanford's "Irish Rhapsody" is brilliant; Elgar's Variations proved the best thing of the concert; "Brigg Fair," by Delius, would be dreamy, but reminds one that in order to dream one must first sleep; Bridge's "Lament" is agreeable to listen to; and Percy Grainger's "Shepherd's Hey" is a showy, merry bit of music.'

The *Amsterdam Telegraaf* finds 'the English composers are about twenty years behind the Continental tendencies by which they are influenced.'

The *Amsterdam Algemeen Handelsblad*, of Monday, December 9, says:

'The intense interest which has been shown in the last few years for modern French and Belgian music has hitherto not extened to English art. On the programmes of orchestral concerts English works are exceptions. Therefore it was of particular interest to be able to obtain a more or less comprehensive insight into present-day English orchestral music. Our orchestra played with brilliancy and virtuosity, and Bainton is a good conductor who brings a fine conception of the music as a whole without losing the delicacy of detail—who holds fast to broad, big lines without sacrificing the tempi. He was given a hearty ovation. In the music there was great variety. Stanford is indeed quite other than Elgar or Delius, and between Bridge, Coleridge-Taylor, and Balfour-Gardiner one notices marked differences. All kinds of tendencies were represented—the formal neo-romantic, the impressionist, the folk-lorist, and what not. One felt the influence of Wagner, Tchaikovsky, Grieg, and Debussy in stronger and weaker measure. Stanford and Grainger remind one of Grieg; Elgar shows the influence of Tchaikovsky; Balfour-Gardiner's "Comedy Overture" is inspired by Wagner's "Meistersinger" Overture, and Delius's "Brigg Fair" has a Debussy colouring. In this English music one misses the great, strongly personal genius. It moves still too much on the level of talent.'

The *Rotterdam Courant* of December 9, speaking of the Amsterdam Concert, said:

'The Variations of Elgar were the most appreciated number in the concert programme. Villiers Stanford awakened also hearty remembrances among the

audience. The "Irish Rhapsody" bore the stamp of distinction. Of the remaining works there is little to add to our notices in yesterday's paper of the concert at The Hague. Mr. Bainton again showed himself to be a fine, sympathetic, excellent conductor, and earned repeated expressions of grateful appreciation from the crowded audience.'

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	£	s.	d.
Total collected to December 31, 1918 (including receipts of Edinburgh and Glasgow Committees)	3,229	0	0
Total received during January, 1919	48	16	0

(*a*) PROCEEDS OF CONCERTS AND RECITALS FROM DECEMBER 12, 1918 TO JANUARY 11, 1919.

		£	s.	d.
Bristol	Mr. Herbert Hunt, Cathedral Organ Recital. Also anonymously a violin, 2 bows, case and quantity of music value £10 ..	7	0	0
Bristol	Miss E. Brockman, Pupils' Musical Evening	0	10	0
Cheltenham	Mr. C. A. Morris, Concert during his collection campaign	20	0	0
Co. Down	Madame Cosslett-Heller's Concert at Slieve Donard Hotel, per J. W. Manning, Manager	18	4	0
Dublin	Madame Cosslett-Heller's Concert at Collinstown Aerodrome, per Major Woods	5	0	0
Enfield	Proceeds from Carol-Singing, per Miss E. B. Franklin Pike	2	10	0
Lee	Miss Charlotte Clark, Pupils' Concert	2	2	0
Leicester	Miss S. M. Vardy, Pennies given by little children at Breaking-up meeting ..	0	1	6
Liverpool	Miss Eda Levin, Musical Evening	3	3	0
Sheffield	Miss G. Scholefield, Concert	15	0	0
Southampton ..	Miss K. E. Douthwaite, Wesley Guild Musical Evening ..	1	12	0
		£75	2	6

(*b*) DONATIONS AND COLLECTIONS.

	£	s.	d.
Bradford Musical Union, per Mr. H. Coates ..	10	10	0
Mr. Edward German (2nd Donation)	3	3	0
Sir C. F. Dyson	2	2	0
Miss E. Anderson Lounds, collection in box at studio, per Miss Audrey Paddon	1	10	0
Miss A. A. Wilshire	2	2	0
Misses Bradshaw, The	1	1	0
Miss Agnes Fennings (3rd Donation)	1	1	0
Miss Hay	1	1	0
Miss Edna Lane, Miss Dorothy Wilson } Sale of Match Brackets	1	2	0
Mr. Louis B. Prout	1	1	0
Mr. C. T. Pattman	1	1	0
Mr. H. Rose	1	0	0
Mr. P. J. Gilbody	1	0	0
Mr. S. R. Walker	1	0	0
Miss C. E. Ward	1	0	0
Mr. F. N. Abernethy	0	10	6
Miss H. M. Cruse, per the *Music Student* ..	0	10	6
Mr. J. T. Wall	0	10	6
Miss C. S. Hutt	0	10	0
Mr. Fredk. Jones	0	10	0
Miss A. Marley	0	10	0
Miss E. M. Allen, per the *Music Student* ..	0	5	0
Miss Barlow	0	5	0
Mr. G. Beale	0	5	0
Mr. T. Davis	0	5	0
Mr. C. J. Hall	0	5	0
Miss M. Lowther, per the *Music Student* ..	0	5	0
Miss I. M. Yates, L.R.A.M.	0	5	0
Mr. C. J. Harris	0	1	6
'Florence'	0	0	6
	£34	12	6

Sixty Years Ago.

From the *Musical Times* of February, 1859:

TUNBRIDGE WELLS.—SPELDHURST AND RUSTHALL CHOIRS.—The choirs of St. Paul's Church, Rusthall, and St. Mary's, Speldhurst, held their annual feast on the 28th ult., at Rusthall, Tunbridge Wells. Morning and afternoon services were conducted in the church, and the choirs were regaled throughout the day with substantial entertainments in the school-rooms. In the evening a number of sacred and secular pieces from the first authors were sung, under the able superintendence of Mr. James Roberts, the choirmaster. The evening was spent in a very agreeable manner by all present.

YORK.—Dr. Monk, of St. Peter's, Radley, has been appointed organist of York Minster.

DEVONPORT.— . . . The audience, which included a great number of the poor, were much pleased with the entertainment.

WARDWICK (Derby) — . . The performance was patronised by many of the nobility and gentry, and was highly successful.

WHEN MY LOVE SIGHS, I HEAR.—New song by Nectarine Sunnyside, Esq. Price, 2*s.* 6*d.*

"Deserving of favour, on the score both of the poetry and music. The verses are elegant, and the air is simple, pleasing, and expressive."—*Illustrated London News.*

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London Concerts.

QUEEN'S HALL.

SYMPHONY CONCERT.

The hall was crowded on January 11, many people being turned away. One would like to think that music was the main attraction, but it was evident that the majority had come to greet Madame Calvé, and to revive memories of past operatic joys. The famous singer delighted the audience with Gounod's 'O ma lyre immortelle,' David's 'Charmante oiseau,' and the 'Habanera' from 'Carmen.' The musical interest of the concert was centred in the first performance of an Orchestral Ballad by Delius, 'Once upon a time,' based on Norwegian folk-lore, but with no definite programme. The Ballad is highly imaginative in a fantastic way, and is beautifully scored. Thanks to some thrilling climaxes, it may possibly achieve the popularity that the composer's works have so far escaped. Mr. Delius was present, and had a very cordial reception. Mr. de Greef gave a notably fluent performance of Saint-Saëns's second Concerto. The Symphony was Beethoven's A major.

ÆOLIAN HALL

On January 8, the London Trio (Madame Amina Goodwin and Messrs. Sammons and Whitehouse) gave the first performance of Stanford's new Pianoforte Trio. The work bears the inscription, 'In Memoriam E.U., A.T., A.K., E.J.G., M.G. Per aspera astra.' It expresses resignation—even occasional cheerfulness—rather than grief, the finale being especially buoyant. The composer was heartily applauded. The balance of the performance was made up by Dvorák's 'Dumky' Trio, and songs contributed by Miss Gladys Banks.

Miss Zola Rosowsky and Mr. Vladimir Rosing gave a concert on January 11, with a programme containing some unfamiliar operatic duets. Both sang groups of solos by modern Russian composers with the fervour that we expect from them. Mr. Manlio di Veroli accompanied.

WIGMORE HALL.

Miss Beatrice Harrison began a series of concerts on January 11, playing (with Mr. Hamilton Harty) the Delius Sonata, of which she recently gave the first performance. Both in this work and in a group of short pieces (including two Bach Choral Preludes, arranged by Anthony Bernard), she played splendidly. Miss Margaret Harrison played Handel's Sonata in E, in place of the Bach Double Concerto, abandoned owing to the illness of Miss May Harrison.

Mr. Victor Benham gave a recital on January 17, playing the Beethoven Sonatas in E flat and D minor from Op. 31, besides Schumann's 'Carnival' and 'Papillons.' He also included a well-written Sonata of his own.

On January 11, at the Central Hall, a large audience enjoyed a rich treat at the hands of Miss Adela Verne, who gave a Chopin-Liszt recital.

ROYAL CHORAL SOCIETY.

An enormous audience attended the Royal Albert Hall on January 4, when 'Messiah' was sung. The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Norman Allin. Mr. H. L. Balfour was at the organ, and Sir Frederick Bridge conducted.

RETIREMENT OF DR. VARLEY ROBERTS.

After thirty-six years' work at Magdalen College, Oxford, Dr. Varley Roberts has retired. He was for six years organist of Armley, going to Halifax Parish Church at the age of twenty-six. He remained at Halifax for fourteen years, and then succeeded Sir Walter Parratt at Magdalen. He has been remarkably successful as a trainer of boys' voices.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The principal local musical event was connected with the fortnight's operatic season given by the Beecham Grand Opera Company at the Prince of Wales's Theatre from November 18 to November 30, 1918. Crowded audiences practically filled the Theatre nightly to overflowing, each representation being received with unbounded enthusiasm. The revival of Wagner's 'Tannhäuser,' with an excellent cast of principals that included Miss Rosina Buckman, Miss Gladys Ancrum, Mr. Frank Mullings, Mr. Norman Allin, and Mr. Robert Parker proved a welcome feature on the opening night of the season. The novelty centred in the first performance here of Rimsky-Korsakov's last opera, 'Le Coq d'Or,' written a year before the composer's death, which occurred at Lionbesk, near St. Petersburg, in 1908. Founded on a fairy-tale by Poushkin, the librettist, V. Bielsky, has created a kind of phantasmagoria in which grotesque pantomime plays an important part. It was brilliantly represented, the richness and glowing colours of the quaint costumes being almost too dazzling to behold. The music is chiefly noteworthy on account of its fascinating orchestration. Although at times bizarre it seems to speak a language of its own. Excellent performances were given of 'Tristan and Isolda,' 'Aïda,' 'Carmen,' 'Louise,' 'La Bohème,' 'Samson and Delilah,' 'Marriage of Figaro,' 'Phœbus and Pan,' 'Magic Flute,' 'Othello,' 'Madame Butterfly,' 'Faust,' 'Cavalleria Rusticana,' and 'Pagliacci.' Sir Thomas Beecham made only one appearance, when he conducted 'Aïda,' on the last night of the season. The other conductors were Messrs. Eugène Goossens, jun., Eugène Goossens, sen., Percy Pitt, and Wynn Reeves.

The Appleby Matthews Sunday Orchestral Concerts at the Scala Theatre seem now to be well established. The excellent orchestra, numbering over forty performers, now forms a reliable and artistic body of musicians, constant ensemble playing under the same conductor (Mr. Appleby Matthews) being the means of furthering that unanimity which such practice alone can impart. The programmes provided were calculated to satisfy all comers, being a happy blend of standard works by the classical masters and an admirable selection of the best-known excerpts which as a rule find acceptance at popular promenade concerts. Mr. Appleby Matthews is evidently a conductor who will make his mark. He displays sound musicianship, temperament, and judgment of no mean order.

The Annual Scottish Concert, which took place at the Town Hall on November 30, was once more the occasion for the gathering of the clans under the auspices of the Birmingham and Midland Scottish Society. Owing to existing conditions there was no Scottish choir, which for so many years past has been a feature of these concerts, especially when the famous Glasgow Choir took part in this annual event. The concert, like that of last year, was again in the nature of a ballad concert, the vocalists being Miss Jessie Livingstone, Miss Annie Hobson, Mr. A. McGregor, and Douglas Hamilton Boys of the Royal Caledonian Schools exhibited their skill as pipers and dancers. Mr. Samuel Simms, of Birmingham, acted as accompanist.

Mr. Max Mossel's second concert of a series of four was given in the Central Hall on December 3, when the hall was packed. Madame Kirkby Lunn, the celebrated contralto, was the vocalist, and Miss Lena Ashwell gave some recitations with distinct articulation. Instrumental music rested with Mr. Max Mossel (violin), Mr. Salmond (violoncello), and Mr. Appleby Matthews (pianoforte). One of the most pleasing features of the concert was the fine singing of part-songs by the Appleby Matthews Choir, especially the wonderfully artistic interpretation of three of Elgar's best-known part-songs—'As torrents in Summer,' 'The Shower,' and 'Weary Wind of the West.'

Madame Minadieu's second Matinée Musicale of a series of four given at the Grosvenor Room, Grand Hotel, on December 7, was devoted to old-world music of the 16th and 17th centuries, written for the viola da gamba, the precursor of the violoncello. Miss Hélène Dolmetsch, an expert and artist on the instrument, was especially engaged for this concert, and the main work was assigned to her, the programme opening with a Sonata in G minor for viola da gamba by Henry Purcell (1658-95), accompanied on the pianoforte from the original figured bass by Miss Dorothy Moggridge. The beautiful mellow tone produced on the viola da gamba, a perfect instrument made by Bergonzi in 1727, was even more fully in evidence in Bach's Sarabande et Courante from the Suite in D major for unaccompanied viola da gamba. Of special interest was the melodious and truly captivating Sonata in A minor by Schubert, written in 1824 for arpeggione and pianoforte, but played on this occasion on the viola da gamba. The two artists were in perfect sympathy, the whole performance being a truly artistic achievement. Miss Moggridge was also thoroughly successful in her pianoforte solos by Couperin, Rameau, and François Dandrieu, to which she imparted the right tone-colour, enhanced by delicacy of touch. Dr. Tom Goodey sang a number of short songs by Bach and other old composers with fine expression and clear enunciation.

Of much artistic interest was Miss Gertrude Fuller and Miss Beatrice Hewitt's third and last violin and pianoforte recital given in the large Lecture Theatre of the Midland Institute on December 14, which brought forth an exceedingly fine performance of Mozart's Sonata in G minor for violin and pianoforte. The reading was distinguished by a correct conception of how Mozart should be treated; indeed it was a delight to hear such scholarly playing. Beethoven's always welcome Sonata, also for violin and pianoforte, in F major, Op. 24, was interpreted in a way that nearly achieved perfection. Miss Fuller gave for her violin solo the delightful Concerto in D minor by Tartini, with Cadenzas by Joachim, accompanied on the organ by Mr. Appleby Matthews. Her pure and sympathetic tone and her earnest musicianship were very fully displayed. Another interesting feature of this concert was Miss Hewitt's fascinating and characteristic art of pianoforte playing in Brahms's 'Waltzes,' Op. 39, and four of Chopin's great Studies.

The terminal concert by the orchestra of the Midland Institute School of Music took place on December 16, in the large Lecture Theatre of the Institute, under the direction of Prof. Granville Bantock. The principal feature of the programme was the revival of Sullivan's Incidental Music to Shakespeare's 'Tempest,' the first work he wrote after his return from Leipsic, and first produced at the Crystal Palace on April 5, 1862. It was a happy thought on the part of the Principal of the School to give preference to Sullivan, who after all was the greatest composer of his time, the man who wrote for the people. A very gratifying exposition was given of this dainty and melodious music, Miss Emily Broughton singing in a very pleasing manner the two 'Ariel's Songs' and 'Where the Bee sucks.' Quite pleasing readings were also given of Bachs' third Concerto in

G for Strings, and four of Dvorák's exhilarating 'Slav Dances,' Op. 46. Debussy's 'Danse Sacrée' and 'Danse Profane' were played on the pianoforte by Miss Enid Lewis, accompanied by strings.

The Birmingham Chamber Concerts Society's third concert of the current season was held at the Royal Society of Artists' Gallery on December 18, the executive again being the Catterall Quartet. The works presented were Glinka's Quartet in F, Eugène Goossens's two Sketches, 'By the Tarn' and 'Jack o' Lantern,' and Beethoven's great String Quartet, Op 131, in C sharp minor. Only the best-equipped string-quartet players can do justice to this great and homogeneous work, which the Catterall combination realised in the most artistic way.

An interesting musical event just before Christmas was Mr Richard Wassell's Carol Concert, given in the Town Hall on December 21, which attracted an enormous audience. A fine collection of carols by Stanford, Barnby, Alec Rowley, J. Varley Roberts, Thomas Adams, Tchaikovsky, G. Vincent Evans, J. H Wallis, and James Tomlinson was sung by the Choral Union Choir of two hundred select voices, excellently trained by Mr. Wassell, the conductor of the Birmingham Choral Union. It was a real delight to hear such excellent and pure singing, the magnificent tone-quality of the sopranos and contraltos being a distinctive feature. Rarely has one heard such exquisite singing as that in Barnby's impressive 'Cradle Song of the Blessed Virgin.' The solo vocalists were Miss Ada Forrest, the cultured soprano, and Mr. Robert Parker, the popular bass of the Beecham Opera Company. Both artists were in excellent form, and created immense enthusiasm with their inspired singing of well-chosen songs. The instrumental portion of the programme included a number of organ solos of great brilliance, played with consummate skill by Mr. T. W. North, and pianoforte solos contributed by Mr. Arthur Cooke, the most popular pianist in the Midlands. Violoncello solos were played by Miss Joan Willis in her customary artistic manner. Mr. Wassell officiated as accompanist.

The Birmingham Festival Choral Society's sixty-third annual Yule-Tide performance of 'Messiah' took place in the Town Hall on Boxing Night, as usual attracting a packed audience.

On account of sudden indisposition, Sir Thomas Beecham was unable to conduct the performance, and the duty again devolved upon Mr. Allen K. Blackall, the genial chorus-master of the Society, who secured an impressive reading framed on orthodox traditions. The choir was well-balanced and of sonorous tone-quality. The quartet of solo vocalists was Miss Mabel Manson, Miss Doris Manuelle, Mr. Frank Mullings, and Mr. Herbert Heyner, the latter replacing Mr. Allin, who was not able to fulfil his engagement. With such artists the solo work was in safe hands. Mr. T. W. North was the organist, in place of Mr. C. W. Perkins.

A blind musicians' concert was given in the Town Hall on January 1 in aid of the St. Dunstan's Hostel for soldiers and sailors blinded in the War. Lady Pearson had organized a select concert-party of blind musicians, comprising a vocal quartet—Miss Lister, Miss Maden, Mr. Turner, and Mr. Logan—who sang some part-songs, each artist also contributing songs of a popular character. The solo pianist was Mr. Leonard Marsh, one of the best blind pianists ever heard in Birmingham. One of the finest things he did was an improvisation on melodies suggested by the audience, which included Liszt's 'Libestraum.' All the vocalists sang expressively, and in the concerted numbers the voices blended admirably. The accompanist was Miss Dorothy Capon. Unfortunately there was a very poor attendance.

Among the recent local concert-givers is Mr. Hubert S. Brown, who inaugurated a series of concerts at the Temperance Hall on January 8, the concert-giver acting as accompanist. The artistic personnel associated with him were all well-known local artists. Miss Elma Baker, who sang in place of Miss Dorothy Silk (the latter unfortunately being indisposed), Miss Alice Vaughan, Dr. Tom Goodey and Mr. Charles Harrison were the vocalists, with Mr. Arthur Hytch (solo violin) and Miss Marjorie Sotham (solo pianoforte). Of special interest was Miss Sotham's fine performance of three numbers of Albeniz's Pianoforte Suite, 'Iberia.' Mr. Hytch played two movements from Elgar's Violin Concerto, accompanied on the pianoforte by the concert-giver, and revealed a well-schooled technique.

BOURNEMOUTH.

First-class concerts have of late been well up to the average in point of numbers, the past month bringing many interesting events in its train. Christmas-time meant rare prosperity for the Winter Gardens, the number of pleasure-seekers paying for admission to the various attractions being very numerous.

It is specially gratifying to learn that the Symphony Concerts have drawn such good houses, for these affairs are really the backbone of Bournemouth's musical enterprise. After all it is no wonder that they have prospered, as audiences have been assured of programmes that will please, and the performance of these has, on the whole, been very praiseworthy. Many compositions that will always repay a hearing have figured in the scheme, viz., such works as Rimsky-Korsakov's 'Antar' Suite, Weber's Overture to 'Der Freischütz,' Svendsen's first Symphony, Beethoven's 'Leonore' Overture (No. 3), Schubert's 'Unfinished' Symphony, the 'Tannhäuser' Overture' Schumann's D minor Symphony, Dvorák's 'From the New World,' Liadov's 'Kikimora' Legend, Joseph Jongen's Fantasia on two Popular Walloon Christmas Carols, and Percy Grainger's 'Shepherd's Hey.' The only novelty among the purely orchestral items has been Howard Carr's 'Three Heroes' Sketches, which, under the composer's direction, made a great impression on the audience. The music is certainly of a very attractive order, the 'Captain Oates' section, in particular, being exceedingly expressive.

The solo artists at these concerts have in nearly every instance attained a higher level of performance than most of those who appeared at the earlier concerts of the series. Miss Augusta Chilton-Griffin, in Tchaikovsky's B flat minor Pianoforte Concerto, was not afraid to match her powers against the many eminent virtuoso performers who make a speciality of this over-played work, and came through the ordeal very successfully. Another attractive keyboard performance was that of Mr. Gordon Bryan, whose playing in MacDowell's somewhat neglected A minor Concerto was exceedingly fluent and tasteful, the slow movement proving particularly charming. A Violoncello Concerto by Joseph Jongen was presented by Miss Valerie Valensen—an artistic player, though somewhat lacking in tone. She had the advantage of Jongen himself as conductor, this composer also directing the performance of his Fantasia on Walloon Carols. At the eleventh concert Guillaume Franck and Miss Kate Sylvester, two highly-efficient members of the Orchestra, were associated in a performance of Bach's Concerto for Violins in D minor, a work, strangely enough, never previously heard at the Symphony Concerts. The rendering was extremely enjoyable owing to the soloists' very musicianly conception of the music.

Reference has been made on one or two occasions in this column to the active work of the Bournemouth Conservatoire of Music, of which institution Mr. Hamilton Law is the principal. In continuance of those periodic notices we would allude to the Conservatoire functions known as the 'Fortnightly Musical Afternoons.' Lectures on various subjects are a feature of these affairs, and it may be of interest to record some that have taken place recently, viz., 'Dr. Arne' and 'My Musical Recollections,' two lectures by Mr. Burnham W. Horner; two on 'Handel,' by Mr. H. J. Nash; and a lecture by Mr. A. W Russe, who chose for his subject 'Arthur Sullivan.' A lecture-recital on 'Modern French and Russian pianoforte music,' by Mlle. Juliette Folville, Professor of the Royal Conservatoire of Music at Liège, was closely followed by a similar evening devoted to 'The Violoncello,' by Miss Vera Ensor. Finally, Mr. Hamilton Law has delivered two lectures on 'Modern British Songs and their Composers,' one on 'Brahms,' and another having for its subject 'What is Music?'; and he is now delivering a series dealing with 'The Story of Russian Music: its Rise and Development.'

'Messiah' was performed by the Peterhead Choral Society at its New Year's concert on January 2. The soloists were Miss Margaret Inverarity, Miss Mary Doig, Mr. Beresford Inglis, and Flight-Sergeant Bishop, and the orchestra was led by Mr. Alec Sim. Mr. Willan Swainson conducted a powerful and finished performance.

CAMBRIDGE.

The University Musical Society is giving a Memorial Concert on March 14, at which Dr. Rootham's setting of Mr. Laurence Binyon's 'For the Fallen' (composed in December, 1914, but not yet performed), Parry's 'Blest Pair of Sirens,' Beethoven's fifth Symphony, and an Irish Rhapsody by George Butterworth will be performed. The committee feels that such a concert will be appreciated by a very large number of people in and near Cambridge, and that the expense of the venture will be justified. The numbers of both choir and orchestra have increased this term, and the prospects are much brighter than they have been for upwards of four years.

The Musical Club has re-opened its rooms in Petty Cury, and is resuming the weekly concerts.

EDINBURGH.

The New Year's Day performance of 'Messiah' proved more popular than ever. Miss Caroline Hatchard, Miss Dilys Jones, Mr. John Adams, and Mr. Herbert Brown all met with a cordial reception in the solo parts. Mr. Hemingway, solo trumpet, Mr. Gavin Godfrey, organist, and Mr. W. Greenhouse Allt, conductor, filled their respective parts admirably. On the evening of the same day the above artists gave a Scotch concert.

A recital of English, French, Russian, and Hebridean songs, by Jeanne L'Hommedieu, assisted by Joan Singleton as accompanist, was given on January 11.

On January 17 the Fellowes String Quartet, with Mr. Philip Halstead as solo pianist, gave a delightful performance of Sinding's Quartet, Op. 5, Haydn's Hornpipe Quartet, and César Franck's Quintet in F minor.

His Majesty's Grenadier Guards Band gave a series of performances from January 2 to 8 inclusive. The Band's artistic playing, under the baton of Dr. Williams, was an education to those who were successful in gaining admittance to the recitals.

GLASGOW.

The Glasgow Grand Opera Society, under Mr. Hutton Malcolm, gave a week's performances (November 26-30) at the Theatre Royal, the programmes alternating 'Faust' and 'The Daughter of the Regiment.' The proceeds, as usual, were handed to one of the Patriotic Funds. For a similar object the Fellowes String Quartet gave the first of a series of three chamber concerts on December 5. Under the auspices of the English Association, Dom Gregory S. Ould delivered a highly informative lecture on 'Christmas Carols' on December 7. The lecturer dealt with the literary and musical aspects of the subject, covering a period of many centuries. The musical illustrations were given by the lecturer and by the St. Wilfrid's Ladies' Choir, a recently-formed and highly-promising body. What was formerly the Annual Scottish Concert of the Glasgow Orpheus Choir (Mr. H. S. Roberton, conductor) has become so popular as to necessitate three performances instead of one. These took place on December 10, 11, and 12, before audiences which completely filled St. Andrew's Hall. Among the outstanding renderings in a programme of original part-songs and arrangements were Bantock's 'O can ye sew cushions' and De Pearsall's 'Sir Patrick Spens.' Vocal solos, largely drawn from Mrs. Kennedy-Fraser's 'Songs of the Hebrides,' were given with splendid effect by members of the Choir. With the close of the Autumn Exhibition at the Royal Institute of Fine Arts, the weekly chamber concerts under Mr. Philip Halstead's direction terminated. These have proved highly attractive.

The Choral Union's fifty-second annual performance of 'Messiah' took place as usual, and the singing of the familiar choruses was quite satisfactory. An excellent quartet—Misses Flora Woodman and Edna Thornton, and Messrs. Gervase Elwes and Robert Radford—gave the solo music, and the accompaniments were played by a somewhat incomplete band led by Mr. Fellowes, with Mr. Herbert Walton's able assistance at the organ. On New Year's evening the Union again appeared, but in a miscellaneous selection of National music, accompanied and unaccompanied. Their standard of performance in the light of present-day attainments in choral singing was only moderately good. The programme was suitably varied by the inclusion of vocal solos by Miss Flora Woodman, and violin solos by Mr. Fellowes. The sixth concert of the Choral and Orchestral Union's series brought together a very large audience on January 11. The main attraction was evidently the pianist, Mr. Moiseiwitsch, whose magnificent playing of an unhackneyed programme, chiefly of modern compositions, was keenly appreciated. Mr. Moiseiwitsch was associated with Miss Daisy Kennedy in a charming performance of César Franck's Pianoforte and Violin Sonata in A. The vocalist was Miss Desirée Ellinger, who, however, cannot be cordially complimented on the selection of songs presented. Mr. Edgar Barrett acted as pianoforte accompanist.

LIVERPOOL.

Sir Henry Wood, who is always a welcome visitor, chose an interesting programme for the fourth concert of the Philharmonic Society on December 21, when in place of a Symphony we had MacDowell's 'Indian Suite,' Op. 48, music redolent of the spirit of the primeval forest. It indeed possesses the individual charm peculiar to so much of MacDowell's music, and his idyllic presentment of American Indian life will probably remain as the composer's best memorial. Delightful re-hearing was also Elgar's masterly 'Wand of Youth' Suite, No. 2. Ravel's impressive 'Pavane sur une Infante Défunte,' with the 'Carnaval Romain' Overture and Wagner's 'Faust' Overture completed the orchestral items, which were associated with a really fine choral performance of Parry's 'Blest Pair of Sirens' sung In Memoriam, and conducted by the choir-master, Dr. Arthur W. Pollitt, whose recent appointment has had the happiest results. Miss Phyllis Lett was the vocalist, and sang with rare distinction of voice and style in two of Elgar's beautiful 'Sea-Pictures,' and with irresistible archness in the 'Chanson des Tambourineur' by Weckerlin.

The Liverpool Choral Society, which will next year attain its majority, sang 'Messiah' in St. George's Hall on December 21, in aid of the fund for Blinded Soldiers and Sailors. This large and powerful choir has attained a high standard under Mr. Percival Ingram's direction, and the choral numbers were sung with excellent effect. The vocal principals were Miss Perceval Allen, Miss Phyllis Lett, Lieut. John Booth, R.G.A., and Mr. Hamilton Harris. The orchestra was led by Mr. John Lawson, and Mr. Ellingford presided at the organ.

The third of the concerts promoted by Mr. H. J. Westhead received but meagre public support on January 11, when Mr. Mark Hambourg gave a pianoforte recital in the Philharmonic Hall. Undeterred by the smallness of the audience, Mr. Hambourg displayed all his well-known qualities of fire, force, and occasional fury in a programme of which Schumann's C major Fantasia, Op. 17, Ravel's 'Jeux d'eau,' and the Mendelssohn-Liszt 'Wedding March' are the chief memories of an exuberant virtuosity which is not always tempered by his possession of genuine musicianship. In the cases mentioned there was a happy blend of these qualities.

Thanks to the Rodewald Concert Society and to Miss Lilias Mackinnon, of Aberdeen, an opportunity was given at an 'Invitation Concert' on January 13 of hearing a selection of pianoforte pieces by Scriabin. Our knowledge of his four hundred contributions to instrumental music has hitherto been confined to his first Symphony (minus the choral epilogue) which Savonov conducted at a Philharmonic Concert in November, 1915, and to his beautiful Nocturne for the left hand, which pianists with more or less daring are adding to their répertoires. On this occasion examples of Scriabin's three periods were offered in selections from the Preludes, Opp. 11, 13, 15, 16, 17, 31, and 35; the Poems, Opp. 32, 63, and 69 (Etrangeté), the Studies, Opp. 8 and 42, and the Sonata in F sharp major, Op. 30. Generally speaking there was little difficulty in recognising the attractive interest and newness of the earlier Preludes and Studies of the student period, in which there are traces of the influences of Schumann and Chopin, as for example in the Preludes in E, Op. 15, in G flat major, Op. 16, and in E major, Op. 11. The Sonata in F sharp is less intelligible, and in this instance Miss Mackinnon appeared less

convincing as an interpreter then as a careful and accurate performer. But the message conveyed in Scriabin's later periods is of a subtlety which one is disposed to think few players can penetrate. There are too many disturbing technical, harmonic, and pyschological problems to encounter, and with each successive higher opus-number, the message to ordinary hearers appears to become more involved and less clear. The due appreciation of Scriabin's revolutionary genius is a matter for deep and analytical study rather than of immediate conviction. But none could hear these examples of his pianoforte music so cleverly played from memory—at what cost of mental and digital labour!—without recognising that Scriabin has envolved a new language in musical art, and a new method of composition, for which we as listeners have to acquire a new way of listening. As Scriabin has written no songs, the acceptable vocal reliefs provided by Miss Helen Anderton—an artistic singer, who was expertly accompanied by Miss Dorothy Crewe—including three of Bantock's characteristic 'Sappho' Songs, and a Russian group by Tchaikovsky, Moussorgsky, and Rimsky-Korsakov, came most opportunely.

The Welsh Choral Union's 'Messiah' performance on December 28 attracted a crowded and deeply appreciative audience to the Philharmonic Hall. It is satisfactory to find that the rich material out of which the lamented Harry Evans fashioned this superb body of choralists is still available. It is the chief and at present the only memorial of his life-sacrificing labours. But it is yet a splendid monument. Conducted by Mr. Hopkin Evans, of Neath, who has on previous occasions acted in this capacity with conspicuous ability, the choir moved through the familiar music with sureness. Notably good was the singing of the Passion choruses, not only in the matter of sheer weight of tone but also in interpretative intention. Generally speaking Mr. Hopkin Evans maintained the Handelian tradition in *tempi*, and the 'Hallelujah' chorus so greatly thrilled the assembly that a repetition was demanded and given. The vocal principals were Miss Emily Breare, surely one of the best singers in oratorio, Miss Winifred Lewis, Mr. Ben Davies, a splendid veteran whose powers have suffered no apparent diminution, and Mr. Herbert Brown, whose 'Why do the nations' was intensely dramatic. The orchestral playing was in places capable of improvement, and probably through lack of band-parts the players made a poor show in the opening Doxology and National Anthem, after which the conductor might have observed a less lengthy and irritating pause before going on with the oratorio. Mr. Alfred Benton was at the organ, and it was satisfactory to see Mr. Vasco Akeroyd in his old place as leader. It is sincerely hoped, now that the war is over, that the Welsh Choral Union will emerge from its enforced inaction and resume its old distinctive place.

The enterprising proprietor of the Shakespeare Theatre, Mr. W. W. Kelly, has catered liberally for the opera-loving community by the provision of sixteen weeks of Grand Opera. The season commenced on Boxing-Day, with the H. B. Phillips Company, by arrangement with the Royal Carl Rosa Opera Company. It is to to be followed by two seasons of shorter duration. Up to the present the operas have been exceedingly well supported. This is no wonder, when such performances of popular works can be enjoyed at popular prices, which range from a fourpenny gallery to three-shilling stalls.

Mr. Edward Isaacs has recently provided a new attraction to his recitals by performing pianoforte concertos with the orchestral part sustained on a second pianoforte. On the first occasion, in Crane Hall, on December 18, Mr. Isaacs played Mendelssohn's 'Capriccio Brillante' and Chopin's E minor Concerto, and on January 15, in the Rushworth Hall, he gave similar masterly performances of Mendelssohn's G minor Concerto and Saint-Saëns's Concerto in the same key. In each case Mr. Isaacs had an able and sympathetic coadjutor in Miss Dorothy Crewe at the second pianoforte.

A wide circle of friends has hailed with satisfaction the announcement that Mr. Frederic Brandon, the well-known local pianist has been awarded the M.B.E. in recognition of his services as chief inspector of the National Shell Factory, Rotherham, where he has been since the factory opened. A pianist of great technical attainments, he possesses a real gift of interpretation, shown in a wide range of styles, and his return to musical activities in our midst will be welcomed by all who know his qualities as a man as well as a musician.

The Liverpool Organists' and Choirmasters' Association resumed their pre-war annual dinner at a largely-attended function held in the Washington Hotel on January 6. Dr. James Lyon, as president, occupied the chair, and the guests of the evening were Mr. S. W. Pilling, president of the National Union, and Mr. W. C. Lord, president of the Southport Association.

MANCHESTER AND DISTRICT.

The City Council Opera House site sub-committee has held its first meeting under the chairmanship of the Deputy Lord Mayor, Sir Alexander Porter. Advantage is sure to be taken of this large-scale transformation of part of the centre of the City's buildings to combine the Opera House with certain municipal office extensions, so that a site of not less than 45,000 square yards will be essential. This will all help to secure insulation from the ceaseless clangour of city traffic.

Up to the time of writing the long opera season has been a continuous success. The tide of support has run strongly, without any suggestion of slack water, and naturally the holiday-season repertory was frankly popular. For ten days now in January the subscription season has been in full swing, and has witnessed a revival of 'Othello' and the first performance here of 'Le Coq d'Or.' The writer's actual experience of these performances can only commence after January 20, but it is said that various interesting modifications of former casts have proved very stimulating. Of course this sort or thing cannot be applied to the monumental operatic rôles. Tristans, Iagos, Othellos, are not to be picked up anywhere, though Santuzzas, Marinas, Pimenes, Costanzas, and Blondes may be found without much difficulty. One of the prime qualities of Beecham opera is the interchangeability and interdependence of parts, and it has this characteristic to-day just as, fifty or sixty years ago, the old Calvert stock repertory company in the Theatre Royal showed a similar facility.

Sir Thomas Beecham has done no conducting so far this year, but is understood to be actively interested in the 'Falstaff' preparations for February.

To go back to old year concert-music left over from my previous notes: For very many music-loving people in this country, probably the Christmastide performances of 'Messiah' would be welcomed as providing the most fitting outlet for the strange mixture of emotions generated by the great news of the Armistice. This occasion seemed to furnish us all with a new angle of vision for the contemplation of the work. Manchester had three 'full-dress' performances in the Free Trade Hall in one week (each of which was crowded to the doors), not to name the hundreds of church and chapel performances on a humbler scale. Illness prevented Sir Thomas Beecham from conducting the Hallé interpretation on December 19. Mr. Hamilton Harty took his place on this occasion, and adhered to Sir Thomas's plan of omissions and transposition. Never before (and possibly never again) shall we experience that peculiar sense of fitness in moving the 'Hallelujah' chorus to the end of the work, where its blend of solemnity, sublimity, and jubilation voiced the feelings universally uppermost in popular thought. Again, one could not listen unmoved to the newly-perceived eloquence of 'Comfort ye,' as sung with such unadorned simplicity by a young soldier, Mr. Alfred Jordan. This singer, and the soprano, Miss Stiles Allen, were, I believe, both new to Manchester oratorio audiences. They both revealed the fullest qualifications for such work. Mr. Norman Allin storms his way through the 'Messiah' solos with the giant stride of a Titan, and for once 'The trumpet shall sound' was an equal contest, the resonances of voice and instrument constantly vieing for supremacy. Miss Edna Thornton sang the contralto music. Mr. Hamilton Harty indulged in no 'readings,' taking everything in a straightforward fashion, except for a sudden *accelerando* for two or three bars in 'All we like sheep,' which reminded one of a too-zealous sheep-dog worrying the flocks at a Lakeland hillside. The Sir Henry Wood version on Mr. Brand Lane's concerts was really a repetition of this conductor's presentation at the last Birmingham Festival, the orchestral parts being the same as used then. It is

doubtful whether it can ever be truly said of music (as for example is sometimes said of sculpture) that this or that interpretation attains finality; yet those who scoff at the readings of these more or less standardized works by conductors who approach them from an enlightened point of view, as they would any new work of real importance, are surely in the wrong, for Sir Henry Wood's interpretations of 'Messiah' and 'Elijah,' along with those of Sir Thomas Beecham, galvanized anew these classics whose mission it is to be immortal. The still too frequent stodgy performances are merely the outcome of a lazy mentality, and we may all pray to be delivered from such monotonous routine work. I often wonder what would be the effect on a present-day experienced (musically) audience, if 'Messiah' (or any other big oratorio) had been an unknown work, unearthed recently, and had received the careful preparation and rehearsal which would be given to an undoubtedly fine modern work. How would those choruses and solos impress audiences and critics? I am not here concerned to argue whether oratorio as an art-form is dead or dying, but I do say that where Bach and Handel have the greatest pains bestowed upon them, the impression produced on performers and audiences alike is not one of apathy but of lively interest, and apart from the intrinsic value of such performances under men like Sir Thomas Beecham and Sir Henry Wood, their greatest value seems to me to be in the incentive they afford to fresh and apprehensive minds. It has been well said that the sum of potential energy in the works of these great old masters is infinite. One is not unmindful of purist theories and practice, but, on balance, who can doubt where the ultimate advantage lies?

The stream of chamber music, which had risen bank-high towards the end of the year, quickly shrank until it was barely more than a trickle during January. The Brodsky Quartet, with Miss Kathleen Moorhouse as second 'cello, played the big Schubert Quintet at a concert of the Tuesday Mid-Day Series; Miss Edith Robinson's Quartet also introduced the Brahms Op. 111 Quintet, under the same auspices. By the time this journal is published Miss Robinson and Miss Lucy Pierce will have resumed their Friday Noontide Sonata Series.

The outstanding feature of this aspect of our month's musical experience was the visit of Messrs. William Murdoch, Albert Sammons, and Felix Salmond in Brahms's C major Trio and John Ireland's Trio. In the Scherzo of the former they stirred the normally apathetic audience of the Gentlemen's Concerts Society to something very like enthusiasm. The modern work seems to have impressed some hearers as rather sombre in colouring and feeling. Perhaps in the midst of winter's industrial gloom—both atmospheric and economic—Manchester may be pardoned for its longing for music of a sunnier complexion.

In these columns I have before commented on the unostentatious way in which Mr. Sydney H. Nicholson, now at Westminster, has done so much for the Music in War-time movement. 'It's dogged as does it' is often exemplified in the County Palatine. Thanks to his untiring efforts in conjunction with his committee it would appear quite likely that the Tuesday Noontide War-time concerts will not expire with the advent of Peace. Mr. Nicholson is not likely to neglect similar possibilities in his new sphere of labour.

SHEFFIELD AND DISTRICT.

Gounod's Oratorio, 'The Redemption,' still retains its hold on a section of the musical public. The qualities that won for it so sensational a reception on its production at Birmingham in 1882 have proved its defects, and the work only survives by reason of its intermittent moments of noble and inspiring music. To a choir equipped with all the formulæ of expressive singing, possessing a good balance of parts, and the power to produce effects of massed sonority, 'The Redemption' furnishes grateful music, despite its almost total absence of those contrapuntal choruses which are the bread and butter of singers brought up on Handel and Mendelssohn. The Sheffield Amateur Musical Society has all the qualifications named. Consequently at the performance of the work at its Winter concert Sir Henry Wood was enabled to engineer a number of imposing choral climaxes, while in the quieter sections, notably in 'The Reproaches,' a high degree of expression was reached.

By consistently accelerating the pace of the various numbers, the conductor invested the music with much vitality and brightness, though with inevitable loss of the mystic and devotional character of certain scenes. On the whole it was a picturesque performance, greatly enhanced by the fine playing of a complete and thoroughly competent orchestra. The soloists were Misses Ethel Dyer, Constance Ireson, and Joan Ashley, Messrs. Ben Morgan, Fred Worton, and John Buckley. They sang with a fine ensemble in the quartets, while in the solo portions special successes were won by Miss Dyer and Mr. Worton. Mr. J. A. Rodgers was organist.

'Messiah' by the Sheffield Musical Union is a recognised ante-Christmas attraction. The eighteenth annual performance once more brought a full hall, and the performance, conducted by Dr. Coward, added another to the chain of his successes in a work that he has in the North of England made peculiarly his own. There was a large choir, in which it was gratifying to notice a re-inforcement of the male section. The power and brilliance of the voices were utilised to the full in the great cumulative numbers, while not the least affecting of the choral sections was the difficult 'Behold the Lamb of God.' The soloists were Miss Florence Mellors, Miss Elsie Frood, Mr. Horace Binks, and Mr. Hamilton Harris. Mr. W. H. Peasegood was the organist.

A novel type of programme was arranged for the third of Messrs. Wilson Peck's Sheffield Subscription Concerts, when a quartet of singers from the Beecham Opera Company—Miss Agnes Nicholls, Miss Edna Thornton, Mr. Frank Mullings, and Mr. Norman Allin—were heard in operatic arias and concerted pieces, drawn mainly from works of the modern French and Italian Schools. The whole of the Garden Scene from 'Faust' was given, and proved a popular and enjoyable selection. Mr. Arnold Trowell's artistically played 'cello solos completed an interesting programme. At the fourth concert, a recital by M. de Pachmann, the hall was again sold out. The veteran pianist was as entrancing and amusing as ever.

The continuation of the Misses Foxon's Thursday Three o'Clock Concerts has been marked by a departure of bold character. Three Pianoforte Concerts in one programme are a severe test of the assimilative capacity of an audience. They were however carried to a successful issue, and another similar concert is being arranged. Miss Helen Guest played strongly, and with free, warmly-coloured style, in Tchaikovsky's Concerto No. 1 and Arensky's work, while Mr. Stanley Kaye showed a firm feeling for rhythm and much delicacy in Grieg's pleasant Concerto. Songs from 'Ivanhoe' and 'Carmen' were sung by Miss Pansy Moore and Mr. Ernest Platts. A well-found orchestra was conducted by Mr. J. A. Rodgers The Spring series of concerts arranged by the Misses Foxon will be given on successive Fridays, though two orchestral concerto concerts will take place on Thursday evenings.

A successful visit of a fortnight's duration of the Carl Rosa Opera Company to the Lyceum Theatre has attracted crowded audiences. The repertory included three of Puccini's works, viz., 'La Bohème,' 'La Tosca,' and 'Madame Butterfly.' 'Tannhäuser,' 'Mignon,' 'Tales of Hoffmann,' and a number of standard works completed the list.

YORKSHIRE.

LEEDS.

The event of the season in the music of Leeds has been the visit of the Beecham Opera Company for a fortnight in December. During that time no fewer than seventeen different works were produced, only one being given more than a single performance. They were all produced with rare completeness. Not a single scene had to do double duty, save only in the 'Coq d'Or' of Rimsky-Korsakov, which was the most novel work introduced to Leeds, unless it be Bach's 'Phœbus and Pan,' which, staged and dressed by Dulac, and eked out by the charming dances arranged and orchestrated from the French Suites by Mr. Goossens, jun., was a perfect delight. Other works of importance were 'Tristan and Isolda,' Verdi's 'Otello' (both with Mr. Frank Mullings in the title-parts), 'Samson and Delilah,' 'Tosca,' and 'Louise,' while the superbly staged

'Figaro' was among the more notable events. Mr. Percy Pitt and Mr. Goossens, jun., advanced their position as conductors by the excellent work they did, and among the artists there may be specially mentioned Mr. Robert Radford, Mr. Frederic Austin, Miss Jeanne Brola, Mr. Norman Allin, Mr. Walter Hyde (a fine Samson), Mr. Ranalow, and Miss Miriam Licette, though indeed all the operas were most efficiently cast. The orchestra was, for once in provincial opera, adequate and well balanced, and there was none of the orchestral camouflage usually necessary. We even had all the six horns on the stage in the first Act of 'Tannhäuser.' The ballet was one of the most artistic ever associated with opera. It never seemed an excrescence, but always fitted into its place, and the stage-management, for which Mr. George King was responsible, was invariably thoughtful and effective. The visit has aroused the greatest interest at Leeds, and one frequently hears a wish expressed that it may be repeated for a still longer season.

On November 30, the feature of the Leeds Saturday Orchestral Concert was Mr. John Dunn's masterly playing in Tchaikovsky's Violin Concerto, a work which suits both his powerful technique and his artistic idiosyncrasy perfectly. Mozart's G minor Symphony was another feature in an interesting programme. Mr. Julian Clifford conducted. At the Leeds Bohemian Concert, on December 4. Pianoforte Trios by Rachmaninov, Smetana, and John Ireland were played by Messrs. Cohen, Hemingway, and Anderson-Tyrer, and on December 17 a free concert was given under the auspices of the Arts Club in the Leeds Art Gallery, by a party, chiefly amateur, organized by Mr. F. H. Fulford, which gave with much success a Beethoven programme that included the String Trio in C minor (Op. 9), the Quartet in F (Op. 18), and the Quintet in C (Op 29).

An interesting recital of recent English organ music was given by Mr. Percy Richardson at St. Chad's, Leeds, on November 23, works by Stanford (Sonata 'Eroica,' inspired by the war), Parry, Bairstow, Harvey Grace, John Ireland, and H. Arnold Smith being introduced. The Leeds University recital on December 3 introduced a violoncellist, Mr. Kolni-Balozky, a Russian who has recently joined the teaching-staff of the University, and who, with Mr. Hoggett, played Beethoven's G minor Sonata with artistic feeling.

The Leeds New Choral Society, which fulfils a useful function in training choral singers for the older Societies, gave 'St. Paul' on January 15, under Mr. H. M. Turton's conductorship. The place of orchestra was filled, inadequately, by the Town Hall organ, which is quite incapable of anything approaching orchestral subtleties, though it was judiciously played by Mr. W. Hartley. The choir, though lacking balance, sang with spirit, and the very competent principals were Madame Naomi Bell, Miss Nancy Howe, Mr. George Wood, and Mr. W. Chippindale.

BRADFORD.

The Subscription Concerts on November 22 and on December 13 were given by the Hallé Orchestra. On the former occasion Sir Thomas Beecham conducted Rimsky-Korsakov's Symphonic-poem, 'Antar,' and the Garden Scene from the 'Village Romeo and Juliet' of Delius. The second concert was conducted by Mr. Goossens, jun., who gave a fine performance of Brahms's first Symphony, and Miss Myra Hess was the soloist in Rachmaninov's second Pianoforte Concerto, which she played very charmingly. Ravel's brilliant but patchy 'Symphonie Espagnole,' and Ireland's 'A Forgotten Rite,' were also heard. On November 29 the Festival Choral Society gave a miscellaneous concert under Dr. Bairstow's direction, and on December 16 joined the 'Old' Choral Society in a performance of 'Messiah,' the combined choruses producing a fine effect. On this occasion Mr. Charles Stott conducted. The Bradford Permanent Orchestra's Concert on December 7 was distinguished by Mr. Anderson Tyrer's fine performance in Rachmaninov's C minor Pianoforte Concerto, and works by Cyril Rootham, Weston Nicholl, and Julian Clifford (who conducted) gave native music a material share in the programme.

The Free Chamber Concerts organized by Mr. S. Midgley began a ninth season on January 13. John Ireland's new Violin Sonata in A minor, played by Mr. Dunford and Mr. Midgley, was the leading feature of the programme, and Mr. E. Wright was the violoncellist in Sterndale Bennett's seldom-heard but pleasant Sonata in A Op 32). Dvorák's Pianoforte Trio in G minor was begun, but collapsed in the middle, as Mr. Midgley, who had been struggling gamely against a sudden indisposition, had to give up playing. Miss Nellie Judson was the vocalist.

OTHER TOWNS.

The Halifax Chamber Concerts were resumed on November 29, when the Catterall Quartet, with Mr. Rawdon Briggs as second viola, played String Quintets by Mozart (in G minor) and Brahms (in G), together with a couple of short pieces for a string quartet by Mr. Josef Holbrooke— Serenade, 'Belgium, 1915,' and 'Russian Dance, Russia, 1915,' both of which have strong individuality—the former intense in its melancholy, the latter a very spirited movement, the principal subject being treated with great vivacity. At the next concert of the series, on January 17, Mr. Walter Hatton and Mr. Herbert Johnson played in brilliant style Sonatas for violoncello and pianoforte by Brahms and Grieg.

Musical Notes from Abroad.

PARIS.

With peace in sight there is already a revival of artistic life in Paris, and some of our concert-halls are booked in advance for every day until next May. It is not merely that French concerts are increasing in quantity, but there is a very discernible improvement in their quality. There is a tendency amongst the younger musicians, backed by those of standing, to break fresh ground; but, as in other countries, there is at present in France a wave of academism which, under pretext of nationalism, seeks to keep alive the routine of tradition. This was clearly visible at one of the last concerts in the Salle Gaveau, when there was performed a very interesting orchestral piece by Florent Schmitt. As we know, M. Florent Schmitt is not a very young man, being now about forty-five He is a member of the Conseil du Conservatoire, and has won the Prix de Rome. Thus it will be admitted that he has certain claims to distinction of technique. But M. Florent Schmitt is a very broad-minded man, and full of sympathy for the most recent musical expression. Moreover, like all truly great artists, he is eager always to renew his musical vitality. He is far from being satisfied with re-performing his old musical triumphs, and his new departures have occasionally not met with the full approval of the Junkers of the art. His last work ('Dreams) was hissed by the reactionary section of the audience, while the new blood and ardent spirits were just as vigorously applauding it. As a matter of fact this work of M. Schmitt's is extremely interesting. He has employed the wind instruments in an entirely new manner, giving to them almost the most important part in the score, and so creating an atmosphere of profundity and grandeur in so short a work.

I quote this example, not merely to draw attention to M. Schmitt's last work, but also to demonstrate that the old-time pugnacity and spirit of controversy of French audiences is as keen as ever, and perhaps keener, for during the last four years it has to a great extent been repressed by the exigencies of the war and by the classicism of the music performed. In musical circles we must recognise that the Union Sacrée is now a thing of the past, and, I think, for the best, since it is only from the fighting qualities of the younger artists that we can hope for more original performances.

The Concerts Colonnè-Lamoureux have paid deserved homage to the memory of Claude Debussy in devoting two of their concerts to the works of this composer. Almost the whole of Debussy's orchestral compositions found a place in the programmes of these two concerts, and were received enthusiastically by audiences that filled the hall to overflowing. We hope that this will convince concert-managers that modern music does not always spell commercial ruin, and that it really is not absolutely necessary to wait for an artist's death in order to do him full justice.

Another success of the Concerts-Lamoureux has been the second Symphony, in B flat, of Vincent d'Indy. This powerful work is too seldom performed, for it is certainly one of the best examples of modern symphonic resources in France. At the same concert was performed also the 'Poem of Love and Sea,' by Ernest Chausson, for voice and orchestra. This work I believe is to be performed in London at one of the Royal Philharmonic Society's concerts. I hope that the London audience will approve this effective and touching work to the extent shown by the Paris audience.

At the last Concert Colonne-Lamoureux we have had the pleasure of hearing 'The Poem of the Forest,' by Albert Roussel, which, if I remember rightly, has not been performed in its entirety since 1908. If this work does not reach the magnificent originality of the 'Evocations,' it is distinguished as having first revealed the talent of M. Albert Roussel, who is unanimously regarded as among the pre-eminent figures of French music.

SOCIÉTÉ NATIONALE DE MUSIQUE.

This Society has just given its four hundred and seventeenth concert. Four new works received their first performance on this occasion, among which must be specially noted a suite in C minor for violin, viola, and pianoforte, by Mlle. Marcelle Soulage, which, though not of outstanding originality, is full of charm, and two new pieces for harp by M. Gabriel Faure, entitled 'Impromptu' and 'A lady in the tower.' The latter work especially shows the characteristic cleverness and feeling of the great master, who wears lightly his seventy-five years.

THÉÂTRE MUSICAL DU VIEUX COLOMBIER.

Madame Jane Bathori, whose efforts were interrupted by the alarming developments of the war last spring, has been hard at work all the summer organizing a new musical campaign, into the scope of which she hopes to gather all the young enthusiasts. She now announces a very remarkable season of small musical plays, ancient and modern, which will certainly attract all that particular and ardent public that before the war made the Théâtre du Vieux Colombier so important a factor in the artistic life of Paris. The list of plays contains almost all the young French composers, and even some foreigners, as we notice among them the names of Manuel de Falla and Madame Poldowsky.

The old plays include Purcell's 'Dido and Æneas,' 'La Serva Padrona,' by Pergolese, and Mozart's 'Sérénade Théâtrale,' and the first of the old French Opéras-comique, 'Le Jeu de Robin et Marion,' by Adam de la Halle, which was so successful during the last season of the Théâtre. Among the modern plays we notice 'Une Education Manquée,' the charming one-act opéra-comique by Chabrier, Debussy's 'La Boîte à Joujoux,' now arranged for the stage, and 'Aucassin and Nicolette,' by Paul le Flem, a very pleasant setting of the old story. We see also in the prospectus a setting of 'Les Uns et les Autres,' a one-Act play by Max d'Olonne (a setting of verses by Paul Verlaine), and 'L'Enfant Prodigue,' the striking parable of André Gide by M. Darius Milhaud. In addition there will be five or six small plays written, composed, and mounted by the most original literary men, composers, and painters of the present generation.

The Théâtre du Vieux Colombier will thus be one of the most interesting artistic centres not only for the French public but for all foreigners who desire to obtain a true idea of French art of to-morrow. We know that the intentions of the managers of this theatre are not specially nationalist, and that therefore it may be hoped that the future programmes will include some of the most original creations of foreign artists.

MILAN.

A NEW OPERA.

The Scala season closed just one week before Christmas. As a season of opera it cannot be said to have been a glaring success, inasmuch as the artists engaged, with one or two exceptions, were not first-rate. However, this is due to circumstances consequent on the war, and no exceptional season was expected.

A novelty in the way of opera centred round a subject of considerable attraction, 'Urania,' which is a lyric legend conceived by Ugo Fleres and set to music by Alberto Favara. The libretto of this work is an adaptation from the fable of Perault, 'La belle au bois dormant.' In the first Act, King Folco celebrates the baptism of his daughter Jolé. Fairies, each one bringing the gift of a wish, flutter around the cradle of the royal infant. Unexpectedly another fairy appears on the festal scene. It is Urania, the most powerful of fairies, to whom Folco had omitted an invitation. Urania takes her revenge by predicting that the princess will die by a prick of a spinning-needle. King Folco, under a threat of decapitation, orders that no one shall henceforth spin in the kingdom. But one day—we are now in the second Act—Jolé encounters an old servant who, despite the prohibition, is spinning on the threshold of the palace. She takes up the spinning-needle, pricks herself, and succumbs. King Folco returning at that moment, is confronted with the lifeless body of his daughter. Urania however mitigates her revenge, ordaining that the princess shall sleep for a hundred years, after which time a prince will awaken her to life and love. The hundred years have elapsed as the curtain is lifted on the third Act. Augusto, the expected prince, is chasing a wild animal in a thick wood which has arisen by the magic of Urania around the castle wherein Jolé is asleep. He feels a subtle attraction towards the strange abode. Presently he finds himself in a large room: the beautiful princess is asleep on a couch, around which are grouped the courtiers and suite whom the magic of Urania has also sealed in slumber. Augusto, representative of youth, energy, and love, prints a fervid kiss on the pallid brow of the 'Belle au bois dormant.' Disenchanted, Jolé awakens to the glory of a beautiful day of spring, her bridal day.

The first performance of 'Urania' was given on December 9. The pretty legend immortalised by Perault has not been fully exploited by the librettist, who has limited himself to giving relief only to the most important points, neither adding any new sentimental or fantastic element, nor intensifying the symbolical significances. How different is this treatment from that of Maeterlinck, who intensified the fable by the admixture of familiar folk-lore material. The libretto gives a feeling of scantiness. It is totally lacking in dramatic contrasts, but the ocular satisfaction derived from the fascinating scenic effects mitigates in part this inherent poverty. The composer's field of action is therefore limited, as is so often the case with modern works. The picturesque elements constituted by the king's court, by the apparition of the fairies, by the enchantment of the wood, and by the evoking of the magic castle, are not such as to awaken in the mind of a composer a forceful inspiration that shall have a complete musical success. The composer has shown his worth in the moments which call for a tinge of dramatic effect, such as when Urania, in the presence of Folco and his court, condemns the princess to centennial sleep. A sentimental touch is given in the last Act, in the love-duet between the prince and the princess. But there is a lack of body in the entire opera. The composer has not been able to utilise all the ponderous technical means which modern composition offers, and through which audiences of to-day, taken collectively, would appear only to be moved. Inverseley 'Urania' is rich in graceful melody, and the music is well adapted to the ethereal subject of the work. The composer—who is a professor of composition at the Conservatorium of Palermo—is well known for his studies of musical folk-lore and by the publication of a collection of Sicilian songs 'della terra e del mare' (of land and sea). He shows considerable ability in writing for the orchestra, and always he avoids drowning the voices. The scenery, designed by Grosso, is admirably painted by Rovescalli, Rota, and Santoni. Maestro Tullio Serafin conducted, and directed the work with his customary refinement. Summing up, 'Urania' is a sober, dignified work, and should certainly be heard with much favour.

AN ENGLISH GIRL DANCES AT THE SCALA.

In the annals of the Scala, this is perhaps the first occasion that an English girl has taken the part of first ballerina in opera performances. Such good fortune fell to Miss Marie Robinson, who has studied under Signor Grassi, the Director of the Scala Ballet. She danced her way this

season into the sympathies of the Scala audiences in 'Mosé,' 'Aïda' 'Mefistofele,' and 'Urania.' She is quite a young and very graceful girl, and it is hoped that her success will inaugurate a series of triumphs for other artists of Anglo-Saxon birth. In point of racial sympathy, genuinely good British artists would receive a hearty reception in Italy, and especially at Milan, the great throbbing heart of musical Italy. Some American artists have obtained extraordinary success, and there is no reason why English artists should not also achieve prominence.

On January 4 a concert was given at the Conservatorim at Milan by the Comitato Nazionale in honour of the Czeco-Slovacs. It comprised purely Bohemian music. The aim of this concert was to augment the funds necessary for the presentation of a medal, commemorating their participation in the war on the Italian front, to the Czeco-Slovac soldiers. The concert was quite successful. Tenor Simonetta sang some Bohemian songs excellently, Maestro Giacomo Orefice and Professors Enrico Dolo and Giovanni Berti gave a very faithful interpretation of Dvorák's Trio in F minor, and Smetana's Trio in G minor. Several humoresques and pieces for violin and pianoforte were executed in masterly fashion by Orefice and Dolo.

In honour of President Woodrow Wilson on the occasion of his visit to Milan on January 5, a special performance was given at the Scala Theatre. The programme opened at 9.30 with the Italian Royal March. This slashing tune, significant of the high-strung spirited temperament of the Italian nation, released the long restrained enthusiasm. Thundering applause burst forth, intensified by the fact that the President, momentarily yielding to the general excitement, beat time to the March with his ungloved right hand. Following came the American Hymn, in which the President, his wife and daughter joined heartily. Another crash of applause ensued. An except from 'Aïda' was then performed—the celebration of the triumphant return of Radames. The huge stage was packed with performers, and the scenic effect was indeed gratifying. As the curtain was lowered a huge bouquet of deep red roses was offered to Mrs. Wilson. The curtain was raised once again, revealing the stage still crammed to overflowing. Amneris was seen holding the Stars and Stripes, and Aïda the Italian tricolor. The American Hymn was then sung by the hundreds of voices on the stage, following which came the Hymns of Garibaldi and Mameli, so dear to Italian hearts. Once again the American Hymn was given, and this closed the evening. Thousands of voices, handkerchiefs, hats, and flags saluted the President as he was leaving the box. It was a great never-to-be-forgotten sight.

E. HERBERT-CESARI.

January, 1919.

Miscellaneous.

BRITISH REGIMENTAL MARCHES.

In the *Musical Quarterly* for October, 1918, there is an interesting article under the above title from the pen of Mr. Ernest Hart (New York). Much of the information is accurate, but there are numerous slips, and it may be well to point out the more flagrant. 'Blue Bonnets over the Border' is described as over two hundred years old. 'The March of the Cameron Men' is ascribed to a Colonel Campbell, one of the clan, shortly after the Crimean War, whereas it was composed by an Irishman, Alexander Lee, long before that period. 'Whistle o'er the lave o't' was not composed by John Bruce; while it is scarcely correct to say that 'Here's to the Maiden of bashful fifteen' dates back 'about a hundred and fifty years.' Surely 'St. Patrick's Day in the Morning' can be traced back more than a hundred and fifty years; it was actually played at the Battle of Fontenoy. Mr. Hart's statement that 'Speed the Plough'—the march of the Suffolk regiment—is 'one of the oldest Marches in the British Army,' and is 'of unknown antiquity,' cannot stand for a moment, as the tune is frankly modern, and was composed by an Irishman, John Moorehead, in 1798, giving a title to the play of 'Speed the Plough.'

A Musical Festival has been organized at Woking. There will be three or four concerts each year. The first takes place on March 15, at 3, in the Great Hall of the County Secondary School, Woking, and will be devoted to the works of Sir Charles Stanford, who will conduct. Mr. Herbert Fryer will play the new Pianoforte Concerto, and Mr. Plunket Greene will sing 'Songs of the Sea.' The Irish Rhapsody No. 1, and 'Verdun,' will also be included. The organizing secretary is Mr. H. Scott-Baker, York Road, Woking.

A very successful chamber concert took place at the Ventnor Literary Institution on December 21, when Schumann's Pianoforte Quintet and a Haydn Quartet were performed by Miss Petherick, Mrs. R. B. Watts, Miss Francis, and Messrs. Longworth and Simmonds. Miss Jessie Holmes sang.

A committee is being formed to consider a memorial to the late Mr. C. J. Bishenden. Friends and pupils desiring particulars should write to Mrs. Bishenden, 2, Great Turnstile, High Holborn, W.C.-1.

The Glasgow Orpheus Choir is offering prizes to the value of £40 for arrangements of Scottish folk-songs and original settings of Scottish subjects. The music should be for mixed voices.

A Training School for Teachers was inaugurated on January 11, the opening address being given by Mr. Stewart Macpherson. The present home of the School is 19, Berners Street, W.-1.

Answers to Correspondents.

'WOGGLES.'—We agree that some relaxation is necessary. Examiners have no use for counterpoint possessing the merely negative virtue of breaking no rules. In our March number we shall publish an article on the subject by Dr. G. J. Bennett.

'YORKSHIRE.'—'How to write for Brass Band,' by C. Vincent (Winthrop Rogers), and 'The Military Band' by Griffiths (Rudall Carte).

'PARSEE SUBSCRIBER.'—We cannot put you on the track of Loder's 'Brooklet' ('Wohin?'). It appears to have been long since out of print.

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Words by Mrs. C. F. Alexander.

Composed by Ch. Gounod.
(Arranged as an Anthem with Organ Accompaniment by John E. West.)

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante moderato. ♩ = 80.

p Gt. 8 ft. (Sw. coupled.)

16 & 8 ft., Gt. to Ped.

cres.

Sw. dim.

Gt. to Ped. in.

Ch. 8 ft.

Soprano Solo.

mp

There is a green hill far a - way, With-out a ci - ty wall,

(Sw.) Sw. Ch.

Where the dear Lord was cru - ci - fied, . . Who died to save us all.

cres. Sw. Ch. *dim.*

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THERE IS A GREEN HILL FAR AWAY.

cres. *dim.*

We may not know, we can-not tell What pains He had to bear,

Sw. with Oboe. *Ch. 8 & 4 ft.* *dim.*

cres. *Sw.*

Gt. *Ped.*

cres. *dim.*

But we be-lieve it was for us He hung and suffer'd there. He

Sw. *Ch.*

cres. *Sw.* *dim.*

Gt. *Ped.*

cres. *dim.*

died that we might be forgiven, He died to make us good,

Sw.

cres. *dim.*

cres. *f*

That we might go at last to Heaven, . . Saved by His pre - cious Blood.

add to Sw. *poco rit.*

p Gt. (Sw. coupled.)

cres. *dim.*

Gt. to Ped.

a tempo.

CHORUS. SOPRANO.

p

There was no o - ther good e - nough . . To pay the price of

ALTO.

p

There was no o - ther good e - nough . . To pay the price of

TENOR.

p

There was no o - ther good e - nough . . To pay the price of

BASS.

p

There was no o - ther good e - nough . . To pay the price of

a tempo.

p

cres.

sin; He on - ly could un - lock the gate Of

sin; He on - ly could un - lock the gate Of . .

cres.

sin; He on - ly could un - lock the gate Of . .

cres.

sin; He on - ly could un - lock the gate Of

cres.

SOLO. *molto espress.*

Heaven, and let us in. Oh, dear - ly, dear -

Heaven, and let . . us in.

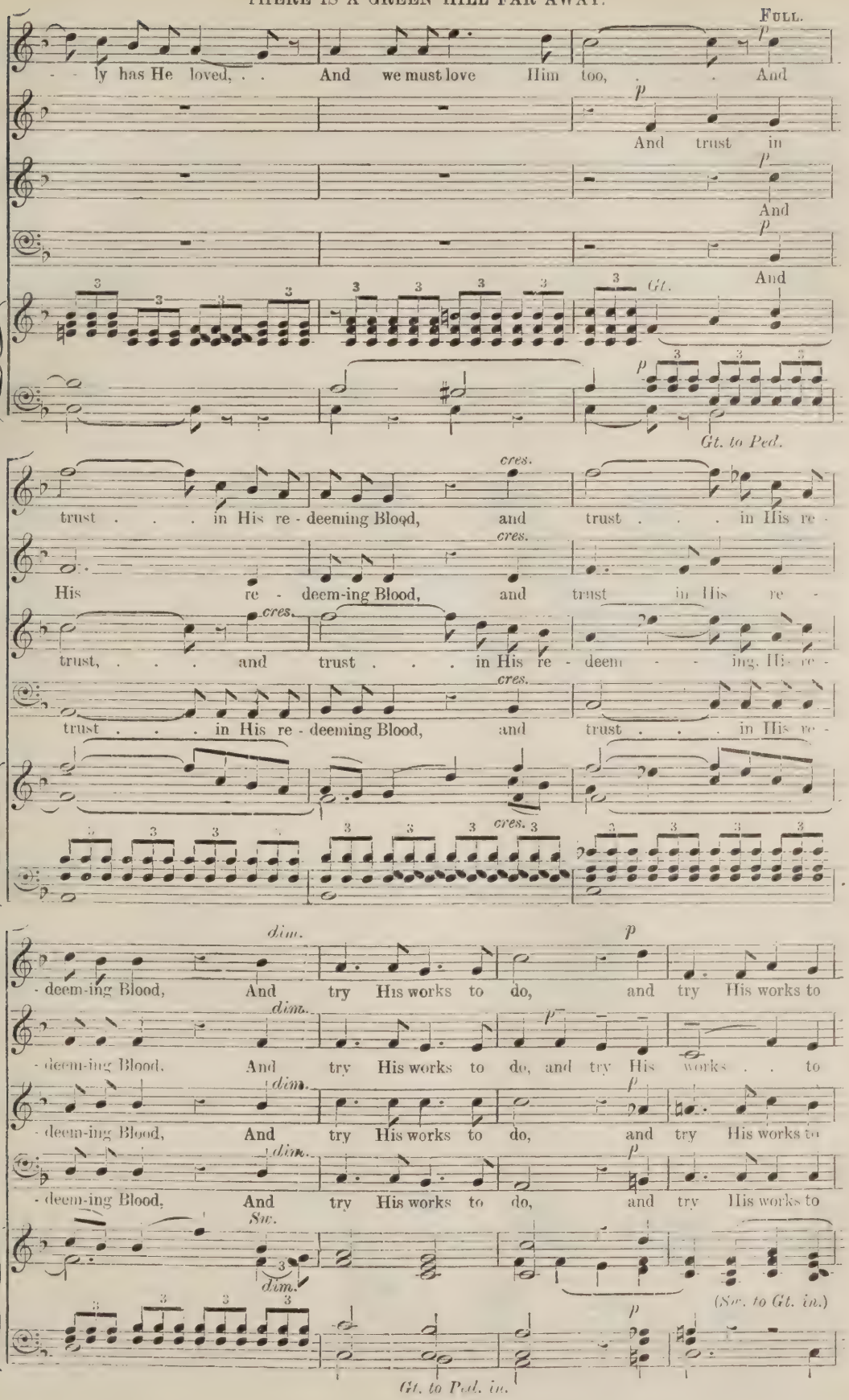
Heaven, and let . . us in.

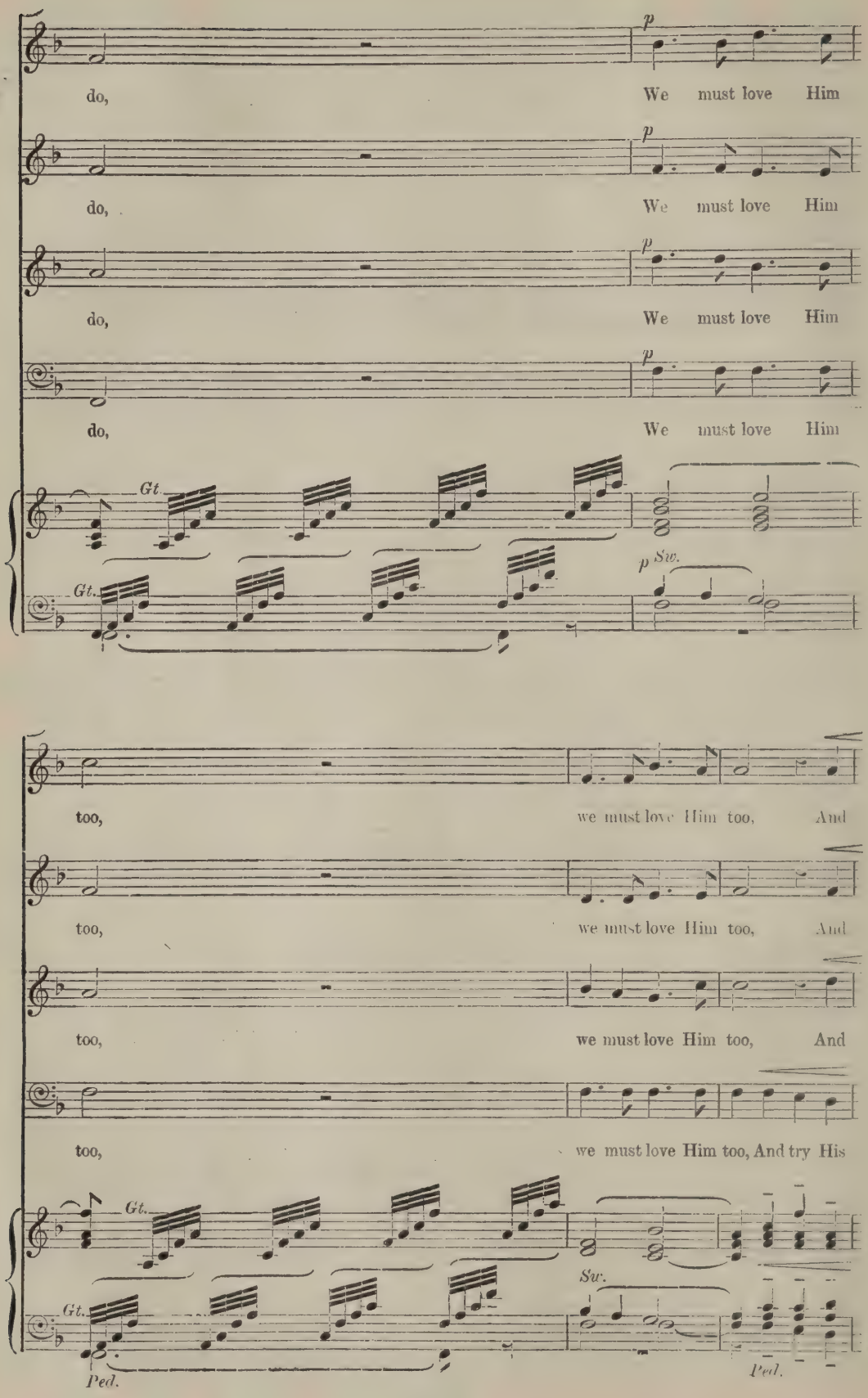
Heaven, and let us in.

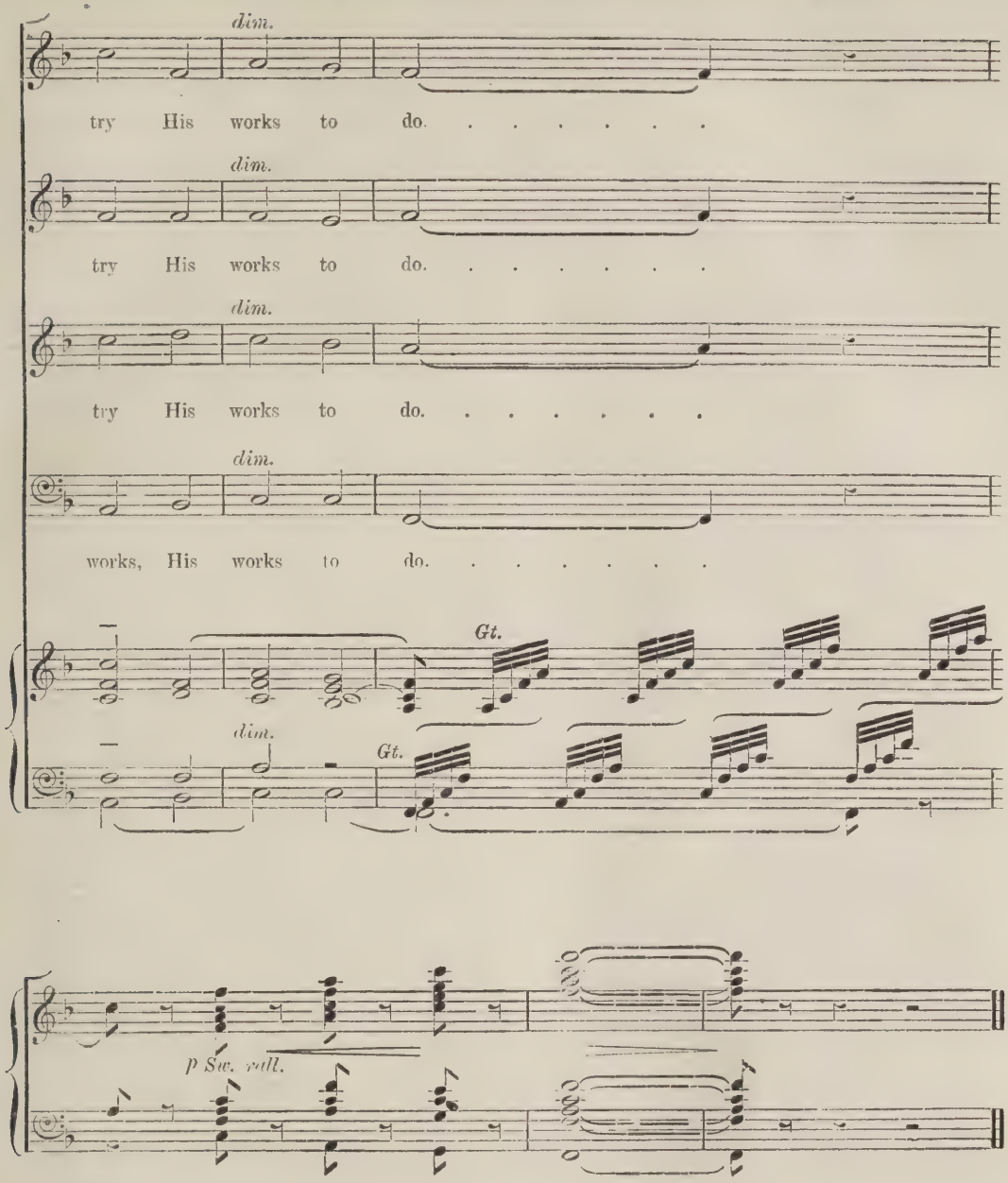
Sw.

p

Gt. to Ped. in. p


FULL.
- - ly has He loved, . . And we must love Him too, . . And
And trust in
And
And
Gt.
Gt. to Ped.
trust . . . in His re - deeming Blood, and trust . . . in His re -
His re - deem-ing Blood, and trust in His re -
trust, . . . and trust . . . in His re - deem - - ing. His re -
trust . . . in His re - deeming Blood, and trust . . . in His re -
cres.
- deem-ing Blood, And try His works to do, and try His works to
- deem-ing Blood. And try His works to do, and try His works . . to
- deem-ing Blood, And try His works to do, and try His works to
- deem-ing Blood, And try His works to do, and try His works to
dim.
Sw.
(Sw. to Gt. in.)
Gt. to Ped. in.


p
do, We must love Him
do, We must love Him
do, We must love Him
do, We must love Him
Gt.
Gt.
p Sw.
too, we must love Him too, And
too, we must love Him too, And
too, we must love Him too, And
too, we must love Him too, And try His
Gt.
Gt.
Sw.
Ped.
Ped.



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The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College and certain centres in January last:

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ORGAN.—Frederick J. Stevenson.

ASSOCIATES (A.T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Arthur Harris, Mary Pitt.

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SINGING.—Caroline A. Briggs, Nora F. Gadsdon, Ruby M. Holding.

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SINGING.—Edith M. Cave.

* Including General Principles of Scientific Teaching (Hons.).

As the result of a competition also held in January, the following have been awarded Scholarships: these Scholarships are tenable at the College for one year, with a then possible renewal:—Ruth E. Butcher, Adelaide S. Collins, Annie Cross, Alec Compinsky, Richard F. Cutbush, Eveline Davy, Gerald J. Dingley. Celia L. Downie, Sarah Fox, Eugenie Harrison, Vera L. Henkel, Leon Kitchenoff, Catherine E. O'Brien, Phyllis Pay, Gertrude A. Ramsden, Catherine I. Spalding, Alexandrina M. Stringer, Freda I. Webb. Orchestral Scholarships were awarded to:—Frank E. I. Bilbe, Lilian B. Cook, Lilian Goodfellow, Reginald F. J. Kibley, James Mason, Nicholas Roth, Winifred T. Stiles.

EXAMINERS.—R. B. Addison, Sir Frederick Bridge, C.V.O., J. C. Bridge, Mus. D.; Percy C. Buck, Mus. D.; Sir Frederic Cowen, Mus. D.; E. d'Evry, F.R.C.O.; E. F. Horner, Mus. D.; H. A. Harding, Mus. D.; Charlton Keith; Albert Mallinson; Sir J. D. McClure; C. W. Pearce, Mus. D.; C. Vincent, Mus. D.

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The title of Sir Frederick Bridge's Reminiscences, announced as "My Musical Pilgrimage," will be changed to

A
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The Musical Times
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1919.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

II.—ARNOLD BAX.

Among the younger British composers Arnold Bax occupies a somewhat isolated position. In the first place he suffers, perhaps more than any other composer of equal standing, from the disadvantage of being inadequately represented by his published works. He is a copious composer of important orchestral and chamber music, none of which is at present accessible in print except an early Trio for pianoforte, violin, and viola, which has ceased to be characteristic of his writing. The dozen or so of pianoforte pieces and a number of songs which are available are worthy of his pen, but fail to give the true measure of his constructive capacity, which far transcends the limits of these small works, attractive though they be. Although the English publishers have been singularly lacking in enterprise, the burden of blame must in this instance not be entirely placed upon their shoulders. Arnold Bax is of a retiring disposition, not in the least disposed to press his works on unwilling recipients, and he has suffered the fate of those who passively await recognition. It has come to him now, and with the return of normal conditions in the publishing world, it is probable that many of his most important works will come to light.

Another reason for his tardy acceptance is the apparent complexity of his works. As a student he possessed an extraordinary proficiency which made light of every difficulty, and when music like Debussy's 'Nocturnes' and Strauss's 'Heldenleben' were new, he played them to his friends from the score at sight. He could read anything. Such a thing as complexity did not exist for him, and he was unable to realise its existence in his own works when performers complained of their difficulty. As a matter of fact he was right in this matter, for the complexity of his writing, even in those early days when it was most *touffu*, was more apparent than real. His early proficiency tempted him to excessive elaborations, but the structure itself was simple. His music was, however, always subtle, and largely dependent upon the interpretation of nuance, for which adequate rehearsal is indispensable. That is, unfortunately, in this country a costly honour reserved for Strauss or Scriabin, and seldom accorded to a native composer until his name has become a household word. More than once a work by Arnold Bax has been announced and indefinitely postponed at the eleventh hour because the customary 'run-through' revealed that it needed looking at more than once. Hence performances of his orchestral works, except perhaps of the ten year old Festival Overture, have seldom if ever been adequate, and they show no tendency to increase as his reputation advances; whereas his chamber music, which is no less difficult, is making steady headway in our concert-rooms. At the moment of writing there have been recent performances of the 'Irish Elegy' and the String Quartet in G, and one is announced of the Pianoforte Quintet. Bax himself is almost reprehensibly passive in the matter, but there is a genial freemasonry among players of chamber music against which his reserve is less armed than against the pontifical patronage of conductors.

The seeming complexity of Bax's early works was in a large measure due to his love for harmonic decoration, which sometimes threatened to obscure the clarity of his design. In modern music one is constantly called upon to make a distinction between those who think in chromatics and those with whom chromatics are an accessory. In Bax's music they are an accessory, and if they seem at the first glance to occupy the foreground, this superficial impression is due in large part to the shortcomings of our musical notation, which is at best a cumbersome medium for modern musical thought. As a matter of fact, stripped of all decorative accretions and left harmonically unadorned, some of his most difficult writing resolves itself into the most innocent of diatonic progressions. Moreover, far from indulging in restless modulation, he has the peculiarity of remaining in one key longer than most of his contemporaries.

It is probably from this love for chromatic decoration that arose the legend of his Wagnerism, for since 'Tristan' there have been many musicians who cannot listen to four ascending semitones without detecting an affinity with the Bayreuth tradition. In his early works there were traces of the influence which we may call Richardian, for composers of Bax's generation receive it more frequently through the intermediary of Richard Strauss than direct from Wagner himself. It is, for instance, visible in the published Trio for violin, viola, and pianoforte, which is frequently played, precisely because it is published. That work, is, however, as already stated, no longer characteristic, and the warm harmonic texture of those which followed can only be attributed to it on the plea that Wagner too loved a warm harmonic texture. This legend of supposed Wagnerism became obtrusively insistent when the tone-poem 'Christmas Eve on the Mountains' made its appearance in 1912. Even if there were any truth in the accusation in respect of this particular composition, there were certainly other elements in it, but there is a tendency among musicians to approach a new British work with the possibly subconscious intention to discover only the elements that recall something else. It may be that the inadequately rehearsed performances prevent the definite emergence of anything but the more or less familiar, and that these passages alone make any salient impression on the receptive faculty. But there is also a deplorable tendency to expect our music, with no modern national traditions, to leap parentless from the void. It is forgotten that artistic

origins are obvious in all the greatest works of art, and that Wagner could not have been himself had he not been fathered by Beethoven, and the latter by Haydn.

Moreover, from 1913 or thereabouts a distinct change has come over Bax's writing. The harmony has become more incidental to the polyphonic interest, and the composer has become more of a 'horizontalist,' as Romain Rolland would say. In addition the harmonic flavour of his most recent works is becoming more rugged and even colder. There are in fact signs that the luxuriant growth of his early period may gradually subside into a dispassionate austerity, though that again may be no more than a phase in the evolution of a very remarkable composer.

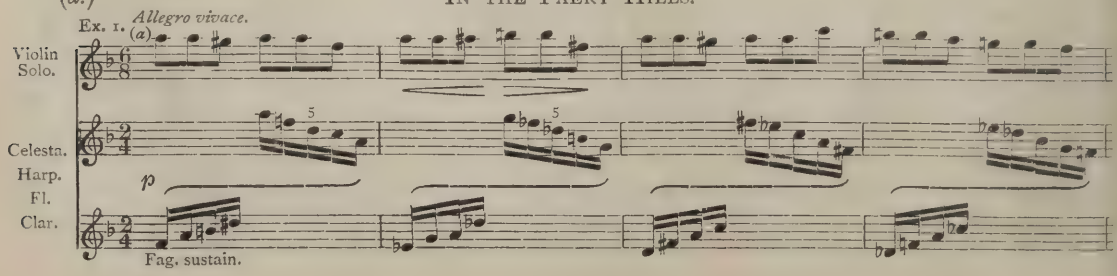
A subsidiary feature of his writing, which may be a contributory cause of its apparent complexity, is his intense dislike of repetition. There is no prominent modern composer more immune from the prevailing habit of saying everything twice, especially when it happens to be contained in two bars. If he finds it necessary to repeat, it will always be with some harmonic modification, and these alterations necessarily give the page a complicated aspect, though the actual music may be in reality as simple as any ever written. Nevertheless there has been a visible process of simplification both in the actual *écriture musicale*, and in the curbing of the remarkable inventive fecundity which is given free play in his larger chamber works.

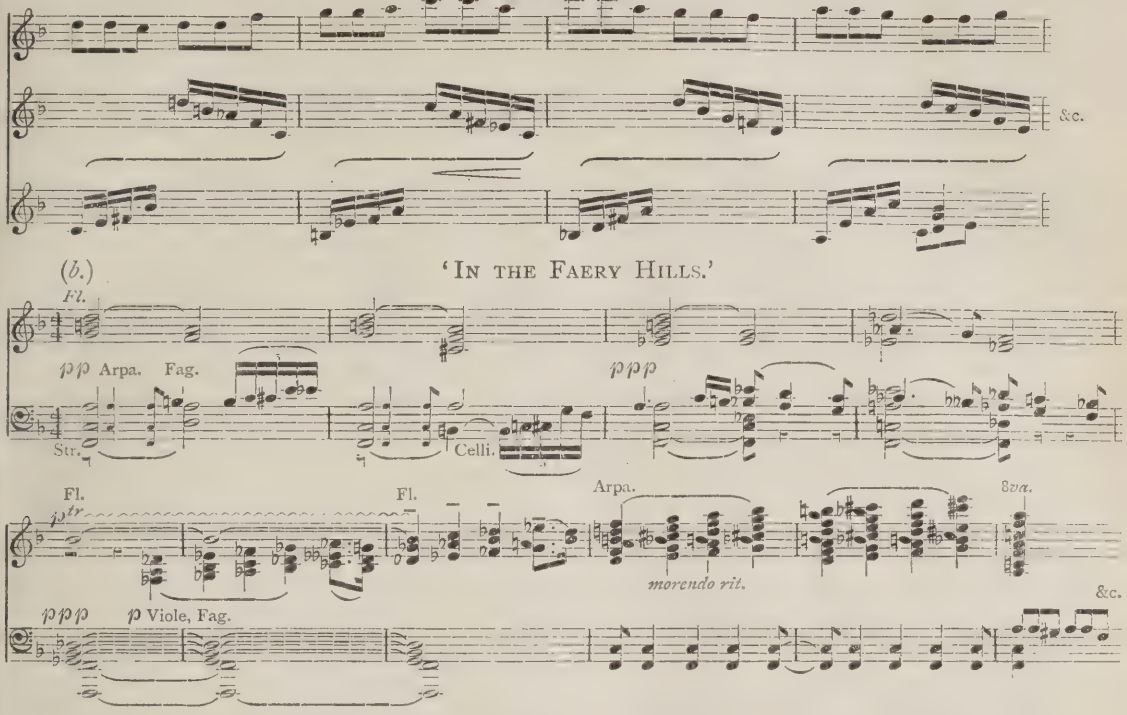
Arnold Bax was born in London in 1883, and entered the Royal Academy of Music in 1900, where he studied under Frederick Corder. His earliest compositions date from 1903, and include, besides the Trio which has already been referred to, 'A Celtic Song-Cycle,' both compositions being published. At an early age he came under the influence of the Neo-Celtic movement, and he has taken an absorbing interest in everything appertaining to Ireland—folk-lore, literature, music, and the glamour of the wonderful Atlantic coast. The Celtic influence is plainly visible in all his musical work, which has frequently been described as the equivalent in music to the poetry of W. B. Yeats. Its special quality is a paradoxical blend of musical thought which, however evanescent its expression, is as definite as it is concise, with a sense of mystic beauty that demands a continuous softening of outlines. The word 'atmosphere' has fallen into disrepute through being so constantly associated with nebulous writing, but here it will serve. As with most artists who have come under the fascination of the 'Celtic fringe,' Arnold Bax's musical thought is in its essence so lucid that it loses nothing by being placed in an atmosphere which would reduce ill-defined ideas to a state of solution. He can afford the luxury of surrounding it with mystic vapours because they do not obscure it, and because his sense of beauty is so keen that he can express it by hyperbole when it suits him, though his method is generally more direct. In the end his inventiveness can always be relied upon to bring to the point of his pen whatever may be necessary to counterbalance the Celtic mirage. The sense of atmospheric beauty and the inventiveness are, in fact, compensating qualities in his work. Where one tends to fuse and to decentralise, the other is always at hand to supply new elements of cohesion. It is a curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few. In his larger works it enables him to allow his ideas to become fluid with the full confidence that they will not lose their plastic shape, and in smaller compositions, such as his pianoforte pieces, it gives him an unusual degree of liberty in dealing with the background before which the musical idea is presented in motion. It is from this freedom in the background that the apparent difficulty of his music arose, but it is impossible not to notice that it has constantly tended to diminish.

With the exception of the 'Festival Overture,' composed in 1909, practically all his orchestral works have the Irish tinge, which assumes a 'nationalist' aspect in the fantasy 'In the Faery Hills,' the scene of which is laid in a remote part of Kerry. The middle section is suggested by a passage from W. B. Yeats's 'Wanderings of Oisin,' which tells how this human bard sings in the presence of the faery host a 'Song of Human Joy,' which is found by these immortals to be the saddest thing in the world. One of them, weeping, seizes the harp from Oisin's hands, and flings it into a deep pool, there to rest for all time. When this demon of sadness is laid, the endless revel of the Ever-young begins anew. The general mood of the music is suggested by the sombreness of the dusky mountain side, and its activities depict the hosting of the 'Sidhe,' as the Irish faery people are called.

The two quotations which follow are very characteristic of Bax's style of this period:

(*a.*) 'In the Faery Hills.'





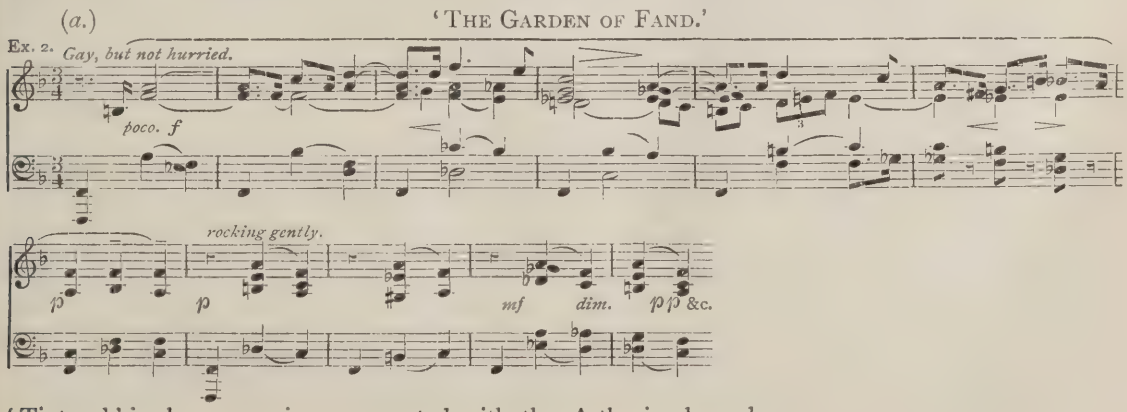
much more so than the Concert Overture, which is of a completely different character. It reveals the festive spirit in a riotous mood, but without realism. As a piece of musical revelry it has made many friends.

'Christmas Eve in the Mountains,' to which reference has already been made, is another work with an Irish flavour. The motive of this tone-poem occurred to the composer while wandering one frosty evening in the beautiful and legended Glen-na-Smol, in County Dublin.

Then followed a set of four orchestral pieces completed in 1912 and entitled respectively 'Pensive Twilight,' 'Dance in the Sun,' 'In the Hills of Home,' and 'The Dance of Wild Irravel.' These were first peformed at the orchestral concerts given by F. B. Ellis in 1914, which were also the occasion of introducing Vaughan Williams's 'London' Symphony, and other notable works.

Bax thereupon seems to have turned to Swinburne, for the 'Nympholept' of 1912, which has not yet been performed, is almost a musical counterpart of the poem of the same name. It is an impression of a summer day in the forest, seen from a very pagan point of view. His next important work was a Symphony in four connected sections entitled 'Spring Fire.' It is an attempt to depict the first uprush and impulse of Spring in the woods, and though deriving primarily from Nature itself, the formal scheme of the composition was influenced in a large measure by the beautiful first chorus in 'Atalanta in Calydon' ('When the hounds of spring are on winter's traces'). Indeed, the exuberant and pagan qualities of much of the earlier writings of Swinburne colour the musical content of the fantasy throughout.

'The Garden of Fand' is inspired by the legend of the enchanted islands off the Atlantic shore, and penetrates more deeply into the West of Ireland mood than 'In the Faery Hills.' It is full of sea-atmosphere and of the colours of the oldest 'iomrama' or magic sea stories of Ireland. A quotation is given here:



'Tintagel' is also a sea piece, connected with the Arthurian legends.

(To be continued.)

THE CLAVIER TOCCATAS OF BACH.

By Sydney Grew.

(*Continued from January number, page 20.*)

III.

The clavier toccata before Bach wavered between ternary and binary form. In the best examples (Froberger, &c.), it settled into a large two-part structure which reads:

Part I.—Improvisation.
Part II.—Fugue (in two sections, *alla canzona*).

The Clavier Toccatas of Bach appear at first glance to be either a couple of Preludes and Fugues in casual association or a work in three movements: Prelude and Fugue, Fantasia (Intermezzo), and Fugue-Finale. Close observation of the Toccatas, and application of principles of analysis gathered from a study of Bach's instrumental compositions in general, show that the different movements of a Toccata are in 'cyclic' association, not casual, and that the structure of the work is binary, not ternary.

By obeying the laws of two-part form, the five Toccatas place themselves among Bach's more characteristic and individually vital compositions. Two-part balance seems intrinsic in Bach's greater instrumental works, whether these be simple Suite movements or elaborate Preludes and Fugues for organ; and I consider that it may almost be established as a rule for the student that when binary form controls the structure of a piece, that piece may be taken as likely to prove on further study a specimen of Bach's vital and enduring work. Three-part balance is the characteristic of Bach's conventional music—that is, of music intended to please contemporary taste, as the various Concertos and certain of the Sonatas.

These in his own day formed the less vital portion of his music. To-day many of them are dead. Compared with the great organ works, the Chromatic Fantasia and Fugue, and many numbers of the Well-Tempered Clavier, even so superb a specimen of ternary form as the Italian Concerto in F major is seen to lack the abounding vitality and the ever-expanding significance which are essential in perfect art. Bach uses ternary form freely, but he relegates it to a subordinate place in the general scheme of musical architecture; as when he constructs on a three-part plan one of the movements of a two-movement composition, or when he builds up a section of three phrases. He rarely uses the *da capo* in instrumental music. (See, however, the 'wedge' Fugue in E minor, the Fugue in the Fantasia and Fugue in C minor for organ, and the Fugue of the Prelude, Fugue, and Finale in E flat for clavier: also of course the Minuets, &c., in some of the Suites.) Binary form, on the contrary, he elevates to the highest position. He makes it the architectural principle in every department of instrumental music where his sincerer thoughts and deeper feelings find full and permanent expression. He makes the Prelude of equal weight with the Fugue. He expands the *intermezzi* and enlarges the Gigue until the Suite stands with a true symphonic balance:

I.—Allemande and Courante;
II.—Sarabande;
III.—Minuets, &c.;
IV.—Gigue.

He combines the Prelude with the Suite, and the combination results in a well-proportioned two-part balance. He confirms and encourages the tendency of the 17th century Fugue to adopt a two-part shape, so that in innumerable instances the Fugue contains a middle sectional cadence which—were fugal-writing other than what it is—could be enforced by a double bar and repeat marks. (I endeavour in a later section of this article to justify this statement.) The Toccatas themselves are rather elusively binary; but if we try to analyse them on any other principle, we find it impossible to reduce them to individual order or to group consistency, and are compelled to leave them as formless, arbitrary things; which is a result incompatible with the dignity of Bach or with the beauty and importance of the Toccatas.

As an instance of the way the two principles of form act and react on one another, I refer the reader to the first Fugue of the G minor Toccata, where the form is almost as puzzling to the analyst as it is pleasant to the musician.

This Fugue (written probably about Bach's twenty-fifth year) appears to be in simple ternary form: (1) bars 1-28, in B flat; (2) bars 28-42, in G minor; (3) bars 42-51, in G minor. Each of the three parts ends with a sectional full close in its respective key, and the last is a recapitulation in Fugue style of the first. But the relative length of the parts does not satisfy one's sense of balance: part 1 covers twenty-eight bars, whereas part 2 covers only fifteen, and part 3 only ten. And the character of the transition from part 2 to part 3 does not allow one's æsthetic sense to apply the ternary principle: for the music crowds so impetuously over the G minor full close, and the following B flat section commences with so impetuous a foreshortening of its initial phrase, that the mind cannot rest in bar 42 as it needs to at the point of a sectional cadence. The mind is carried forward. It is compelled to regard bars 42-51 as inseparably linked up with bars 28-42; and the analyst therefore has to place the movement among binary forms, part 1 covering twenty-eight bars and part 2 covering twenty-four.

The same Fugue contains another instance of ternary form being absorbed into binary. This second instance lies in the G minor section, bars 28-42, the construction of which is (*a*) bars 28-32, in G minor, to full-close: (*b*) bars 32-38, in D minor; (*c*) bars 38-42, back to G minor, and to full-close in G minor. The relative length of the three sections (5, 7, and 5 bars respectively) satisfies one's sense of balance; but one's æsthetic sense is again dissatisfied. The general flow of the music joins

(*b*) and (*c*); they present themselves to the æsthetic sense as two portions of one whole; and the analyst therefore places the passage among examples of binary form, bars 28-32 the Exposition (1), and bars 32-42 the Development and Recapitulation (2), thereby exemplifying in the section what I feel to be the structure of a Bach Fugue in the whole.

Such analyses as these, and the larger analyses I offer below, are at once tentative and individual. They are not rigid. Form is too fluid and too dependent on the way the emotional nature of the piece reveals itself to the individual musician for analyses to be exact and incontrovertible. My analyses are based on my personal understanding of the compositions. Other students whose understanding of the music is different from mine will require other analyses. They will effect good analyses and encompass the truth of the matter according to the largeness of their views on form and to their response to the poetical (I might almost say, dramatic) promptings of the music.

The Clavier Toccatas of Bach, despite the fact that each individual example is *sui generis* in both form and poetic design, are similar in style and character. Hence they constitute a cognate group. The group is very clearly marked off from other groups of homogeneous compositions. The Toccatas comprising it remain in their own world. They never approximate the characteristics of the works that comprise any other group. The G minor has certain Sonata features. In one minor detail the D minor also approaches the Sonata. But the G minor and the D minor are early Toccatas, a circumstance which goes a long way to explaining the exceptions; and even in the more important case of the G minor the exception is not powerful enough to disturb the intrinsic nature of the work. Speaking in the general terms that are proper to art discussion, it is to be said that a Toccata is a Toccata in the way a Suite is a Suite or a Concerto a Concerto.

There are among Bach's clavier compositions a considerable number of works that draw near to the Toccata, *e.g.*, the three-movement Toccata in G major; the 'Fantasia con Fuga' in D major (i. Moderato and Allegro; ii. Adagio and Moderato; iii. Adagio and Fugue); the already mentioned three-movement work in E flat; the brilliant Fantasia in A minor, which commences with a passage of dancing semiquavers; and many others. These are not works of pronounced individuality. They are nondescripts or hybrids, approximating more to other forms than to the Toccata—the Toccata in G major, for example, is an Italian Concerto with a *finale* not in keeping with the rules of Concerto form, and the Fantasia in D is a Fantasy-Sonata. Such works confirm what is proved by the Toccatas themselves, viz, that for Bach the Toccata was a thing of definite particularity, a distinct personality in the family of musical forms, and not at all a thing of incertitude, an indeterminate *mélange* at the best and always something of a mongrel. The five Toccatas are demonstrably related. Their features are the same, also the accents of their deeper tones. Bach being the parent of them, and the period of their creation the period when Bach's genius for construction was at once bold and most powerful, they could scarcely be otherwise than demonstrably related.

The contrapuntal style of the Toccatas is the free instrumental polyphony of Bach, and their rhythmical style is the alert and mercurial rhythm of his first maturity. The counterpoint of his slow movements is a rich lyrical blending of parts (a legacy perhaps from the old Canzona). The melodic passages are sometimes *recitative*, but generally they are a firm and highly expressive line of notes above a strong bass and stately inner parts. They are never long figured melodies, and their accompaniments are never the steady uniform bass and chordal inner parts appropriate to the *cantabile* movements of Concertos and Sonatas. The heavy, ponderous rhythm of the French Overture (which might be termed 'the quadruple *largamente* rhythm in dotted notes') is not used in the Toccata. It rarely appears even in the thematic material of the fugal episodes. The corresponding triple rhythm (the 'triple rhythm *animato* in dotted notes') appears in the G minor Toccata, but this instance is merely one of the several peculiarities of the G minor work which cause it to stand slightly apart from its companions. 'Passage-work'—the first idiomatic characteristic of the 17th century Toccata, and the feature which chiefly distinguishes the primitive Toccata from the 17th century free Canzona—is rare in the Toccatas except as material for impetuous codas, improvisatory climaxes, and the like, or as material in phrases that are made up of fluent imitation. Dance-rhythms and dance-forms are foreign to the genus of the Toccata. There is a delightful Sarabande rhythm in the second Fugue of the D minor, and the second Fugue of the G minor is Gigue-like in rhythm; but otherwise there is no departure from this rule. Structural repeats of sections do not occur. Once or twice the 'counter-exposition' of formal Fugues may be traced; as a rule, however, this feature of Fugue-form expands into the Development. The harmonic schemes are rich and strong. In the Fantasias of the D minor and the F sharp minor the harmonic schemes are as striking (in the smaller way of the Clavier Toccatas) as the harmonic scheme of the great Organ Fantasia in G minor. The harmonic nature of the Fugues is full and broad, yet invariably (except in the second part of the first Fugue in the F sharp minor) the modulations centre upon tonic or dominant, quite rarely upon relative major. The cadences are generally *Tierce de Picardie*.

The Toccatas contain Improvisations, Rhapsodies, Fantasias, Adagios, and Fugues—especially Fugues, of which each work has two, in accordance with the rule that obtains throughout the history of the Canzona, the 17th century prototype of the Toccata.

The Fugues are large and fully developed in every case except in the first movement of the E minor, where the Fugue is a sort of *andante* meditation.

The character of the Toccatas is best shown by a contrasting of the Toccata with its prime

antithesis the Concerto. These two forms are curiously antithetical. Their poetic natures are antagonistic, and their constructive characteristics diametrically opposed. What is absorbed by the one is rejected by the other. As implied above, the Toccata has nothing in common with the Suite. It has very little in common with the Sonata. But while neither Suite nor Sonata can approximate in shape to the Toccata, they can approximate to it slightly in spirit; whereas the Concerto is as essentially incontiguous in spirit and mood as it is in structural design. The only point at which the Concerto may be said to expand into the structural freedom and improvisatory energy of the Toccata is at the point of the last *solo* passage of its first movement, where a *cadenza* (short or long, as the case may be) carries the music to the final *tutti*. Yet though the Concerto by this feature seems to be approximating to the Toccata, the outcome of its apparent approximation is a feature which the Toccata knows nothing of. When the Toccata improvises, it improvises either in the character of a *Coda* or to the extent and importance of a separate movement: never with such set invariability as the Concerto. (For the exception that proves the rule, see bars 125-131 of the second Fugue in the D minor.) And while the Toccata is all binary, the Concerto (except when the Concerto discards its slow movement, as in the 'Brandenburg' Concerto No. 2, where two long chords alone separate the first movement from the last),* is all ternary. The first movement of the Concerto is constructed of *tutti* and *solo* passages in regular alternation. Apart from an unusual passage in section (1) of the first Fugue in the G minor, such a method of construction is found nowhere in the Toccatas. The slow movement of the Concerto is a long, violin-like melody, on a steady bass which sometimes has such individuality as to convert the movement into a beautiful duet. As already remarked, this is foreign to the Toccata, as also is the swift, non-fugal Concerto-*finale*.

The Concerto is determined and restricted as to its mood or 'thought' by the demands and necessities of its form; but the Toccata reverses this order of things, and is determined as to its form by the character of its 'thought.' For all the beauty of the Concerto (and in many cases the beauty of the Concerto is exquisite, though rarely noble), it seems never to escape the mental atmosphere of its generation. Its movements never seem more than casually associated. It never seems to be constructively cyclic or dramatically cumulative. Its *Finale* in particular seems to be a perpetual demonstration of the idea that the hearer must be left in an easy state of mind. It seems always conventional.

It is in these respects that the Concerto stands in antithesis to the Toccata, which is essentially free, novel, universal, and from first to last a steady coalescing to one grand climactic point of many diverse, yet equally strong and impassioned moods.

Finally, the Clavier Toccata retains one tonic throughout (except for the first Fugue in the G minor and for a single introductory chord to the third movement of the D minor), while the Concerto takes up a new key for its middle movement; and the Fugue, which is impossible in the Concerto, is in the Toccata a *sine quâ non*.

(*To be continued.*)

* For a somewhat similar instance in Beethoven, see the slow movement of the Pianoforte Sonata in C minor, Op. 10, No. 1, where the expected development-section is reduced to a single chord that carries the music straight to the tonic again and to the recapitulation.

Interludes.

In our correspondence columns appears a letter suggesting that, in the case of works ending quietly a brief interval of silence should precede applause. At first sight the writer appears to be asking too much. But who can say? Not long since it seemed as if audiences could never be got to see the impropriety of handclapping after certain airs and choruses in 'Messiah,' 'The Passion,' and similar works. But it is now possible to hear these oratorios performed without applause. Unfortunately it is also only too easy to hear them spoilt by the noises of folk who think first of the performer, secondly of the music, and thirdly and a very long way off) of the words. But this happens, I fancy, only where the audience have not been definitely asked to listen in silence. On the whole, there are signs that people are becoming more reasonable in the matter. We frequently hear suites, and even symphonies, played at Queen's Hall with no more than a few seconds' (silent) break between the movements. Even the encore fiend is being brought under control. I understand that at the successful series of Ballad Concerts recently started by Messrs. Enoch each performer makes one appearance only, and encores are not allowed. The time-honoured Queen's Hall Ballad Concerts used to be field-days for the encorer, who sat steadily through a long orgie of songs, and re-demanded the lot, good, bad, and indifferent. These particular concerts have recently been altered for the better, an excellent small orchestra providing relief with the best light music. As the genuine encorer has no ear (or eye) for anything but a soloist, and has never been known to encore anything concerted, the bad old tradition has had a nasty jar, and soon we may look to find a ballad concert audience as discriminating as any.

The question of applause is a vexed one. There is something to be said for a good hearty round at the interval, or at the end of the concert, with all the performers appearing together like actors taking a call. But applause during the proceedings is objectionable on various grounds. It is at best an invidious method of appraisement, in which the worthiest performers and music often receive less than their deserts, and vice versâ. Often it is so unduly prolonged as to lengthen the concert, an obvious injustice to the later items and

to those hearers who have to catch trains or keep appointments. It rudely dissipates the atmosphere created by the more subtle and expressive type of music. If it were awarded with discrimination, and so could be regarded as a criterion of merit, it would justify itself. But here it fails most completely, and the failure has far-reaching effects. In the first place, the applause is too often given to the performer, with little regard to the music performed. As a result it is easy for inferior works to appear constantly in programmes, to the exclusion of better ones. This happens less frequently in concerted music. A choral or orchestral piece is usually judged on its merits: a solo work on the merits or the reputation (past or present) of the performer.

But even in the case of concerted works applause is a very unsatisfactory test of the value of a work. This would matter little if those responsible for the choice of music were never influenced by its reception. But we know too well the temptation to shelve a work that doesn't 'go.' Nor is applause a safe guide as to the popularity of a piece of music. Are there not many works that are intensely enjoyed by the bulk of the audience, but which are of a character not calculated to evoke much in the way of a demonstration? We frequently hear an indifferent song receive a warm welcome, thanks to a high note at the end. Similarly, many an instrumental work, owing to a brilliant *coda*, has its former dulness condoned. A rousing or spicy ending is like charity, covering a multitude of sins.

It would be easy to make a lengthy list of beautiful works which receive little in the way of applause. For example, who ever heard wild demonstrations of delight after quiet music of a sober or neutral tint, such as Ravel's 'Pavane pour une Infante défunte,' or after the 'Siegfried Idyll,' the Introduction to Act 3 of 'The Meistersingers,' or the 'Eroica' Funeral March? In regard to another popular work, the 'Peer Gynt' Suite, does anybody suppose that the audience really regards the last movement as the best, or even the most enjoyable, because it happens to be the only one of the four to arouse wild enthusiasm? The fact is, of course, 'In the Hall of the Mountain King,' inclines us to be demonstrative, whereas the poignancy of the dirge for Ase induces a feeling similar to that which makes a meeting pass a vote of condolence not by making sympathetic noises, but by silently standing.

More often than not, then, applause cannot be taken as a test of (*a*) the value of the music, or (*b*) its appreciation by the public, and this being so it is quite clear that its discontinuance, save in a general form at the interval or at the end, would be all to the good.

But what would the soloists say? Applause is as food and drink to them in a very real way, because their market value rises or falls with the warmth of their reception. I know few more ridiculous and at the same time pathetic sights than a performer squeezing as many recalls as possible out of the applause, dodging backwards and forwards from the artists' room with the smallest possible break between the appearances, in order that nothing be lost, and making a final disappearance to a mere spatter of tired palms. Why should the business of the gathering be held up for anything between five or ten minutes for such an exhibition?

I have seen many fourth-rate performers manage to take half-a-dozen calls, thanks to the tireless energy of a few faithful friends. And in this connection I imagine calls are taken more frequently and on slighter grounds than was formerly the case. I had written thus far, when it occurred to me that it would be interesting to know how many times Jenny Lind returned to the platform to acknowledge applause. As her American tour, I suppose, called forth the most extraordinary displays of enthusiasm, I looked the matter up in Barnum's book. He says:

> The reception of Jenny Lind on her first appearance, in point of enthusiasm, was probably never before equalled in the world. As Mr. Benedict led her towards the footlights the entire audience rose to their feet and welcomed her with three cheers, accompanied by the waving of thousands of hats and handkerchiefs. . . . . Towards the last portion of the Cavatina ['Casta Diva'] the audience were so completely carried away by their feelings that the remainder of the air was drowned in a perfect tempest of acclamation. Enthusiasm had been wrought to its highest pitch, but the musical power of Jenny Lind exceeded all the brilliant anticipation that had been formed, and her triumph was complete.

How many times did she re-appear after all this enthusiasm?

> At the conclusion of the concert Jenny Lind was loudly called for, and was obliged to appear three times before the audience could be satisfied.

When we consider on what slight provocation performers somewhat less eminent than Jenny manage to take four or five calls, her allowance seems modest. By-the-way, do we ever hear of a soloist's agent or manager being 'called'? On this occasion, after the singer had made her third appearance, 'they then called vociferously for "Barnum," and I reluctantly responded to their demand.' Shy, retiring prince of showmen!

The only other reference to recalls is in connection with the singer's appearance at Havana, where there was a good deal of prejudice to be conquered:

> Some three or four hundred persons clapped their hands at her appearance, but this token of approbation was instantly silenced by at least two thousand five hundred decided hisses. Thus, having settled the matter that there should be no *forestalling* of public opinion, and that if applause was given to Jenny Lind in that house it should first be incontestably earned, the most solemn silence prevailed.

Earned it certainly was. At the end of her first song

> not a vestige of opposition remained, but such a tremendous shout of applause as went up was never before heard. The triumph was most complete. . . . The roar and applause of victory increased. *Encore! Encore! Encore!* came from every lip. She again appeared, and curtseying low, again withdrew; but again and again did they call her forth, and at every appearance the thunders of applause rang louder and louder. Thus *five* times was Jenny Lind called out to receive their unanimous and deafening plaudits.

Barnum italicises the 'five,' so it was regarded as an unusually large number of recalls. Evidently the Nightingale was in much less of a hurry than most soloists to-day.

Returning to our main point: Can applause between the items be dispensed with? Yes; it is frequently absent (by request) from oratorio performances, and we rarely hear it at operas save between the Acts. Would its absence lead to a cold and apathetic atmosphere? Not necessarily. No doubt oratorio soloists formerly thought their work would suffer from want of stimulus if the audience were silent, but we do not find them singing less well when applause is taboo. If applause were allowed only at the interval and at the end, how could encores be obtained? They couldn't be, which is the most powerful argument for reform.

An irascible friend who frequents concerts, and often has to leave before the end because of the delay caused by applause and encores, asks angrily why he should be defrauded of an item coming at the end of the programme (often a work he is anxious to hear) because of the intrusion of an extra which not more than twenty per cent. of those present wanted. He considers that concert-halls have something to learn from music-halls in the matter of management. 'When I go to a music-hall,' he says, 'I know almost to a minute how long the show is going to last. Each performer has a certain amount of time allowed him, and his successor follows hard on his heels. If I am particularly pleased with a turn, and want to see it again, I pay the hall another visit, doing my duty at the box office like a man. When I go to a concert, I may or may not find it beginning at the advertised hour, and the time of its ending is even more in doubt. I wish applause fiends and inveterate encorists would carry their practices into the everyday world for a few days, in order to see their absurdity. Figure to yourself a group of them watching a navvy mending the road, and giving him a round of applause after some specially stout or skilful bit of business with the sledge or pick. Why not? He earns it as thoroughly as the soloists, and his job is certainly not less useful. And why shouldn't the lady who does the charing receive a bouquet after a successful day's spring cleaning? As for encores, I want to see the Encore King and his family waiting en masse on their butcher, and, after due beating together of hands and stamping of feet, telling him that the steak he sent yesterday was so good that they will show their appreciation by allowing him to present them with another like it. And will he please deliver the encore in time for lunch on Thursday?"

The Editor has been good enough to send me a proof of Dr. Froggatt's reply to my comments on his article in last month's *Musical Times*. I have space for only a few words, but the Doctor and I differ so widely in our tastes, that columns of discussion are not likely to help us. For example, he calls Delius's new Concerto 'dreary manufactured stuff,' whereas I thought it a most beautiful work, despite a few blemishes, such as its remaining overlong in one mood and its too continuous use of the solo instrument. He enjoyed the Mozart Serenade for wind instruments: three evening papers could not save me from being bored and irritated into a kind of cold frenzy by the time the fourth—or was it fourteenth?—movement was ended. The Schumann Symphony was 'full and rich' to him: to me it was good only in parts, like most of Schumann's music when he leaves the pianoforte.

Dr. Froggatt says the pianoforte 'should surely be heard in combination with the orchestra, and not absolutely alone.' Why? Many of us think that it shows to advantage only in solo work. As to songs, I did not suggest the introduction of 'third- or fourth-rate ballads.' I had in mind the many beautiful modern songs written for voice *and pianoforte* (not voice, *accompanied* by pianofore, but a duet for voice and instrument). Few of these are ever heard by the general public, nor will be until they are performed at concerts frequented by large numbers. Will Dr. Froggatt be able to obtain many songs with orchestral accompaniment without drawing on operas, and thus violating an article of his own creed? In regard to one-composer programmes, Dr. Froggatt mentions plays, operas, and oratorios. There is no analogy between them and a one-composer concert. The writer of a play or oratorio has a complete performance of his work in view, and if he knows his job he takes care there is no monotony. In a miscellaneous concert of two hours' duration for an average audience the necessary variety is surely most naturally obtained by including works from various composers, and of different periods.

Dr. Froggatt accuses me of suggesting that 'we should render the length of Beethoven's symphonies endurable by omitting the slow movements.' Evidently I did not make myself clear: my suggestion was merely that we should be sometimes given an opportunity of hearing a *Scherzo* alone, and I can assure Dr. Froggatt that the proposition was not a joke.

I was present at the Beethoven concert Dr. Froggatt mentions. It made him 'long for more opportunities of hearing similar selections.' It made me long to reach for my hat half-way through.

Finally, he points out that the object of his article was to indicate a type of programme 'calculated to educate and not merely to tickle' the public ear. But you must attract before you can educate. When Dr. Froggatt gets going with one-man and chronological programmes, or with a solid meal of symphonies, concertos, and faded operatic vocal extracts, he will no doubt be rapt into a seventh heaven, but it is a heaven into which the bulk of the public will not attempt to follow him. I, for one, will gladly remain outside.

Feste.

MORE ABOUT THE CONCERT PROGRAMME.

By Arthur T. Froggatt.

It is a satisfaction to observe that 'Feste,' in criticising my paper on this subject which appeared in the *Musical Times* for January last, does not traverse my main contention, but confines himself to the discussion of certain details. The principal object of my paper was to urge that an ideal concert programme, like an ideal collection of pictures (or of any other works of art), would have in view the education of the public taste, instead of being a mere reflection of it. We all know that experts sometimes make mistakes; but, after all, experts are the best judges, be the subject what it may. For one mistake made by the expert, the non-expert makes a hundred.

But the details of my scheme are not unimportant, and as 'Feste' takes exception to nearly every one of them, I would fain make a reply. And first of all, with regard to his objection to the concerto. He begins by demurring to the inclusion of a symphony and concerto in the same programme. But even in these days of very much abbreviated concerts, has it ever occurred to anyone to compile a programme on other lines? The concerto is the link between chamber and orchestral music, and in the hands of the great masters has been productive of some of the most delightful effects to be found in the whole realm of music. To be sure, if it had given us nothing better than the dreary manufactured stuff upon which the talents of a most accomplished violinist and fine orchestra were wasted at the last Philharmonic Concert, we might well dispense with the concerto altogether. But 'Feste's' proposal is so astounding that I think the mere mention of it is sufficient to condemn it.

The arrangement of the items of a programme in chronological order is a matter of taste; and here 'Feste' and I must agree to differ. The second part of the above-mentioned Philharmonic concert was so ordered, and to me the result was eminently satisfactory. We had Bach, Mozart, and Schumann; and I had never enjoyed the fulness and richness of the latter's B flat Symphony so much before: it carried the concert to a triumphant close. But there are doubtless cases in which a strictly chronological sequence would be ineffective, as was implied in my previous article.

Then there is the question of songs with pianoforte accompaniment. I must still maintain that these are a blot upon any orchestral concert. It is, of course, quite true that the pianoforte affords a welcome relief to the sounds of the orchestra; but it should surely be heard in combination with them, and not absolutely alone. Worst of all (as sometimes happens) is it to hear a song accompanied in this way when the composer has actually provided an orchestral score. It is as though an engraving of a picture should be hung in a gallery otherwise containing only oil paintings.

Besides, what can be more absurd than to see an orchestra sitting idle while a vocalist is interpolating some (very likely) third- or fourth-rate ballad? I have this afternoon returned from such a concert. The orchestra had already accompanied the singer in a couple of masterpieces, and later in the programme had to give way to the pianoforte. I derived some amusement from watching the gentlemen of the band. The leader assumed an air of polite interest, maintained for quite a considerable period. Another prominent performer veiled his face with one hand, his feelings being apparently too painful for exposure to the gaze of an unsympathetic crowd. A few, I regret to say, as is *occasionally* their habit, absented themselves from a performance in which they had no share. At many concerts, while the song with pianoforte accompaniment is 'on,' the whole body of orchestral players is 'off,' and the platform becomes the abomination of desolation.

'Feste' does not share my admiration for 'one-composer' programmes: he thinks they tend to monotony. This is an argument which would prove too much. If a programme consisting of an overture, symphony, and concerto, with one or two songs, all by one composer, must necessarily become monotonous, what about an opera or oratorio? Here, again, the analogy of the sister arts supports my view. A play by Shakespeare or Sheridan is not monotonous; neither is a collection of paintings by a great artist necessarily so. As regards the latter case, doubtless some exceptions might be named—Sydney Cooper, for instance; but I know of no *great* orchestral writer of whom the same could be said. Last November we had a most delightful Beethoven concert, conducted by Mr. Hamilton Harty, the programme of which was, to my mind, a model of what such a concert should provide. It made me long for more opportunities for hearing similar selections.

In my previous article I made a passing reference to Haydn's symphonies. 'Feste' is good enough to think kindly of the old gentleman, who, after all, was once young, and sometimes manifested, as a few of us may be inclined to fancy, a little of the fire and enthusiasm appertaining to youth. I ventured to suggest that at least twenty of his symphonies deserved a place in the repertory of a national orchestra. 'Feste' demurs to this, and opines that a selection of a movement or two from these would be better. Does my critic believe that there is a single symphonist now living from whose symphonies a single movement will be played a hundred and ten years after his death? I should like to think it might be so; but I very much doubt it.

But in the matter of orchestral programmes—I do not know whether he would apply the same principle to chamber music, opera, and oratorio—'Feste' is in favour of a somewhat sweeping extension of the already not unknown custom of making 'elegant extracts.' With regard to Haydn's symphonies, I would suggest that—not in respect of the finest twenty or so out of the total hundred and twenty-five, but among some of the remainder—isolated movements might be found worthy of being revived. 'Feste' goes immensely further than this, and suggests, in the first place that the concerto in general, and not merely in particular, should be treated in this ruthless fashion. Finally, taking his courage in both hands, he actually suggests that as we cannot afford to deny ourselves the pleasure of listening to the scherzi of Beethoven's symphonies, we should render the length of the said symphonies endurable by omitting the slow movements! I confess I hardly know how to reply to this

proposition—assuming it not made in joke. It makes one rub one's eyes and wonder whether one can have mistaken the purport of Beethoven's symphonies after all. I will content myself with merely saying this: It would be a cruel fate to be compelled to decide between the surrender of the second or third movements in these immortal works, but if I had to make the choice there is none of the symphonies, with the possible exception of the Pastoral, in which I would not prefer to retain the slow movement.

And what is the argument which 'Feste' adduces in support of his preference for 'elegant extracts'? Merely the well-worn one of two wrongs making a right. He mentions those monstrous dramatic performances consisting of scenes from various plays. Has any object ever been suggested for them, other than that of crowding as many 'stars' as possible upon the stage in the course of one afternoon? The Choral Symphony is also mentioned—that play of 'Hamlet' with the part of Hamlet omitted. Again, extracts from Wagner's operas, with parts written for voices played by instruments; enough to make Wagner turn in his grave, were it not that he was himself the very hero of inconsistency and insincerity. Allow me to recall the fact that the object of my paper was to indicate a type of programme calculated to educate, and not merely to tickle, the public taste for orchestral music.

Occasional Notes.

Mr. Arnold Bennett's new novel, 'The Roll Call,' contains a description of a Promenade concert. We accompany the hero to Queen's Hall with interest, because of a little preliminary conversation:

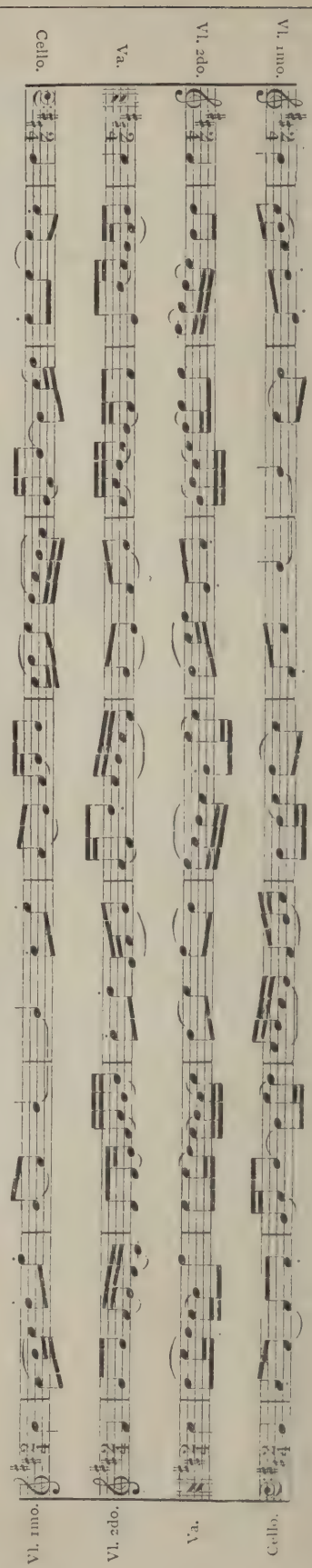
> Mr. Prince sighed, and said: 'I was thinking of going up to the Promenades to-night.' George took fire at once. 'The Glazounov Ballet music?' 'Glazounov?' repeated Mr. Prince, uncertainly. 'No. I rather wanted to hear the new Elgar.'

What was this 'new Elgar'?

> When they [George and Marguerite] got to the Hall the band was sending forth a tremendous volume of brilliant, exhilarating sound. A vast melody seemed to ride on waves of brass. . . . . Then came a final crash. . . . . 'What was that piece?' she asked. 'I don't know,' he said. . . . . The music resumed. He listened, ready to put himself into the mood of admiration if it was the Glazounov item. Was it Glazounov? He could not be certain. It sounded fine. Surely it sounded Russian. Then he had a glimpse of a programme held by a man standing near, and he peered at it. 'No. 4.—Elgar.—Sea-Pictures.' No. 5 was the Glazounov. 'It's only the Elgar,' he said, with careless condescension, perceiving at once, by the mere virtue of a label, that the music was not fine, and not Russian.

So the 'new Elgar' turns out to be the well-known set of contralto songs, played (on this occasion only) as an orchestral Suite! Nor could they be described as 'new.' This unique Promenade concert took place in 1901, by which time the 'Sea-Pictures' were two years old. The number of novelists who can introduce musical references without more or less coming to grief is small: the fingers of one hand will more than serve to number them. Mr. Bennett is usually so precise—even meticulous—in his detail, that we should have expected him to be the last to disqualify himself for inclusion among the elect.

More Ingenuity. When we printed Mr. Elliot Button's 'The Pendulum' in our January number, we intended it to be the first and last of such ingenuities so far as our pages are concerned—for the present, at all events. Most of the examples we have received leave us cold, but we have succumbed to the following clever trifle, by Lieutenant A. J. Sowerbutts. It will be noted that the treble and alto clefs of the middle staves become the alto and treble when the copy is reversed. Having broken our resolution and admitted a second 'stunt,' we hasten to add that there will be no third yet awhile.



WHEN IS A NOVELTY?

Apropos 'new' works by Elgar, *Punch* has the following:

Sir Edward Elgar has dedicated his new orchestral work 'Polonia' to Mr. Paderewski. The report that the distinguished pianist-politician is thinking of retorting with a fugue 'Stiltonia' is not confirmed.

'Polonia' received its first performance at Queen's Hall on July 6, 1915, so it is well on the way to being a four-year-old.

ABSTRACT PROGRAMME MUSIC.

The audience at the Philharmonic Quartet concert on February 13 were presented with a leaflet entitled 'Stravinsky's first String Quartet,' by E. Ansermet. Therein we read that the composer 'has affixed no programmes or titles to his pieces, and wishes them to be listened to abstractedly.' Having expressed this wish the writer proceeds to make it impossible for us to listen abstractedly by giving us a programme for each piece! For ourselves, we came to the conclusion that the very modest amount of interest in the music lay in its occasionally successful illustration of these programmes.

SIR FREDERICK BRIDGE'S REMINISCENCES.

We understand that the title of Sir Frederick Bridge's forthcoming volume has been changed. It was to have been 'My Musical Pilgrimage,' but as that title appears to have been already used, Sir Frederick has decided to call his book 'A Westminster Pilgrim.'

Great interest is being manifested in its publication—interest which we believe, judging from a glance at the proof-sheets, will prove to be well-founded.

The author draws liberally on his store of memories, grave and gay, and as might be expected has many a good story to tell.

The volume will be illustrated by some admirable reproductions of photographs, including the choir and organ of Westminster Abbey (looking West), and Sir Frederick's house in the Little Cloisters. Among the portraits will be some of exceptional interest, *e.g.*, those of past Abbey organists, Orlando and Christopher Gibbons, Blow, Purcell, Croft, John Robinson, Benjamin and Robert Cooke, George Williams, Thomas Greatorex, and James Turle. Sir Frederick will appear twice—in a reproduction from the original of Sir Leslie Ward's 'Spy' cartoon in *Vanity Fair*, and in a portrait, specially drawn for the book, by Sir W. B. Richmond, R.A.

There will be many other illustrations, among them a drawing of Mendelssohn in boyhood, never before published, and a facsimile of Captain Cooke's signature scribbled on an Abbey window, and dated 1642.

Altogether, 'A Westminster Pilgrim' promises a rich and varied feast.

The publishers of *Musical Opinion* announce a new series of Handbooks of Church Music to be issued under the general editorship of Captain Francis Burgess during the present year. In order to ensure the practical character of the series the authors will be drawn from those who have gained their experience at ordinary parish churches. The first volume, entitled 'The Rudiments of Plainchant,' will be issued next month, and other volumes, including 'The Church Organ as a Solo Instrument,' by Harvey Grace, 'The Organization and Training of Parish Choirs,' by Francis Kennard, and 'The Principles of Church Music Composition,' by Martin Shaw, will follow at frequent intervals.

Church and Organ Music.

A Thanksgiving and Commemoration Service for musicians was held at Southwark Cathedral on February 8. There was a large attendance. The Bishop of Kingston gave an address, and Sir Alexander Mackenzie read the Roll of Honour of Musicians killed in the war. The service consisted of Evensong, the Canticles being sung to Atkins in A. The anthem wa Lloyd's 'I will magnify Thee,' and Anerio's De Deum was sung after the processional hymn 'For all the Saints' (to Vaughan Williams's fine tune). Mr. Francis W. Sutton was at the organ. Mr. E. T. Cook conducted, and at the end of the service played Franck's Choral in B minor. The service was arranged by the Incorporated Society of Musicians.

A very successful series of organ recitals has just been concluded at Newcastle Cathedral. The players were Mr. William Ellis (the Cathedral organist), Dr. Bairstow, Mr. C. H. Moody, Mr. J. M. Preston, and Mr. Alfred Hollins. The attendances have ranged between two thousand and three thousand persons. It is pleasant to hear that the clergy and Cathedral authorities gave sympathetic help. Collections were taken for various War Funds, including the 'Musicians' Gift.'

Dr. Alan Gray's Lent term organ recitals at Trinity College, Cambridge, have, as usual, programmes notable for all-round interest, ancient and modern. We should like to see more recitalists follow Dr. Gray's useful custom of printing the publisher's name under the less familiar items. There are many ways of doing missionary work for good music; this is one so simple and obvious that it ought to have been generally adopted long ago.

Organ music based on a programme received a good show at the Baptist Church, Rutherford, New Jersey, on January 26, when Mr. Frank H. Mather gave a programme by Otto Malling, consisting of three sections of 'Christus'—'The Birth of Christ,' 'From the Life of Christ,' and 'The Death and Resurrection of Christ'—twelve pieces in all. Before each work Mr. Mather read the biblical passage on which it was based,—a helpful plan.

Dr. George J. Bennett gave an organ recital at Lincoln Cathedral on February 19, in aid of the Musicians' Gift. He played Smart's Postlude in E flat, Bonnet's 'Variations de Concert,' Saint-Saëns's 'Benediction Nuptiale,' and Tchaikovsky's Coronation March. Miss Rhoda Backhouse played Franck's Violin Sonata, the 'Londonderry Air,' and Beethoven's Romance in G, and Mr. J. B. Render sang 'Be thou faithful,' from 'St. Paul'

Mr. Harold Darke, now free from military duties, has resumed his work at St. Michael's, Cornhill, and is giving recitals on Mondays at one o'clock until April 14. The programmes are of exceptional interest.

Mr. Geoffrey Shaw has been addressing well-attended gatherings at Mayfield, Sussex, on various matters connected with Church music.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Choral Improvisation 'Jerusalem on High,' *Karg-Elert;* Sonata in F sharp, *Rheinberger;* Pastorale, *Vierne;* Prelude and Fugue in G, *Bach.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 4, *Mendelssohn;* Air, *John Blow;* Trumpet Tune and Air, *Purcell;* Symphonic Poem, 'The Nativity,' *de la Tombelle;* Fugue in C, *Buxtehude;* Christmas Postlude, *Grace.*

Mr. Frederick J. Tarris, Barking Parish Church—Imperial March, *Elgar;* Fantasia in F, *Best;* Toccata in D minor, *Bach;* Overture in E flat, *Faulkes.*

Mr. Fred. Gostlelow, Luton Parish Church—Grand Chœur in G minor, *Hollins;* Toccata (the Doric), *Bach;* Arcadian Idyll, *Lemare.*

Mr. Francis W. Sutton, St. Saviour's, Croydon—First Organ Suite, *Borowski;* Sonata in D minor, *Rheinberger;* Postlude, *Stanford.*

Mr. Henry Riding, St. Mary Abchurch (three recitals)—Fantasia on Christmas Carols, *de la Tombelle;* Christmas Postlude, *Grace;* Pastoral Symphony, *Bach;* Fantasia on Two Christmas Carols, *West;* Triumph Song, *Baynon;* Berceuse, *Oliver King;* Allegro con Spirito, *Dupuis,* At St. Mary-the-Virgin, Aldermanbury—Religious March, *Perelli;* Triumphal Chorus, *Capocci.*

Mr. W. Wolstenholme, All Hallows', Gospel Oak—Intermezzo in D flat, *Hollins;* Rhapsodie sur des cantiques Bretons, *Saint-Saëns;* Carillon in A flat, *J. A. Sowerbutts;* Toccata in B flat and Fantasia in E, *Wolstenholme.*

Mr. F. J. Buckle, Christ Church Cathedral, Oxford—Sonata in D minor, *Rheinberger;* Slow movement from Sonata in D, Op. 10, *Beethoven;* Rhapsody, *Grace;* Prelude and Fugue in E flat, *Bach.*

Mr. Percy Colley, St. Cleopas's, Toxteth, Liverpool—Sonata No. 1, *Mendelssohn;* Carillon, *Wolstenholme;* Nuptial Song, *Faulkes;* Offertoire No. 6, *Lefébure-Wély.*

Mr. William Dawes, Æolian Hall—Cantilena, *Goss Custard;* En forme d'Ouverture, *Hollins;* Andante with Variations, *Mendelssohn;* Postlude, Alla Marcia, *Ernest Halsey.*

Mr. James M. Preston, St. Nicholas', Newcastle-on-Tyne—Fantasia in F minor, *Mozart;* Fantasia and Fugue in G minor, *Bach;* Toccata di Concerto, *Lemare;* Rhapsody on Catalonian Melodies, *Gigout.*

Dr. R. Walker Robson, Christ Church, Crouch End—Fantasia and Toccata in D minor, *Stanford;* Arabesque in E, *Debussy;* Carillon, *Vierne;* Rhapsody, *Grace;* Pièce Héroïque, *Franck.*

Mr. W. W. Starmer, St. John's Free Church, Tunbridge Wells—Evening Song, *Bairstow;* Toccata, *John Stanley;* Festival March, *Best;* Allegretto, *Wolstenholme;* 'A Song of Joy' and Fantasia in D minor, *Starmer.*

Mr. Herbert Hodge, St. Nicholas', Cole Abbey (four recitals)—Cornelius March, *Mendelssohn;* Sonata in E flat, *Bach;* Andante in G minor, *Boëly;* Solemn Melody, *Walford Davies;* Finale from Sonata in F sharp minor, *Rheinberger;* Canzona in D minor, *Bach;* Sonata No. 4, *Mendelssohn.*

Mr. J. A. Meale, Wesleyan Church, Stratford, E.—Symphony in E minor, *Holloway;* Concert Studies, 'The Meeting of the Waters' and 'The Minstrel Boy,' *Meale,* The Bee's Wedding, *Mendelssohn;* In the Springtime, *Hollins;* Overture, 'Poet and Peasant,' *Suppé.* At Central Hall, Westminster (four recitals)—March Pontificale, *Faulkes;* 'Tipperary' Variations, *Goodhart;* Cantilène, *Ireland;* Concert March 'The Tritone,' *Wolstenholme.*

Mr. Matthew Kingston, St. Mary's, Woolwich—Madrigal, *Lemare;* Contrasts (A.D. 1700-1900), *Elgar;* Capriccio, *Faulkes;* Marche Militaire, *Gounod.*

Mr. George Pritchard, St. George's, Altrincham—Festal Toccata, *Baynon;* Fugue in D, *Bach;* Introduction and Allegro Agitato (Symphony in C minor), *Holloway;* Lyric Pieces (Op. 43), *Grieg;* Toccata in C minor, *Halsey;* Scherzo (Sonata No. 5), *Guilmant;* Con moto moderato, *Smart.*

Mr. Harold M. Dawber, St. George's, Stockport—Introduction and Allegro, *John Keeble;* Finale in B flat, *Franck;* Prelude on the 'Old 104th,' *Parry;* Berceuse, *Vierne;* Pomp and Circumstance No. 4, *Elgar;* First Movement from Second Concerto, *Handel;* Paraphrase on Handel's 'See the Conquering hero,' *Guilmant.*

Mr. S. Wallbank, Hexham Abbey (two recitals)—Toccata, Adagio, and Fugue, in C, *Bach;* Le Cygne, *Saint-Saëns;* Evening Rest, *Hollins;* Coronation March, *Tchaikovsky;* Fugue à la Gigue, *Bach;* Chant de Bonheur, *Lemare.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Pæan, *Harwood;* Scherzo in B minor, *Stevens;* Sonata No. 1, *Mendelssohn;* Fantasia in E flat, *Saint-Saëns;* Prelude and Fugue on B A C H, *Liszt;* Funeral March and Hymn of Seraphs, *Guilmant;* Festival March, *Faulkes;* Toccata in F, *Bach;* Carillon, *Elgar;* First Suite for Organ, *Lyon;* Sonata No. 6, *Mendelssohn;* Variations on an original Theme, *Stuart Archer;* Sonata No. 1, *Harwood.*

Dr. George Grace, St. John's, Red Lion Square—Fantasia on 'Kyrie, Gott heiliger Geist,' *Bach;* Idyll No. 1, *Alan Gray;* Cortège and Berceuse, *Vierne;* Toccata, *Gigout.*

APPOINTMENTS.

Mr. William G. James to be organist and choirmaster of St. Peter, Muswell Hill.

Mr. W. H. Steward, acting-organist of St. Matthew's, Westminster, to be organist and choirmaster of the Church of the Ascension, Lavender Hill.

Mr. H. M. G. Turnbull, to be organist and choirmaster of the Parish Church, Great Stambridge, Essex.

A CHURCH CHOIR IN MESOPOTAMIA.

[We think that choristers in England may like to know the conditions under which some of their fellow-singers 'carry on' in the Far East, so we gladly print the following, with a picture of the choir concerned.—Ed., *M. T.*]

It may be of interest to many readers to hear of the growth and advance of Anglican Church music in Mesopotamia. I shall speak only from knowledge of what I know was and is going on at the Base. First of all, allow me to draw in your imagination an idea, or a picture of our old Church. The majority of you are fully aware of the fact that when on 'Field Service' it is with great difficulty that a suitable place can be found wherein to hold Divine worship, such places as 'dug-outs,' barns, and even open fields being utilised for this purpose. In our case 'our Church' was at one time a disused building, or perhaps a more appropriate term would be warehouse, built in the same fashion as the majority of buildings in this country, with walls of mud-brick and flat roof. The whole of the roof was made of wood poles latticed together, upon which were laid reed mats and a covering of thick mud. This may be a good substitute for a slate roof in the dry season, but I will let you draw your own conclusions as to what happens in the wet season. Toadd to this discouraging aspect of the place, it abounded in rats, crickets, chameleons, and mosquitoes, flies, and other (to us) familiar insects, which are so numerous in the tropics. At one end a part was partitioned off and used as a store and canteen. To make this building comfortable and light (for the only light that penetrated the fabric was by way of the door and three small openings in one wall at the side), the walls were lime-washed, the interior lighted by oil lamps, and in place of fans, large 'punkahs' were fixed and swung to keep the place, or rather the worshippers, cool, when possible during the hot season, that is, when the temperature inside hovered between 115 and 125 degrees. I hope from this you will be able to gather some idea of this temporary Church, and how vastly different it is from that in which we are accustomed to worship, back in the old land. Our new Church, in which we are now established, I will deal with later.

It was at the end of last September, after many weeks of bad congregational singing, that the Chaplain then in charge called a meeting of old choristers, and others who were interested in choral work, to discuss the possibilities of forming a choir. On the following Friday fourteen officers and men attended this meeting, and during a discussion, various obstacles presented themselves. The chief difficulty with which we were faced was the absence of sopranos. Further, we had no hymnals, psalters, or music of any kind, and to buy them here, in a Mohammedan country, was an impossibility. But we were not to be daunted in our determination to form a choir, so the following Friday we met together for rehearsal, a happy band of choristers, to practise hymns which in the old days we had partly memorised. In this way we 'carried on' for a number of weeks, until the arrival of music from India. At intervals we welcomed new members, who filled the gaps caused through some being transferred to other stations, falling sick, or going into hospital, to be eventually invalided out of the country. Here lies a great obstacle which must make a conductor's task hard and difficult in a tropical country. For example, he may practise certain music for a special service, but (owing usually to sickness) he can never rely on those members who attended rehearsals being present at that special service. I may take this opportunity to make a passing remark about the instrument used for accompanying the singing: it was a three-reed harmonium, its full volume of tone not being heard above the choir and congregation. During January of this year, when the music arrived from India, we at once turned to and started practising in earnest, eventually singing the Psalms and Responses at each service.

Since Easter we have left the old Church for the new one which has been erected. In a few words I will give a description of this sanctuary, to enable you to contrast it with the former improvised building. In the first place, it is about six times the size—lofty, spacious, well-lighted by day and night, and more important still, well-ventilated. The main building is extended to form the Chancel, in which are choir stalls capable of holding forty choristers. The Chancel is

Numbers to be counted from top row—left-hand corner.

1. LANCE-CORPL. LABAND, *St. Luke's, Leicester.*
2. PTE. R. WILSON, *St. John, Loughborough, Grantham.*
3. CORPL. ANTILL, *Clapham Junction, S.W.*
4. SAPPER W. W. CRICK, *St. Thomas, Stepney, Luton.*
5. PTE. F. DAWE, *St. Osmond's, Tarkstone, Dorset.*
6. PTE. R. H. WILMER, *St. Mary's, Bognor, Sussex.*
7. PTE. P. J. I. POWELL, *St. Stephen's, Clapham Park, S.W.*
8. R.S.M. W. V. PRINCE, *St. Stephen's, Ootacamund, India.*
9. CORPL. WM. LEWINGTON, *St. Jude's, South Kensington, S.W.*
10. PTE. A. E. WILLIAMS, *St. Mawgan, near Helston, Cornwall.*
11. SERGT. S. A. GOUGH, *St. Mary, Steeple Ashton, Wilts.*
12. CORPL. H. J. F. SIMS, *St. Mary Magdalene, Addiscombe, Surrey*
13. LIEUT. A. C. L. SMITH, *All Saints, Barry, near Cardiff.*
14. LIEUT.-COL. H. STONE, *S. C. F. (C. of E.), M.E.F.*
15. 2ND-LIEUT. F. A. CURTIS, L.R.A.M., *Shrewsbury School.*
16. CAPT. E. G. ELLIOTT, *Senior Curate, Parish Church, Bangor.*
17. LIEUT. P. ANDREWS, *Plaxtol, Sevenoaks, Kent.*
18. LIEUT. I. SHEPHERD, *Ripon Wesleyan Church.*
19. SAPPER R. F. GOODFELLOW, *St. Mary, Lambeth, S.E.*
20. PTE. A. W. PERKINS, *Christ Church, Chelsea, S.W.*
21. PTE. W. VAUGHAN, *All Saints, Barry, near Cardiff.*
22. SAPPER G. ENTWHISTLE, *St. John's, East Dulwich, S.E.*
23. PTE. G. BROWN, *St. James, Glossop.*

well-lighted by means of hidden rows of electric lights along the beams of the roof, which gives an exquisite effect to the eye from the far end of the Church. This system of lighting can in my opinion be recommended to enhance the beautiful architecture of our Cathedrals and Churches at home. The floor of the Chancel is tiled in coloured squares, while the Nave is laid with a semi-concrete substance. The walls are built of mud-brick, made on the spot and baked hard by the sun. Both inside and outside are pleasing to the eye, and reflect great credit on the architect. To sum up briefly, it is to us like passing from a Mission Hall (the old Church) into a Cathedral (the new Church). A powerful reed-organ has also been installed. The whole of the improvements stimulate us, as a choir, to render a more efficient service than in the old days of 1917. The average attendance of the choir at evensong is nineteen out of twenty-nine on the roll. This we consider good, taking into account the trying heat of the day, temporary sickness, and various military duties.

Great credit is due to the members of the choir (who represent so many Churches in England and also India) for their enthusiasm manifested since its formation. We are fortunate, too, in being helped by a capable organist from Shrewsbury College, and a deputy-organist who is a member of the Royal Choral Society and the Croydon Harmonic Society. The various Chaplains have all done their best to raise the standard of Church music in Mesopotamia. How long it will continue after our departure remains to be seen, but we as members esteem it a privilege to be among the first to form an Anglican Church choir in this historic land.

I was rather astonished the other night when returning to my billet to hear the strains of a well-known hymn, 'Nearer, my God, to Thee' (tune, 'Bethel') being sung by a party of Arabs or Armenians in a house in the main street. There can be no doubt that we shall leave behind us many melodies and other traces of our all-British music, which, I need hardly say, still has scarcely anything in common with that of the natives.

H. J. F. S.

THE THREE CHOIRS FESTIVALS.

Discussion as to the continuance of these Festivals is no new thing. In the *Musical Times* of May, 1870, appeared an article by Mr. H. C. Lunn, from which we make a few extracts. Some of them are as apposite as if written to-day:

> The subject of the continuance of these time-honoured musical gatherings having lately been brought prominently before the public, it becomes impossible for those who earnestly believe that they are beneficial, in the purest sense of the word, both to religion and charity, to remain silent. In ranking ourselves amongst the many who would desire to uphold these performances, we would wish it, however, distinctly to be understood that we by no means underrate the sincerity of the few who think that they should be abolished.
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> We are told that the performance of the grandest and most sacred works in musical art before a large assemblage of listeners in a cathedral is a 'desecration' of the building. Now, unless we are to accept this as a fact without any further inquiry, it will be necessary to understand whether it is believed that this 'desecration' arises from the nature of the compositions performed, the executants who are engaged in their interpretation, or the persons who come to hear them. Let us consider the first point. The wonderful creations of those great masters who have so glorified the words of scripture that they have sunk more deeply into the hearts of millions than they could have ever done when spoken by the most eloquent divines in a pulpit, can never, we believe, so effectually fulfil their mission as when heard within those buildings in which the massive grandeur of the architecture so perfectly harmonises with the spirit of the music.
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> If it be urged that the setting of the words of scripture to music is in itself objectionable, then of course the anthem sung in the daily cathedral service must be a 'desecration' to a religious edifice; indeed, if we logically trace this argument to its root, it will be found that it aims at the abolition of music altogether as an aid to religion; for if it be once allowed that the commonplace anthems constantly sung before a congregation are not only admissible, but calculated to impress the hearers with a feeling of solemnity, how much must that feeling be deepened by the performance of those immortal works usually selected for a musical Festival. But perhaps after all we are fighting shadows; for, as we have already said, the words used by the attacking party are rarely defined; and it may be, therefore, that the 'desecration' arises not so much from the compositions executed as from the presence of those who execute them. This is a subject difficult to handle; but we have no right to refuse to examine it. In the first place, then, the engagement of competent persons for the performance of an oratorio is only an extension of the system pursued in the daily routine of cathedral management. The clergy are paid, the organist is paid, the members of the choir are paid—everybody, indeed, who fulfils any office within the sacred building receives remuneration for the services he performs; and why, therefore, the mere assemblage of a larger number of professional persons for the purpose of interpreting a larger work, should be considered an innovation to be deprecated, it would puzzle us to say.
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> We have heard it stated that between the parts of the performance at a Festival, the cathedral is often converted into a temporary refreshment-room: viands of various kinds are produced, bottles have been seen raised to the mouth, and some of the marble monuments within reach have even been used as sideboards. Here, then, is the first real 'desecration' of the building that we have been able to arrive at. But why, we ask, should such unseemly conduct ever be permitted? Surely officers might be appointed to see that offences of this kind are not committed; and if, in spite of being cautioned, any person persisted in violating the law, he should be at once ejected from the building, as any refractory member of a congregation would certainly be from a church.
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> With respect to the third point—the sale of tickets—does it ever occur to those who are shocked at this that the cathedral is daily made a show of; and that a somewhat more direct method of remuneration is enforced (which benefits neither religion nor charity), for, instead of purchasing tickets, the money is paid in the building. Do we not see crowds of tourists, in travelling costume, with knapsacks on their backs, 'doing' the cathedral, under the guidance of a sanctimonious official, who, in spite of the religious fervour with which he goes through his well-studied lesson, never forgets to hold out his hand for the coin when he bows his visitors out, and never forgets to look additionally sombre when the amount of the coin does not reach his expectations. If it be wrong to sell tickets, so that well-dressed persons may enter the cathedral and quietly take their seats to hear the finest sacred music, how much worse must it be to admit throngs of people to pace about the building, in muddy boots, on the mere understanding that they are prepared to pay for the sight on leaving.
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> A very important point remains to be considered—the charitable object for which these Festivals were instituted. For many years the funds for the widows and orphans of the poorer clergy have been largely benefited by the sum realised by the meetings. How is this sum to be replaced? Can anybody imagine that if the Festivals were abolished, persons would come up from all parts of the country merely to hear an ordinary service somewhat better performed than usual; or that, if they were not sufficiently attracted by the music, they would send large donations to the charity, from an innate conviction that funds were needed?

And in the *Musical Times* for March, 1872, G. A Macfarren, writing on 'Oratorios in Church,' begins with a brief catechism worth quoting :

What is an oratorio? Originally, a musical composition to be performed in the oratory.

What is an oratory? A place set apart for prayer in a private dwelling ; a portion of a church appropriated to special uses—such as that of the meetings instituted in Rome by S. Filippo Neri, where oratorios were performed, which took their defining title from that of the place wherein they were heard.

What is a church? 'The Lord's house' ; a building dedicated to public worship and to religious edification.

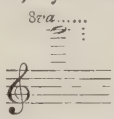
Since some churches include an oratory, and since the oratory gave rise and definition to the oratorio, it is at least anomalous that certain well-meaning and thoughtful persons should publicly protest against the performance of oratorios in ecclesiastical buildings.

Reviews.

PIANOFORTE MUSIC.

Eugène Goossens's 'Kaleidoscope' and 'Four Conceits' (J. & W. Chester) evoke mingled feelings. We have abundant admiration for the uncanny cleverness behind these pieces, but our admiration is tempered by regret that the composer is mostly content with producing subtle and highly-organized imitations rather than inventions. We doubt if it would be possible to find more convincing and amusing examples of imitative writing than 'The Hurdy-gurdy Man,' 'The Punch and Judy Show,' and 'The old Musical Box.' The out-of-tune effects in the first are delightful fooling. 'The Gargoyle' and the 'Marionette Show' in the 'Four Conceits' are also fascinating examples of the bizarre. Humour in music is fairly common : wit is rare. Mr. Goossens's music at its best is witty in a sardonic way. But a little of this kind of thing is enough for most palates, and we must confess to finding the constant chromaticism and pungency rather wearying. After all, in the long run it is as fatal to satiate your hearers with discords as it is to cloy them with sweets, and the process is much less comfortable for the hearer. We confess, too, that we are old-fashioned enough to regard music as a language, and language of a kind peculiarly fitted for the expression of human feeling. It may with advantage make diversions into by-paths for an occasional sketch or impression, but in the main it must keep to the broad, high road, and say things that matter. Mr. Goossens has gone into the by-path with amusing—and amazing—results, but we hope he won't stay there.

Leo Livens's Suite, 'The Moorlands' (Winthrop Rogers), is a more modest effort in the same track. Its four pieces are called 'Somnolence,' 'Heather Bells,' 'The Lone Moor,' and 'Moonbeams.' The composer is lavish with his consecutives of various kinds, and some of his effects—notably the little chimings in 'Heather Bells'—are pleasant enough. But as a whole the Suite strikes one as elaborately saying very little. 'Moonbeams,' by-the-way, contains this note :



which is not on many pianofortes.

By way of refreshing and violent contrast, the next work to hand is a set of 'British Marches for Schools,' edited and arranged by Martin Shaw (Evans Bros.). There are twenty-six of them. They are easy to play, and their honest, healthy tunes will be enjoyed by both scholars and teachers.

VIOLIN MUSIC.

Frank Bridge's 'Souvenir' for violin solo (Winthrop Rogers) is a delightful cantabile with a slight, but very effective, pianoforte part. Neither are difficult.

For beginners, there are 'Eight Easy Melodies,' with pianoforte accompaniment, by Ernest Newton (Novello). Six are in the compass of five notes, and two cover an octave. They should be very useful for both solo and class performance.

SONGS.

We have lately received a large number of interesting new songs—so many that we can find space for little more than the barest mention. From Winthrop Rogers come batches by Frank Bridge and John Ireland. The quality here is excellent throughout, and we have the unusual and pleasant experience of being unable to find a weak number. The first-named composer is responsible for 'Come to me in my dreams' (Matthew Arnold), 'Thy hand in mine' (Mary E. Coleridge), 'Adoration' (Keats), 'Love went a-riding' (Mary E. Coleridge), 'Strew no more red roses' (Matthew Arnold), and 'So early in the morning, O' (James Stephens). 'Love went a-riding' has already achieved a measure of popularity. 'So early in the morning, O' is equally brilliant in its lighter way, and gives fine scope for a soprano. The setting of 'Come to me in my dreams' is warmly expressive. All these songs are attractive to the musician by reason of the wealth of harmonic interest and the skilfully-written pianoforte part, and at the same time are so expressive and tuneful as to please the layman. Speaking generally, John Ireland strikes a rougher note. As his choice frequently falls on words of a somewhat melancholy cast, this is not surprising. The touches of asperity make his songs less attractive at first hearing, but the great emotional driving-power behind the music soon takes hold of one. His more recent songs are 'The sacred flame' (Keats), 'The Cost' (Eric Thirkell Cooper), 'Earth's Call' (Harold Monro), 'Blow out, you bugles' (Rupert Brooke), 'I have twelve oxen' (Old English), 'Mother and Child' (Nursery Rhymes from Christina Rossetti's 'Sing Song'), 'Blind' (Eric Thirkell Cooper), 'Heart's desire' (A. E. Housman), and 'Spring Sorrow' (Rupert Brooke). Of these the palm must, we think, go to 'The Cost,' 'Earth's Call,' and 'Blow out, you bugles.' The first-named contains an emotional climax of tragic intensity. 'Earth's Call' is a rhapsody with an extraordinarily vivid part for the pianoforte. There is fine work here for both singer and player. 'Blow out, you bugles' contains some broad and deeply-felt writing. The Nursery Rhymes are unexpectedly sad in places. One does not look for such titles as 'The only child,' 'The blind boy,' and 'Death-Parting' in a collection of the kind. Even 'The Garland,' the last of the eight which make up the set, ends with a reference to death :

'Dusky pansies, let them be
For memory ;
With violets of fragrant breath,
For death.'

The music throughout is appropriately simple, but full of interesting harmonic touches, including some dallying with the modes. Altogether a fascinating set of delicately-finished trifles.

From Winthrop Rogers comes also Martin Shaw's 'Refrain (of One in a Far Country),' a broad and impressive setting of a poem by Arthur Shearley Cripps. Geoffrey Shaw gives us a jolly song in 'Roundabouts and Swings' (Ascherberg, Hopwood & Crew). Like most folk-song enthusiasts, the Shaw brothers have the knack of writing good, direct tunes. It is an interesting speculation as to whether such composers are attracted to folk-song because of their melodic gift, or whether they owe the gift to their folk-song studies. Perhaps it's a case of a bit each way.

A pronounced dash of national idiom is used with good effect in two songs by Sir Charles Stanford—'St. Andrew's Land' and 'Wales for Ever' (Enoch). In the latter it takes the form of quotation from 'The Bells of Aberdovey' and 'Men of Harlech.'

Messrs. Enoch send also an album of five songs by Landon Ronald, 'Songs of Springtime.' The composer is a past-master in the art of writing songs which are just not too good for amateur human nature's daily food. Another matter for speculation : Do such songs improve public taste by being so much better than the average 'shop' ballad, or do they retard it by being good enough to please both lay and trained ears without rising beyond a high-class superficiality? 'Songs of Springtime' will certainly be a popular success, though neither their singers nor hearers will experience the occasional clutch at the vitals that one gets from John Ireland's songs. But the bulk of the public, we suppose, prefers that its vitals should be soothed rather than clutched.

Granville Bantock's 'From the Tomb of an unknown woman' (Elkin) is a setting of some centuries-old words on a Chinese tomb. The music is effective, especially in the simple section at the end. The opening made us think of 'A Lover in Damascus,' and other rather inexpensive essays in musical orientalism. Prof. Bantock can do better than this.

We have received many other songs from various publishers. Most of them contain all the elements that make for popularity, including the names of eminent singers who are acting as platform agents. They therefore call for no words from us, especially as we have no wish to say uncomfortable things.

Musings and Memories of a Musician. By Sir George Henschel.

[Macmillan & Co.]

A volume of reminiscences from the pen of so versatile a musician as Sir George Henschel can hardly fail to be interesting. When we say that his book just satisfies this somewhat negative requirement, we have fairly indicated its weakness. For weak it is, if we look to it for illuminating thought on the many musical questions about which the author is well qualified to speak. We could have been spared many of the pages devoted to intercourse with some (nominally) great folk. In their place we should have been glad of a chapter or two more about such men as Brahms, and more than one or two containing Sir George's views on musical things in general. The Brahms chapters are very interesting, though they do not add much to our knowledge of the composer. But they have the right intimate touch, showing us Brahms enjoying his swim, his food and drink, and generally conducting himself in an attractively human way. By-the-way, Sir George repeats the story of Brahms and the composer who wished for his opinion on a MS. violin concerto. The composer played the work through, whereupon Brahms went to the pianoforte, felt the manuscript between his finger and thumb, and remarked, 'Where do you buy your music-paper? First-rate!' Sir George calls this good-natured sarcasm. We should find a much harder name for it. There is an excellent account of the founding of the Boston Symphony Orchestra, and the conductor's successful struggle against opposition from Press and public. This chapter is one of the few likely to be of value for reference purposes. The bulk of the book will be read with placid enjoyment. Readers will be duly grateful therefor; but they will regret that the author, out of the fulness of his experiences, has given them a volume which is merely a casual meal: it might so easily have been a standing dish.

French Music of To-aay. By G. Jean-Aubry. With a preface by Gabriel Fauré. Translated by Edwin Evans.

[Kegan, Paul.]

This book consists of papers and lectures written, with one exception, before the War. The articles appeared in various foreign journals, and the lectures have been given in England, Belgium, Switzerland, and France. M. Jean-Aubry occupies an unique position as a kind of international musical apostle, and it would be difficult to overestimate the value of his work in breaking down the barriers of ignorance and chauvinism where music is concerned. 'French Music of To-day' covers a good deal of ground: 'French music and German music' (this is the post-war chapter); 'The French foundations of present keyboard music'; 'Studies and physiognomies' (dealing with Massenet, Fauré, Debussy, Ravel, and Roussel); 'Sketches for portraits' (ten vivid little studies of modern French composers); 'Music and poetry' (Baudelaire and music; Verlaine and the musicians; Operatic poets); 'Three performers,' and 'French music in England.' There is now such widespread interest in French music that the volume appears at a good moment. It is enjoyable from cover to cover, and has a literary quality all too rare in books on music. Not the least interesting of its contents is the translator's preface, in which, after giving particulars of M. Jean-Aubry, Mr. Evans tells us how he himself first became an enthusiast for modern French music twenty years ago, *viâ* Borodin and other Russians. Since then he has written and lectured much on the subject. On the whole, however, he has perhaps done no better service to French music than by his translation of M. Jean-Aubry's admirable book.

Worship and Music: Suggestions for Clergy and Choir-masters. By George Gardner, M.A., Mus. B., Archdeacon of Aston.

[S.P.C.K.]

Church Music. By Sydney H. Nicholson.

[The Faith Press.]

Archdeacon Gardner's book will provide a wholesome and stimulating shock to many who are apparently perfectly satisfied that all is as it should be in the conduct of our church services. In the opinion of the author, whose duties as an archdeacon have given him wide opportunities for hearing services of all sorts both in town and country, the state of things from a musical point of view is, generally speaking, very unsatisfactory. Accordingly Archdeacon Gardner—who, it should be noted, is a qualified musician—sets himself out to answer the question, 'How can the art of music be used to most advantage in the services of our ordinary churches?' He considers that 'one of the most fatal hindrances to a wise use of music in parochial services has been the notion that every small church must attempt something in the style affected by cathedrals.' This mistaken idea has, he thinks, been fostered by choral festivals, 'which have thrust upon village choirs a kind of music altogether unsuited for their home performance.' Instead of being content to do small things really well, many parish churches unfortunately prefer to do big things badly, or to inflict upon us 'pretentious and weak compositions that are only a weariness to any true lover of music.' Broadly speaking, the author advocates a simpler style of music and a more careful discrimination between that which is strong and dignified and the weak, sentimental type which has had such a wide vogue for so many years past. There are some trenchant criticisms on the words and music of many hymns in common use, and some valuable remarks on the treatment of this branch of the church's music, with a view to securing a more varied and artistic rendering. The many shortcomings so commonly met with in the singing of the Psalms, especially when sung to Anglican chants, are also dealt with. In regard to the Communion Service, the author pleads for the adoption of a severer type of music than that generally used. He would also like to see the congregation taking a greater share in the singing of this service.

Mr. Nicholson's little volume is above all temperate and practical. We do not recall any book on Church music in which these qualities are so strikingly in evidence throughout. We are glad, too, to see a cathedral organist so able and willing to consider the needs of the ordinary parish church. The chapter dealing with 'Types of Musical Service' sets forth what should be attempted in village church, parish church, and cathedral. There is a good deal of sound advice on choir-training, a candid chapter on 'The Power of the Clergy,' guidance as to the choice of music, consideration of 'Possibilities of Reform,' and an appendix containing a brief description of the character, degree of difficulty, &c., of some settings of the service. There is also a chronological chart of English Church music composers. We are tempted to quote and discuss some of the many interesting points raised by Mr. Nicholson. Lack of space, however, forbids, and we must content ourselves with a warm recommendation of a book full of wise counsel.

The Musical Quarterly. Vol. v., No. 1.

[Schirmer.]

This excellent magazine begins its fifth volume with a number well up to its standard. Henry F. Gilbert writes on 'Originality,' Victor Walter contributes some reminiscences of Anton Rubinstein, and O. G. Sonneck treats of Guillaume Lekeu, in a lengthy and interesting article. Julien Tiersot gives a selection of Gounod's letters, and there are also papers dealing with Hungarian Music, Co-ordination of Musical Studies, the Chevalier de Saint-George, Negro Music, the Minuet in Handel's 'Messiah,' &c.

Letters to the Editor.

'THE QUESTION OF FESTIVALS: A PLEA FOR THEIR CONTINUANCE.'

Sir,—I have read with special interest Mr. Klein's article on 'The question of Festivals' in your current issue. May I point out an important omission in the list of first performances of new works? In 1889, Sir Alexander Mackenzie's beautiful work, 'The dream of Jubal,' was written for and performed for the first time at the Jubilee of the Liverpool Philharmonic Society, on which occasion I had the honour of undertaking the very important recitation part, which I have given since at almost every performance of the work. It is believed to contain some of Sir Alexander's very finest music, and has been given between fifty and sixty times (including five performances in Canada), a somewhat exceptional circumstance in the case of modern cantatas.—Yours, &c.,

Charles Fry.

64, Eaton Avenue, N.W.-3,
February 1, 1919.

WHEN TO APPLAUD.

Sir,—It has struck me often while listening to a musical performance, that the outburst of applause which greets the close of the piece jars on the atmosphere created by the performer. This is most marked in works which make for a *morendo* finish. Such an ending creates an atmosphere of mystery, and the silence which follows has in it something of a spell. Surely such an effect should be given every chance to impress the audience. This, one feels, could be very easily contrived, if it were to become a point of musical etiquette for the audience to withhold their applause for a few moments after the close of a performance. This would allow time for the dramatic effect of Silence following on Sound to be fully appreciated, and would not only please the musical audience, but also the performer. I would very much like to know what other readers of the *Musical Times* think on this subject.—Yours, &c.,

Margaret Gordon.

97, St. George's Road,
Pimlico.

AN OBSCURE WORK OF BALFE'S.

Sir,—In reply to your correspondent, Mr. Paul Jerrard, it may interest him to know that I once had a copy of Balfe's Opera. It was a complete work—a large quarto, printed in Vienna and entitled 'Vier Hamons Kinder.'

There is much good work in the early Balfe style. I also possessed a book of the words when it was produced at the Princess's Theatre under the title of 'The Castle of Aymon.' The song 'Sentinel' was sung by Leffler, and became popular at the time. Charles Horn (son of C. E. Horn) was in the cast, as well as a Miss Connel, whose ability seems to have been of no account.—Yours, &c.,

Burnham W. Horner.

[Several letters are unavoidably held over.—Ed., *M. T.*]

Obituary.

We regret to record the following deaths:

Richard Alexander Streatfeild. He was born in 1866, and educated at Oundle, and Pembroke College, Cambridge. In 1889 he was appointed assistant in the Printed Book Department of the British Museum. From 1898 to 1912 he was music critic for the *Daily Graphic*. He wrote several books on musical subjects—'Masters of Italian Music,' 'The Opera,' and 'Handel.' As literary executor to Samuel Butler, he brought out the posthumous novel 'The Way of All Flesh' (1903), Butler's essays on 'Life, Art, and Science,' and miscellaneous writings.

Mrs. Emil Behnke, widow of the late Emil Behnke. On the death of her husband, Mrs. Behnke carried on his voice-training practice. She made a close study of stammering, and wrote a treatise on the subject; and was author also of a book on 'The Speaking Voice' which has been widely read. She continued active work until a fortnight before her death at the age of eighty-five. During the past few years she had generously given her services to hospital patients and soldiers and sailors.

THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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	£	s.	d.
Total collected to January 31, 1919	3,277	16	0
Total from January 12 to February 11th, 1919 ..	115	11	11

(*a*) Proceeds of Concerts and Entertainments from January 12 to February 11, 1919.

		£	s.	d.
Cheltenham	Mr. C. A. Morris, concert during his Collection campaign	27	0	0
Crouch End	Miss Bessie Jones's Concert	27	1	6
Grantchester ..	Mr. W. R. S. Wray, Recital	0	16	6
Huntingdon	The Huntingdon Carol-Singers, per Mr. A. Lacy	5	14	9
Liverpool	Mr. W. E. Bridson, Concerts and Recital ..	13	12	0
London	Miss E. M. G. Reed's Montague House Choir (Messrs. Evans Bros.), Collections at Christmas	15	10	11
Wanstead	Miss Florence Snell: Pupils' Musical Evening	10	0	8
		£92	16	4

(*b*) Organ Recitals.

		£	s.	d.
Mayfield	Mr. E. Coppard	3	13	7
Newport	Mr. R. M. Tait	5	0	0
Wisbech	Mr. W. H. Sparrow ..	4	0	0
		£12	13	7

(*c*) Donations or Collections.

	£	s.	d.
Mr. J. L. Lewens	5	0	0
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Enoch & Sons (2nd Donation)	2	2	0
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Miss E. B. Allen	1	1	0
Mrs. J. E. Tully	1	1	0
Miss J. Reckitt	1	1	0
J.K.U.U	1	1	0
Mr. F. Midlane	0	10	6
Miss W. Bennett	0	10	0
Mrs. M. A. Hollings	0	10	0
Miss S. Burns, L.L.C.M.	0	5	0
Corporal J. Muir-Johnstone, R.A.M.C.	0	5	0
Miss B. D. Clark, Sale of Waste Paper	0	5	0
Miss S. M. E. Boucher	0	2	6
Mrs. Simpson	0	2	0
	£20	2	0

Organ Recitals in aid of the Musicians' Gift.

LONDON.

March 1, at 6.30, All Saints', Tooting Graveney, Mr. Sydney H. Nicholson.

March 8, at 5, St. James', Muswell Hill, Mr. J. D. Cunningham.

March 8, at 3, Holy Trinity, Sloane Street, Mr. H. L. Balfour.

March 15, at 5, Congregational Church, Lyndhurst Road, Hampstead, Mr. W. Wolstenholme.

March 24, at 8, Park Chapel, Crouch End, Mr. Reginald Goss Custard.

March 24, at 8, Brixton Independent Church, Mr. H. G. Ley.

March 25, at 8, Parish Church, Croydon, Mr. H. Leslie-Smith.

Four Tuesdays, at 1-15, St. Botolph's, Bishopsgate, Dr. Borland (dates not yet decided upon).

PROVINCES.

March 3, at Southwell Cathedral, Mr. H. W. Tupper.

Among recitals announced to take place during February were the following:

Christ Church, Malvern, Mr. A. Ruddock.
Ripon Cathedral, Mr. Moody.
Lincoln Cathedral, Dr. Bennett.
St. Deny's Church, Southampton, Mr. Herbert Deavin.
Hereford Cathedral, Mr. Percy Hull.
Baptist Church, Colne, Mr. E. Latham.
Holmwood Parish Church, Miss G. M. Pike.
St. Aidan's Church, Leeds, Mr. Matthias Turton.
St. Sebastian's Church, Mellow, Derbyshire, Mr. J. K. Zorian.

Madame Bertha Moore, O.B.E., has very kindly consented to work for the Musicians' Gift. She will give her Song and Story Recital and Lecture, and make an appeal for the fund if a hostess will provide a drawing-room, audience, and an accompanist.

Ladies who would like to give their friends a most delightful entertainment, and at the same time benefit the Musicians' Gift, cannot do better than invite Madame Bertha Moore. Where large drawing-rooms are not available, several hostesses might combine to take a hall or induce the Mayor to lend a room. For particulars of the scheme and a specimen programme and invitation card, application should be made to Miss Katharine Eggar, Musicians' Gift, 25, Bloomsbury Square, W.C.-1.

THE ROYAL ACADEMY OF MUSIC.

A students' recital of organ music was given in the Duke's Hall on Monday afternoon, February 3, at which an excellent and well varied programme of solo organ music, interspersed with vocal and violin solos, was rendered. The recital opened with an admirable performance of Mendelssohn's Prelude and Fugue in C minor by Miss Florence Cook. Other items worthy of special mention were the first movement from Rheinberger's Sonata in D minor, played by Allan D. Bush, and Mr. Charles Macpherson's Prelude and Fugue in A flat played by Ronald Chamberlain, the winner of the La Fontaine prize at the recent A.R.C.O. examination. An interesting and rarely heard composition was the first movement of Rheinberger's Trio for organ, violin, and 'cello, played by Miss Frances Scott, Miss Chalmers, and Miss Phillips.

A chamber concert was given on Monday, February 17, when the programme included the first movement from Brahms's String Sextet in B flat, a movement from a String Quartet by Verdi, the variations from Beethoven's Pianoforte Sonata in E (Op. 109), Liszt's Concert study in D flat, and songs by Frederick Keel and Harry Isaacs, and other items.

On Monday and Tuesday evenings, February 24, 25, two short one-Act operas were performed under the direction of Mr. F. Corder and Mr. Henry Beauchamp. One of these, 'The Nightingale and the Rose,' was composed by the late Cuthbert Nunn, a former student, and the other, entitled 'Drinos and Cassandra,' by Arthur Sandford, a present student. The programme also included scenes from a ballet, 'Princess Gioia,' written by Colin Macleod Campbell, an ex-student, and produced under the direction of Madame La Foy.

The announcement of the death of Mr. Henry R. Eyers, who passed away in his sleep on January 13, was doubtless read with deep regret by many past students of the R.A.M., as well as by many of the present ones. In length of service Mr. Eyers was the senior professor at the R.A.M., he having been a pupil of Sir George Macfarren, and afterwards his assistant. For over thirty years he had charge of the sight-singing and ear-training classes, and by this means came into contact with most of the students. He had an intimate knowledge of the doings at the Academy in early times, and his mind was a storehouse of its traditions and customs. He was highly esteemed both by professors and students.

The St. George's Glee Union, founded in 1869, has recently given its six hundredth consecutive monthly concert—a wonderful record, of which the singers and their conductor, Mr. George McCann, may well be proud.

ENGLISH-MADE VIOLINS.

As our readers know, a very interesting competition was decided at Æolian Hall on January 4, when Mr. W. W. Cobbett's prize for the best English-made violin was awarded to Mr. Arthur Richardson, of Crediton. Opinion was unanimous as to the excellence of the instruments submitted. We quote the following from Mr. Cobbett's speech in announcing the result:

> British violin-makers have a future if England so wills it. Frankly she has not always willed it, where arts and crafts are concerned. She is keenly appreciative of what comes from abroad, and I will not say that is a bad thing (if not overdone), but she is often blind to what is happening, if you will excuse the vulgarism, under her very nose. Some of the violins submitted to me are among the best new instruments I have yet played upon, yet there is at present no real school of violin-making in this country. The bulk of our makers have had no professional training whatever, but have begun as self-taught amateurs, groping their way from the dark to the light, but achieving, in spite of that drawback, remarkable results. Were there an Academy of Violin Making in existence, guiding young hands the right way to go from the first, encouraging them to study acoustics, wood-carving in all its branches, decorative art work and so forth, were they helped by the possessors of master violins willing to lend their instruments from time to time as models—in short, were empirical replaced by scientific methods, British luthiers should be able to supply the musical world with what it wants, new violins in great numbers of distinguished tonal quality and artistic workmanship to take the place of the old which are gradually wearing out. Already there are not enough to go round.

Following the presentation of prizes, the winning violin was sold by auction for £33, being bought by Sergt. H. J. Unwin, of the Canadian Army. The money was handed to the Music in War-time Committee. Mr. Cobbett purchased the 'runner-up.' A detailed account of Mr. Richardson's violin, with other particulars of interest, appeared in the February number of *The Strad.*

Sixty Years Ago.

From the *Musical Times* of March, 1859:

SATANELLA.—Miss Louisa Pyne's celebrated Ballad, 'The Power of Love.' Price, 2*s*. 'Anything more affecting and beautiful we have never heard.'—*Morning Chronicle.* 'Tuneful, mysterious, charming.'—*Athenæum.* 'The most charming melody Mr. Balfe has ever written.'—*Daily Telegraph.*

Boosey & Sons' Musical Library, 28, Holles Street.

FIRST VIOLIN STRINGS that will not break even if tuned up to LA; never turning false, even from perspiration, and always in tune. One returned for 6 stamps, or six for 24, sent to Mr. Youens, Assembly Rooms, Poplar, E.

(Footnotes to article 'Voice and Vocal Art,' by Sabilla Novello):

The most extraordinary example of steady intonation occurred within my hearing during the rehearsal of a new opera, at the Scala Theatre, in Milan, Clara Novello being prima donna. A finale, consisting of a double quartet and chorus, was to be performed without orchestral accompaniment; it commenced—gradually the chorus sank, and the soli voices began to be dragged down also, with the exception of the principal treble, which continued its course at unaltered pitch. The effect on the ear became excruciating as the large body of voices and the predominant soprano part progressed simultaneously at the distance of half a tone. The first violin, himself partly misled, and fancying the prima donna might be getting sharp, sounded her note upon his instrument, but found, to his delight, that it was in perfect unison. A murmur of applause ran through the orchestra at this wonderful proof of independent intonation. The piece was rehearsed again and again, but was ultimately changed into a quintet, it being found impossible to keep the chorus steadily up to proper pitch.

The singing of recitative is too much neglected in the modern school of music. Such singers as Malibran, Pasta, Duprez, Lablache, and others, produced some of their most thrilling dramatic effects by recitative; indeed, very few bars of this musical declamation will enable cultivated listeners to recognise at once a true and able artist. It is deplorable to witness how, in the present day, recitatives are either entirely omitted, or executed with negligent indifference, as something unimportant in vocal art.

Oyes! has any found a lad.

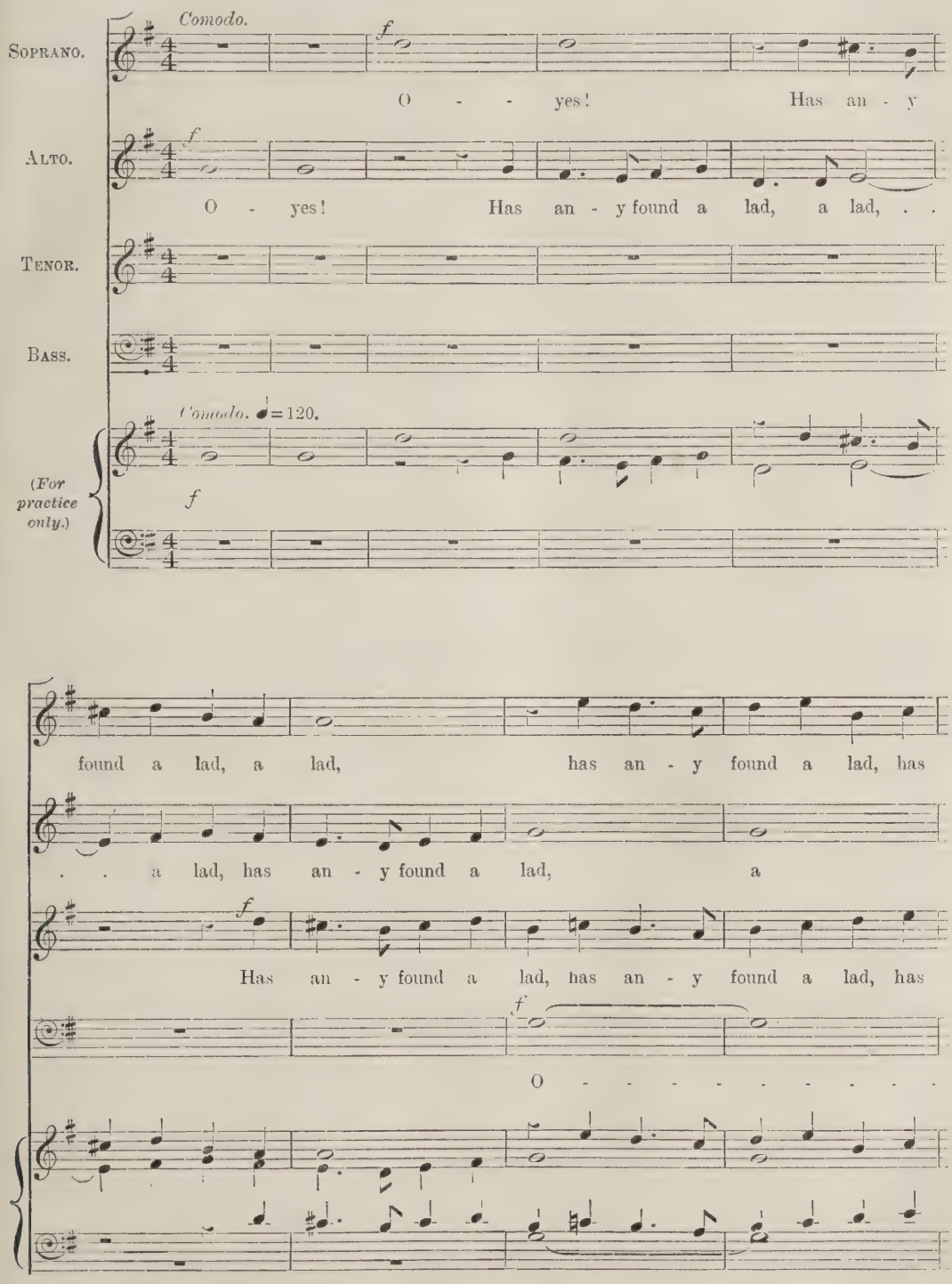
SET FOR FOUR VOICES

BY

THOMAS TOMKINS, 1622.

Transcribed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



f

an - y found, has an - y found . . . a lad, With pur - ple wings fair

f

lad, has an - y found a lad, With pur - ple wings

f

an - y found a lad, a lad, With pur - ple wings

f

- yes! Has an - y found a lad, With pur - ple wings fair

f

mf *p*

paint - - - ed, fair paint - ed, fair paint - ed,

mf *p*

fair paint - ed, . . fair paint - ed, fair paint - ed,

mf *p* *mp*

fair paint - - ed, fair paint - ed, fair paint - ed, In

mf *p*

paint - - - ed, fair paint - ed, fair paint - ed,

mf *p* *mp*

mp *legato.*

In na - ked beau - ty clad, in na - ked, na - -

mp *legato.*

In na - ked beau -

legato.

na - ked beau - ty clad, in beau - ty clad,

mp *legato.*

In na - ked beau - ty clad,

legato.

mf

- ked beau - ty clad, in na-ked, na - ked, na - ked beau - ty clad, With

- - ty clad, in beau - ty clad,

mf

in na - ked, na - ked beau - ty clad, With

mf

beau - - ty clad, in na - ked beau - ty clad, With

mf

bow and ar - rows, bow and ar - - rows,

mf

With bow and ar - rows, with bow and ar - rows, with bow and

bow and ar - rows, with bow and ar - rows, with bow and ar - rows

bow and ar - rows, with bow and ar - rows, with bow and ar - rows,

ar - rows taint - ed, bow . . and ar - rows, ar - rows taint - ed?

ar - rows taint - ed, bow and ar - rows taint - ed?

taint - - ed, bow and ar - rows taint - ed?

ar - rows taint - - ed, bow and ar - rows taint - ed?

p legato.

Here, . . . a - las, here, . . a - las, here

p legato.

Here, . . . a - las, here, . . a - las, here close,

p legato.

Here, a - las, here, a - las, here close, here close.

p legato.

Here, a - las, a - las, here, a - las, here

p legato.

close, here close he li - - - - - - - - - - - - - -

here close, . . . here close he li - - - - - - - - eth.

. . he li -

close, ... here close he li -

mf

- eth. Take him quick be - fore he fli - - eth, be - fore he . .

mf

Take him quick . . be - fore he fli - - - - - - - - -

mf

- eth. Take him quick be - fore he fli - - - - - - - - eth,

- eth.

mf

fli - - eth,

poco cres.

- - eth, take him, take him quick be - fore he fli - - - - - -

poco cres.

be - - fore . . . he fli - - - - - - -

poco cres.

take him quick be - fore he fli - - - - - - -

poco cres.

poco cres.

take him quick be - fore he fli - - - eth,

- - - - - - eth, take him quick be - fore he fli - - - -

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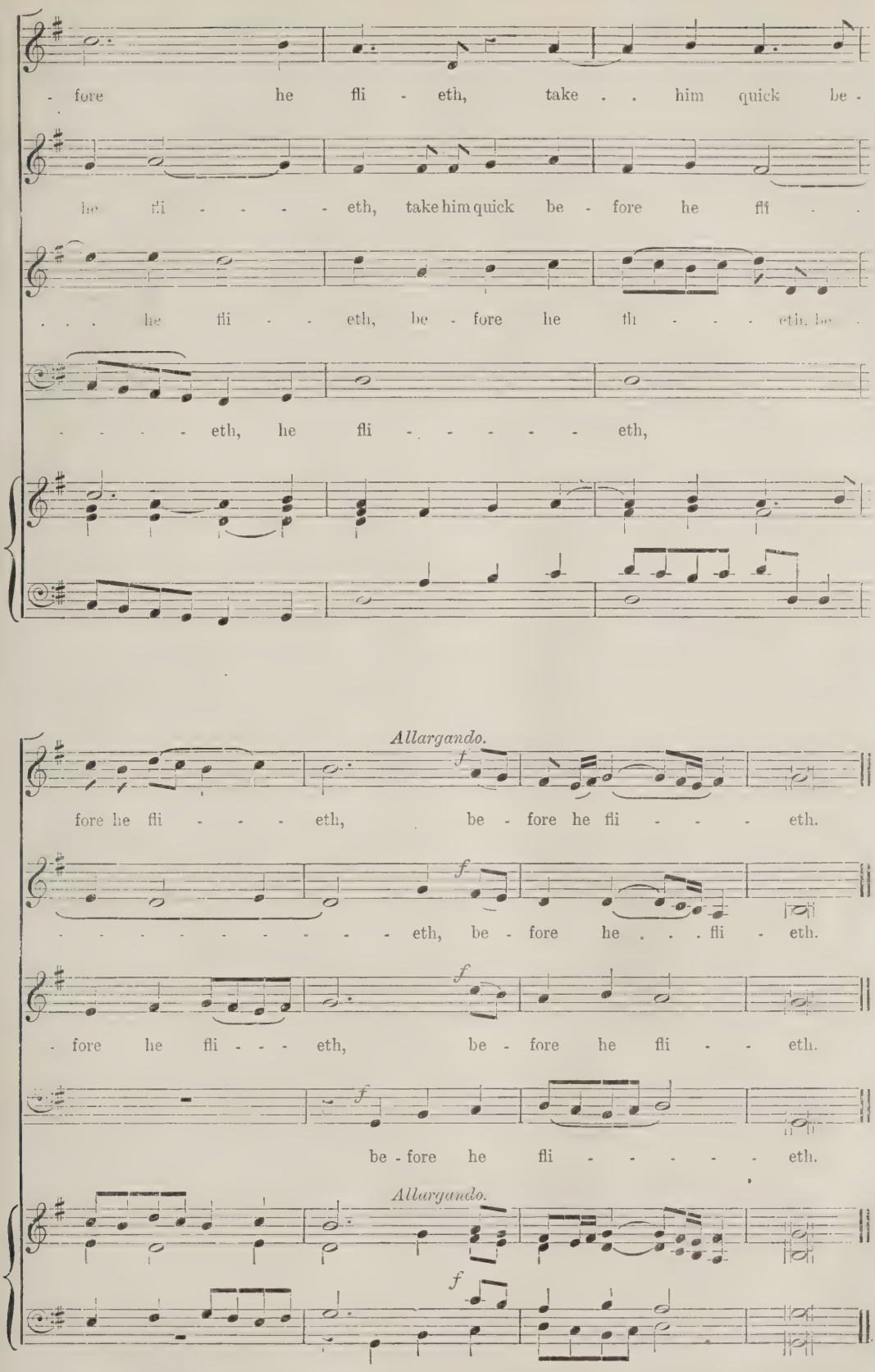
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London Concerts.

Queen's Hall.

QUEEN'S HALL ORCHESTRA.

A very large audience attended the Symphony concert on January 25. The outstanding feature was a fine performance of Brahms's C minor Symphony, after which Schelling's 'Fantastic' Suite for pianoforte and orchestra cut a rather poor figure. Only an exceptionally good specimen of the lighter kinds of music could be heard to advantage in such circumstances, and the Schelling Suite is a long way from being that. M. Moiseiwitsch played brilliantly, but we wished he had found something less superficial on which to lavish his gifts. Those of us who were drawn by the prospect of hearing Ravel's 'Valses nobles et sentimentales' were disappointed, the composer's 'Pavane' being substituted. No announcement of the change was made, so we were not surprised to hear some of the less sophisticated members of the audience crediting Ravel with curious ideas as to waltz-rhythm. In the absence of Miss Louise Dale, Madame Alvarez appeared, singing operatic excerpts by Massenet and Debussy. Sir Henry Wood conducted.

An enjoyable programme was submitted at the Symphony Concert on February 8. The Orchestra played Haydn's Symphony No. 13, and the Prelude to Act 2 of 'The Wreckers,' Madame Calvé sang 'Voi che sapete,' Duparc's 'L'Invitation au voyage,' and an encore from 'Carmen.' Schumann's Pianoforte Concerto was delightfully played, with Mr. Leonard Borwick at the keyboard. There was a very large audience. Sir Henry Wood conducted.

ROYAL PHILHARMONIC SOCIETY.

At the second concert of the season, on January 30, the interest was centred in Delius's new Violin Concerto. This work breaks fresh ground in several respects. It is in one movement, and the solo instrument is employed almost continuously. Of development there is little. The work is a long soliloquy by the soloist, against a delicately-beautiful harmonic background. The mood is perhaps too consistently reflective for a work of such length, and we felt, too, that a little more rest for the soloist would have conduced to variety. He was sometimes kept busy without any proportionate result. For example, the section in which the orchestra plays a kind of dance measure was not helped by the somewhat fidgety figuration given to the solo instrument. But when all is said, there remains the impression of a work full of singular and often haunting beauty. Mr. Albert Sammons played it as if he loved it, and Mr. Adrian Boult and the orchestra provided the right delicate and flexible accompaniment. The composer received an ovation. The balance of the programme was made up of Elgar's Funeral March from 'Grania and Diarmid,' played in memory of Prince John, Vaughan Williams's 'The Wasps' Overture, Mozart's rather tedious Serenade for wind instruments (five movements—four too many!), Bach's ever-green Third 'Brandenburg' Concerto, and Schumann's B flat Symphony. Mr. Adrian Boult conducted throughout admirably.

Wigmore Hall.

Mr. Frederic Lamond's return to the London concert-platform was welcomed by a crowded audience on January 25. The great pianist was in his best form, and his playing of Franck's 'Prelude, Chorale, and Fugue,' Beethoven's 'Appassionata' Sonata, and Chopin's B flat minor Sonata, was something to be remembered.

Mr. Harold Samuel is a pianist who should be more frequently heard. At his recital on January 28 he delighted his hearers with some remarkably good playing. His programme was well off the beaten track, giving us a group of old pieces by Couperin, Dandrieu, and Paradies, with the 'Goldberg' Variations of Bach, and some Debussy. The Variations are so rarely played that many musicians have come to regard them as merely monuments of skill, like the 'Art of Fugue.' Mr. Samuel showed that they are as purely musical as the best of Bach. He is to be commended, first, for his courage in playing so unfamiliar and lengthy a work (it takes forty minutes to play), and second, for his skill in maintaining the interest throughout. So far from his audience being sated with Bach, they demanded more, and got it in the shape of a Choral Prelude.

After three years' absence in Australia and America, Miss Katharine Goodson made a welcome re-appearance on February 1. In a programme that included a Grieg Ballade, Grovlez's 'Fileuse,' Debussy's Toccata, Brahms's F minor Sonata, Schumann's 'Scenes of Childhood,' and an attractive group of pieces by Arthur Hinton, Miss Goodson displayed once more the gifts that have long since placed her in the front rank of pianists of to-day.

The London Chamber Concert Society gave the second of a series of concerts on February 4. Mr. Albert Sammons, Madame Guilhermina Suggia, and Mr. William Murdoch gave fine performances of Beethoven's Trio, Op. 97, and Tchaikovsky's Trio in A minor. Miss Olga Haley's singing added much to the success of the occasion—none the less because her songs were of native origin.

On February 6, Miss Myra Hess gave a recital that was in all respects delightful. She played Franck's 'Prelude Choral, and Fugue,' Schumann's 'Papillons,' a Mozart Sonata, Ravel's 'Pavane' and 'Alborada,' and Bax's 'Maynight in the Ukraine.' There was a large audience.

Mr. Lamond followed up his re-appearance with a Beethoven recital on February 8, repeating the programme two days later, and playing on each occasion to a crowded hall.

Mr. Murray Davey's unusual gifts as a singer-composer were shown to advantage at his recital on February 11, in a programme drawn from Mozart, Flégier, Harold Samuel, &c., with some original songs of his own. Mr. Harold Samuel played solos and accompanied.

The Philharmonic Quartet gave the first of three subscription concerts on February 13. They opened with a jolly Haydn Quartet, and then gave the first performance of Arnold Bax's 'Irish Elegy,' for string quartet, English horn, and harp, a beautiful and deeply-felt work which made a great impression and should be heard again soon. The other novelty was a set of three pieces by Stravinsky. They proved to be essays in discord, mercifully brief. The audience laughed indulgently, but the admirers of 'Petrouchka' and 'L'Oiseau de Feu' shook their heads. The pieces will be played at the next two concerts, presumably in order that they may be thoroughly understood. We wish the time could be better spent—on a repetition of the Bax 'Elegy,' for example. The concert ended with York Bowen's attractive Quartet in D minor. There was a good attendance, and the playing was admirable.

Æolian Hall.

Mr. Plunket Greene gave his hearers a feast of good things on January 22. As usual, he introduced some new songs. The novelty on this occasion was a set of six Irish songs by Charles Wood, two of which met with so much approval that they were repeated. The composer accompanied. The programme included also songs by Quilter, Parry, Stanford, and Walford Davies, as well as some folk-songs. Mr. S. Liddle accompanied perfectly.

On February 1 the London String Quartet gave the first performance of the revised version of Delius's Quartet. As a result of the overhauling, the work should be assured of frequent performance. The players gave also a brilliant performance of Schumann's Quintet, in which they were joined by Miss Irene Scharrer.

Steinway Hall.

A new String Quartet by Cyril Scott was produced at Mr. Isidore de Lara's concert of British Music on January 30. It proved to be very attractive, especially the delightful Scherzo and the eloquent slow movement. The Philharmonic Quartet did it justice. Mr. Scott played pianoforte pieces of his own, Mr. Louis Fleury gave some flute solos, and Mr. Philip Ritte sang Vaughan Williams's fine cycle 'On Wenlock Edge.

Albert Hall.

THE ROYAL CHORAL SOCIETY.

Elgar's 'Dream of Gerontius' attracted an enormous audience on February 1, despite wretched climatic conditions. The soloists were Madame Kirkby Lunn, Mr. Gervase Elwes, and Mr. Frederick Ranalow. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ. With all giving of their best, the familiar music proved as appealing as ever.

By way of tribute to Paderewski, Mr. Landon Ronald played Elgar's 'Polonia' on February 2. Many Poles were present, and the work was warmly received. Why is it so rarely heard?

Alexandra Palace Choral Society.

This fine body of singers performed Elgar's 'Caractacus' at the Northern Polytechnic on February 1. The soloists were Miss Florence Mellors, Mr. Alfred Heather, Mr. Frederick Norcup, and Mr. Fraser Gange. Under Mr. Allen Gill's direction, the choir sang with notable skill and vitality.

Other Concerts and Recitals.

Miss Silvia Parisotti gave a recital at Æolian Hall on January 25, with a programme consisting almost entirely of British songs. She is at present inclined to let her temperament get the better of her. With more control, she should go far. Amongst the best of her songs were five by Mr. William Murdoch and two by Miss Ellen Tuckfield, who shared the accompaniments and played solos.

The Society of Women Musicians honoured the memory of their founder, Liza Lehmann, on January 27, by giving a memorial concert at Æolian Hall, the programme being drawn from Madame Lehmann's most attractive music. There was a very large audience, and the concert was repeated on February 3.

Mlle. Evelyne Brélia, of the Nice Opera, showed herself to be a clever, if somewhat unequal, singer at Steinway Hall on January 28. She was excellent in songs by Ravel, Chausson, Debussy, and Roussel. Mrs. Norman O'Neill provided pleasant relief with solos by Scarlatti, Debussy, and others. Mlle. Ophélie Vertroost accompanied.

Mr. Ernest Whitfield gave an enjoyable violin recital at Wigmore Hall on January 30, playing Mozart's Concerto in A, an unaccompanied Bach movement, and Ireland's second Sonata, the last-named with Mr. Herbert Fryer at the pianoforte. Miss Amy Grimson accompanied the Concerto.

Miss Beatrice Bellini made a successful début at Æolian Hall on January 31, her programme including Schumann's 'Carnaval' and pieces by Chopin, Henselt, Ireland, Arthur Somervell, Tausig, and her teacher, Amina Goodwin, who joined Miss Bellini in Bach's C minor Concerto for two pianofortes.

Miss Helen Bidder gave a recital at Æolian Hall on January 31, showing neatness and delicacy in pieces by Ravel ('Sonatine'), Schumann, Bach, Leo Livens, Paul Harrow, and herself. With Mr. Lionel Tertis she played the Romance from Dale's Suite for viola and pianoforte.

At Bromley, on February 1, Madame Suggia joined Miss Gwynne Kimpton's Ladies' Orchestra in a successful performance of Saint-Saëns's A minor 'Cello Concerto. The orchestra played Elgar's 'Dream Children' and Balfour Gardiner's 'Shepherd Fennel's Dance.' Miss Mildred Allingham sang.

Miss Evelyn Jansz, a pianist from Ceylon, gave a recital at Steinway Hall on February 1. She played in capital style works by Chopin, Cyril Scott, MacDowell, and Scriabin, and some effective pieces of her own composition—a Barcarolle, Intermezzo, Caprice, and a couple of Oriental 'Souvenirs.'

On the same day the Strolling Players' Orchestra gave a very attractive concert at Westminster Central Hall, in aid of the Y.M.C.A. 'Musicians' Gift.' Mr. George Baker sang, and Mr. Joseph Ivimey conducted.

Mr. Harry Field gave a Liszt recital at Steinway Hall on February 1. He showed the requisite strength and brilliance, as well as an appreciation of the oft-forgotten fact that Liszt at his best is more than mere virtuoso-fodder. We hope, however, that Mr. Field, when choosing his next programme, will remember that Liszt is not one of the very few composers who come well out of the one-man-programme test.

Miss Zoë Addy gave her first violin recital at Wigmore Hall on February 2, playing Sonatas by Brahms and Joseph Gibbs, both in D minor. Her performance showed her to be very much in earnest—perhaps a little too much so. She would be well advised to include a group of light pieces in future recitals. Miss Helen Guest joined her in the Brahms work, and also played solos very tastefully.

Miss Winifred Small and Miss Katharine Doubleday gave a recital of Sonatas for violin and pianoforte at Æolian Hall on February 3, playing admirably in examples by Brahms, Saint-Saëns, McEwen (a delightful work), and two movements from a Suite by York Bowen.

Miss Dorothy Brook, a violinist, made a first appearance at Æolian Hall on February 4, showing promise in Bach's Concerto in E major (accompanied by the Philharmonic Quartet), a Sonata by Festing, and some smaller pieces.

Mr. Joseph Coleman, a young Russian violinist, made a successful début at Queen's Hall on February 12.

Mr. Martin Shaw announces a concert of his own songs (including some new ones) at Æolian Hall on April 1, at 2.45. The singers will be Miss Ursula Greville and Mr. George Parker, with Mr. Shaw at the pianoforte.

Pergolesi's 'La Serva Padrona' has been successfully revived at the Lyric, Hammersmith, under the English title 'The Maid turned Mistress.'

ENGLISH SONG AND DANCE.

Sir Henry Hadow was chairman at a meeting held in Wigmore Hall on January 21 to discuss folk-music propaganda. The speakers were Mr. Plunket Greene, Dr. Arthur Somervell, Mr. Granville Barker, and Mr. Cecil Sharp, who dealt respectively with the value of folk-songs to the public singer, their educational importance, the place of folk-song and dance in a democracy and their possibilities in the drama, and the way in which they might permeate the national life.

Lady Mary Trefusis, President of the English Folk-Dance Society, announced messages of sympathy from numerous influential persons, including Sir Frank Benson, Mr. Adrian Boult, the Poet-Laureate, Mr. G. K. Chesterton, Mr. Ben Greet, Mr. Rudyard Kipling, Mr. E. V. Lucas, Mr. John Masefield, Sir Henry Newbolt, Sir A. Quiller Couch, Miss Ellen Terry, and many leading lights in various departments of music, among them being Professors Allen, Bantock, and Buck, Dr. Ethel Smythe, Mr. Benjamin Dale, Major Walford Davies, and Dr. Bairstow. The following motion was carried unanimously:

> 'If the English Folk-Dance Society is prepared to enlarge its activities, and is ready to organize an appeal for funds to secure a suitable headquarters in London (to further the dissemination of folk-music and folk-dances, to establish a reference library and a centre for practice, experiment, and instruction), this meeting appoints an advisory committee of the E.F.D.S. to consider ways and means.'

To this committee the names of Messrs. W. W. Cobbett, Geoffrey Shaw, Percy Scholes were added.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The re-organization of the local Police Band was discussed at a meeting of the Birmingham Watch Committee, and the result has been that Mr. T. Appleby Matthews has been appointed bandmaster at a commencing salary of £250 per annum. In order to provide an efficient band it was estimated that at least forty-five performers would be required. The Judicial Sub-Committee stated that fifty-one applications were received to the advertisement for a bandmaster. The appointment came as a great surprise to all local musicians, and whether Mr. Matthews will be able to fulfil all his professional duties without sacrificing some of his engagements is doubtful. Hitherto the local Police Band has consisted of a brass and reed band of about twenty-five musicians, and probably under the new conditions strings will be added. A part of the scheme in connection with the re-organization is that free popular concerts shall be given on Sunday evenings weekly in the Town Hall during the winter months and possibly in the summer.

Mr. Appleby Matthews's Sunday Evening Concerts at the Scala Theatre are still in full swing, and the house is as a rule crowded. The band has now reached the artistic stage, and if more rehearsals could be allotted the results would be very advantageous, especially in the treatment of the symphonies by the great classical masters. These concerts have now been given without a break since the beginning of October last year, and will be continued until Easter, a remarkable achievement for Birmingham.

In place of the annual Pantomime, the Prince of Wales Theatre again gave a five weeks' season of Sullivan operas, which commenced on Boxing Night and terminated at the end of January. The famous D'Oyly Carte Opera Company were of course the exponents as usual, every opera being represented on traditional lines and with that charm of completeness in every detail that has always characterised their efforts. The business done throughout the season was phenomenal.

Mr. Wassell's second orchestral concert of the current series was given at the Town Hall on January 26, the chief items on the programme including the Overtures to 'Ruy Blas' and 'Tannhäuser,' Schubert's 'Unfinished' Symphony, the Andante Cantabile from Tchaikovsky's fifth Symphony, Ravel's dainty 'Pavane pour une infante défunte,' Massenet's 'Scènes Pittoresques,' Berlioz's 'Marche Hongroise' from 'Damnation of Faust,' and Délibes's Pizzicato and Valse from the 'Sylvia' Ballet. Mr. Wassell had under his beat an efficient and well-selected rank and file of our best local instrumentalists, and he also specially secured the services of the well-known horn-player Van der Meerschen for the various horn solos embodied in the compositions performed during the evening. There is certainly a great future for Mr. Wassell, not only as an orchestral conductor but also as a choir-trainer and conductor, and each time he comes before the public considerable progress is noticeable in matters of rhythm and phrasing. The vocalist on this occasion was Madame Jeanne Jouve, of the Paris Opéra House, a deep contralto whose artistic singing of 'Mon cœur s'ouvre à ta voix,' from 'Samson and Delilah,' denoted an experienced artist.

The Birmingham Choral Union's peformance of 'Elijah' at the Town Hall on February 8 attracted a large audience in spite of the many Saturday night counter-attractions. The singing of the choir was excellent and telling, and once more the beautiful and ringing tone-quality of the sopranos proved a distinctive feature. Mr. Wassell conducted the oratorio quite on traditional lines, and he secured perfect attack and ensemble and nobility of expression. In the matter of tempi he took a medium course between those adopted by Costa and Richter. The principal artists were Madame Laura Taylor, Miss Maud Sherringdan, Mr. Sydney Halliley, and Mr. James Howell, an excellent quartet of soloists. Mr. C. W. Perkins presided at the organ.

Mr. Hubert S. Brown was fortunate to secure M. Arthur de Greef, the eminent Belgian pianist, for his second concert of the season, which took place at the Midland Institute on February 8, and attracted a crowded assembly that completely filled the large Lecture Theatre. The whole programme was devoted to a recital of Grieg's best-known pianoforte pieces, interpolated by some of Grieg's finest songs excellently sung by Miss Margaret Harrison and Miss Mary Foster. M. de Greef is undoubtedly the greatest living exponent of Grieg's pianoforte music, for nothing escapes him. He makes every note and phrase intelligibly and clearly defined, and his interpretations are free from exaggeration of any kind. No wonder the audience went into raptures and received every piece he played with unbounded enthusiasm. The only concerted item was the Sonata for violin and pianoforte in C minor, the violinist being Mr. Howard Rutter. The concert-giver ably accompanied the songs on the pianoforte.

One of the most delightful and enjoyable musical functions of the season was Madame Minadieu's third Matinée Musicale given at the Grosvenor Room, Grand Hotel, on February 8. The feature of the concert was the virile and truly grandiose reading of Tchaikovsky's gigantic Trio for pianoforte, violin, and violoncello, in A minor, Op. 50, dated Rome, January, 1882, and composed to the memory of his friend Nicholas Rubinstein, who died at Paris in 1881. This masterwork is divided into two principal sections—No. 1, Pezzo Elegiaco; No. 2, Air with variations in two parts. The whole work absorbed three-quarters of an hour in its performance. M. Zacharewitsch, as the violinist, was a powerful and masterly coadjutor, having for his helpmates Miss Florence Smith, an excellent pianist, and Mr. J. C. Hock, violoncellist, who evidently were inspired by Zacharewitsch's temperament, the whole Trio being given with almost orchestral effect. Equally masterly were the violin solos, Moffat's exhilarating arrangement of three 18th century dances, Bach's Aria on the G string, and Paganini's Variations on 'Non più Mesta,' which embraces every form of violin technique, including double-stopping in harmonics. The latter is purely a bravura show piece, such as only few violinists venture to perform in public. Miss Florence Smith and Mr. Hock also contributed pieces on the pianoforte and 'cello with complete artistic success. The vocalist was Miss Ida Kiddier, and the accompanist Mr. Appleby Matthews.

A notice of the Festival Choral Society's concert, which took place at the Town Hall on February 19, will appear in the next issue of the *Musical Times*.

BOURNEMOUTH.

With the advent of mid-January the first half of the series of Symphony Concerts was completed, and did space permit of a general summing-up of the achievements of the orchestra during that period it would be possible to deduce ample proof of the eminently satisfactory position of affairs. But we must be content with expressing our unalloyed pleasure at the combined artistic and financial success of the season, so far as it has gone. Only the indefatigable efforts of Mr. Dan Godfrey and his orchestral associates have rendered such artistic efficiency possible throughout the War period and these present days of armistice, and it must be a source of gratification to them that their endeavours have met with an increased appreciation.

It must be admitted that Bournemouth audiences hold conservative views, musically speaking. Their inclinations are mainly for those well-tried works which long ago won acceptance, compositions of a more experimental kind being regarded with a slight show of suspicion. It is not surprising, therefore—although Mr. Godfrey takes good care that his reputation for producing new music should not suffer—that the mainstays of the Symphony Concert programmes are those symphonic compositions that have been acclaimed as the representative works of their particular age or country. During the past month, accordingly, we have listened approvingly to much music that has become thoroughly familiarised by frequent repetition, though it has not lost its savour. Thus the list of recent performances comprises such compositions as Tchaikovsky's 'Pathetic,' Beethoven's seventh, and Mozart's E flat Symphonies, Svendsen's Norwegian Carnival, the 'Carnaval Romain' Overture by Berlioz, Brahms's F major Symphony, and the less frequently played Sinfonietta on Russian Themes by Rimsky-Korsakov.

On the other hand, novelties have not been lacking, the pick of these being César Franck's Symphonic-Poem 'Les Eolides,' a work of rare delicacy and charm, which was presented most effectively. Next in interest was Herbert Howell's Suite, 'The B's,' a work of much ingenuity, and full of life and colour. Chaminade's 'Callirhöe' Suite did not impress us greatly, despite a moderately attractive waltz movement.

The soloists at these concerts have been: (1) Mr. Sascha Lasserson, who furnished us with an artistic reading of the somewhat ungrateful Glazounov Violin Concerto; (2) Miss Rachel Owen, who in D'Albert's decidedly pleasing and unhackneyed Pianoforte Concerto in E, Op. 12, revealed herself as a temperamental performer of considerable promise; (3) Miss Nanette Evans, another distinctly clever young artist, and one not afraid to challenge criticism in such an exacting work as the Elgar Violin Concerto—an ordeal from which she emerged with flying colours. This performance was equally successful from the orchestral standpoint, the playing of all the instrumentalists reaching a very high level. Then Mr. Ioan Lloyd-Powell, whose appearances here are always looked forward to with pleasure, gave us some very finished playing at the nineteenth concert in Saint-Saëns's Pianoforte Concerto in C, No. 4. Lastly, on February 13, Miss Adelina Leon paid a return visit,

playing on this occasion Lalo's Violoncello Concerto in D, and confirming the excellent impression she made earlier in the season.

The only visiting conductor has been Signor Giovanni Clerici, who, at the fifteenth concert, directed a performance of his 'Armida' Tone-Poem, an expressive though somewhat conventional composition that was originally produced at Bournemouth last winter.

BRISTOL.

The two principal male-voice choirs have continued their agreeable meetings this season, and on March 1 the Bristol Royal Orpheus Glee Society is appearing at Colston Hall for the concert which is given in place of the Ladies' Night, for many years one of the great musical and social events. The Bristol Madrigal Society found itself unable—owing to the Victoria Rooms being engaged and because of the absence of many members and associates on Army service—to arrange the usual Ladies' Night, but a number of friends who met by invitation at the Montague Hall for a limited Ladies' Night spent a memorable evening. It was at this hotel that the Society was formed eighty odd years ago, and where the first Ladies' Night was held. Now, as then, the Chief Magistrate of the City and the Sheriff were present. A unique feature in the programme was the inclusion of two Elizabethan and Early Stuart pieces with lute accompaniment by the Rev. Dr. E. H. Fellowes. A number of these old-time compositions which found a place in the programme at the first Ladies' Night, once more exercised their charm. The second portion comprised eight items, representing one composition from music added to the repertoire of the Society in each of the eight decades from 1838. Two of the composers were present. Dr. Basil Harwood (president) and Dr. Charles Harford Lloyd It was a delightful evening, and the choir, under Mr. Hubert Hunt, gave excellent interpretations of the various compositions. The solos of Mr. Theodore Hook and Mr. T. A. Gass, and the beautiful singing of the fifty-six boys, were also most praiseworthy.

Pachmann exercised his customary sway over the emotions of a large audience at Colston Hall on February 12. His quaint asides and verbal explanations are always appreciated by those in the vicinity, and his playing was as charming as ever. As a renowned exponent of Chopin it was not surprising to find the whole of the central portion devoted to specimens of this favourite composer's works, and the fluency, grace, and daintiness displayed in their perfect interpretation drew forth spontaneous applause. A fine reading was given of Schubert's Impromptu (Op. 142, No. 4). Liszt and Schumann were also among the composers included in the scheme. Additional examples were graciously given by the veteran pianist in response to the enthusiastic demands of the audience at the close of the programme.

The Bristol Post Office annual concert is always a popular and successful event, and it will be possible again to hand over a substantial sum to the Postmen's Benevolent and War Funds as a result of the concert at Colston Hall on February 7. Encores were frequent, and the artists had no cause to complain of lack of enthusiasm. The Ladies' Choir, under the direction of Miss Bradfield, contributed many pleasing numbers. Miss Glory Devon, Miss Gilda Gordon, Mr. Ivor Thomas and Mr. Topliss Green were the soloists, in addition to Mr. George Bolton, whose sketches at the pianoforte were very popular. Mr. W. E. Fowler was the accompanist.

The large congregation at St. Mary Redcliff Church whenever an organ recital is announced gives cause for regret that more facilities are not given in the City for recitals of this kind. Mr. Arthur S. Warrell, organist of St. Nicholas, submitted an attractive programme on February 10, in connection with the St. Mary Redcliff series, his interpretation of selections from the works of Rheinberger, MacDowell, Harvey Grace, Bach, and other composers leaving little to be desired.

Mr. Ivan Phillipowsky gave a successful pianoforte recital at Kinnaird Hall, Dundee, on February 19, playing Schumann's 'Carnival,' Glazounov's Sonata in B flat minor, and pieces by Chopin, Scriabin, and Saint-Saëns.

DEVON AND CORNWALL.

DEVON—EXETER.

The lack of opportunity for musical education at Exeter is deplorable in the extreme. There are at present no series of concerts, orchestral, choral, or ensemble. The one choral association, the Oratorio Society, has just decided not to give a performance until the Autumn (the last one was in the spring of 1918); the smaller classes—two ladies' choirs—are semi-private and seldom appeal to the public. Credit must be given to the female choir attached to the University College, which, under Mr. F. I. Pinn, has done more in this direction than any combination. Few concerts of any kind take place, and these are chiefly of the miscellaneous ballad order for charitable purposes, thus calling for the exercise of charity in two directions. Of orchestral combinations there are none at present, those—also semi-private—which were occasionally heard before the war having lapsed. A new one, for ladies, has recently been formed, but for purposes of practice only. Yet there are many good musicians at Exeter, also teachers beyond count, who ought to justify their existence for the public good. The standard of public performance, particularly of vocal music, is low, yet strangely enough the standard of appreciation compares well with any other centre in the two counties. Wake up, Exeter!

Mr. Allan Allen, having resigned the post of organist and choirmaster of St. Sidwell's parish after twenty years' service, and having accepted a similar post at Exeter School, has been presented by the clergy, choir, servers, church officers and friends in the congregation with a testimonial in the form of a cheque and a framed photograph of the altar. A presentation of a water-colour picture by Aitken and a gold watch was made to Mrs. Passmore by the choir and congregation of St. Sidwell's Wesleyan Church on her resignation of the post of organist and choirmaster also after twenty years' good work.

Music formed an important feature of Bethlehem tableaux at the end of the year, Mr. Pinn being responsible for the selection of instrumental pieces by Mendelssohn, Ysaye ('Rêve d'enfant'—violin solo by Mrs. Mortimer) and Mackenzie, and of carols and vocal quartets appropriate to the scenes.

The choir of St. Mary Major Church gave two performances of a Cantata, 'From Manger to Throne' by C. F. Manney, with Mr. W. A. Cole at the organ. Mr. Bishop and Mrs. Cole sang solos, organ music was played by Messrs. Dobbs and Reid, and violin music by the Misses Wyatt and Tayler.

On January 15 Miss Winifred Owen gave a pianoforte recital assisted by vocalists and a violinist; on January 26 Mr. Pinn gave an organ recital in St. David's Church (including Bach's G minor Fantasia and Fugue), and a vocal quartet sang pieces by Stainer, Gounod, and Ferris Tozer. Mr. Pinn arranged a concert on January 30, at which the chief feature was the 'cello playing of Mr. S. W. Moyle (Boëllmann's 'Variations Symphoniques'), and songs were sung by Mr. Bishop and others.

PLYMOUTH.

At their annual Boxing Day concert the Orpheus Male Choir (conductor, Mr. David Parkes) sang songs by Bantock, MacDowell, Neumann, Reichardt, and Saint-Saëns, and were assisted in the programme by Miss Madeline Collins (vocalist) and Miss Marjory Bentwich (violin). A great success was attained by the Choir on February 12 in part-songs by Elgar, Fletcher ('The Sailor's return'), Vaughan Williams ('Ward the pirate'), Boulanger, and Parkes. Madame Suggia played beautifully a Minuetto by Haydn, and Allegro Spiritoso by Senallie-Salmond, a Spanish Serenade by Glazounov, and other pieces by Tartini, Schumann, and Fauré. A young pianist with decided gifts, chiefly on the delicate and refined side, was Mlle. Lilia Kanevskaya, who played music by Mendelssohn, Rosenbloom, Palmgren, and Debussy. Capt. Herbert Heyner achieved much success as singer and interpreter in songs by Hedgcock, Wallace, Stanford, and Leoncavallo.

Sunday concerts in the Theatre Royal have included ballad programmes with Miss Dorothy Robson as vocalist, Corporal Busfield as violinist, and Gunner Norman as pianist, a special programme by the Temple Quartet

(Miss Elsie Shortt and Mr. Frampton Jeanes, vocalists, Miss Yolande McNair, violin, and Miss Constance McDermott, pianoforte); a pianoforte, violin, and vocal recital by Miss Chilton Griffon, Miss Jean Butt, and Miss Cynthia Harris, the former playing music by Brahms, Alkan, Chopin, and Liszt; and the appearance of the Welsh Eclipse Octette from Cwmfelinfach, comprising vocal and instrumental artists.

At the Guildhall concerts the band of the R.M.L.I., Plymouth Division, has played Hamish MacCunn's Overture 'Land of the Mountain and the Flood,' German's Welsh and Norwegian Rhapsodies, a Poème Symphonique by Massenet, a Petite Suite by Coleridge-Taylor, and (with the Borough organist) a Concerto for organ and strings by E. Bossi. Vocalists who have appeared have included Madame Maria Yelland, Miss Meta Murray, Madame Laura Evans-Williams, Miss May Kearsey, and Miss May Keene.

The R.M.L.I. bands of Plymouth and Portsmouth Divisions amalgamated at Plymouth on January 16. The unicity of the occasion was secured by its being unprecedented, and by the fact that the conductors—Mr. S. P. G. O'Donnell, of Plymouth, and Mr. B. W. O'Donnell, of Portsmouth, are brothers. The Overtures were Elgar's 'Cockaigne,' Dvorák's 'Carneval,' and the 'Tannhäuser.' Grainger's 'Mock Morris,' Sibelius's tone-poem 'Finlandia,' and Tchaikovsky's 'Capriccio Italien' were also in the programme.

At the Globe Theatre, R.M. Barracks, on January 26, a departure was made in giving Sunday concerts consisting of solos from 'Messiah,' 'Elijah,' 'Samson,' with the band, and other vocal and instrumental solos.

Plymouth Ladies' Choir, conducted by Mr. Percy Butchers, on January 29 sang part-songs by Nimmo Christie ('The Galway Piper'), Ethel Boyce ('Corinna'), Elgar ('The Snow'), F. N. Löhr, and Schubert. Their blend and tone-quality were good, but enunciation and phrasing were matters that require more careful attention.

Mr. A. P. Gaud having resigned the post of organist and choirmaster of St. Paul's, Stonehouse, which he has held for thirty-four and a-half years, has been presented with a gold watch by the parishioners. His successor is Mr. A. Griffith, a youth of sixteen.

A party of artists from the Military Hospital at Crownhill, on February 10 and 11, gave two miscellaneous concerts, including a scene from 'The Maid of the Mountains,' the conductor being Sergt. H. Tiplady.

OTHER TOWNS.

Madame Fifine de la Côte was the principal vocalist at two concerts at Ashburton on December 30, given by local artists.

In Torquay Pavilion a large audience enjoyed a symphony concert on New Year's Day, given by the Plymouth R.M.L.I. band, when Mr. S. P. G. O'Donnell obtained a delightful interpretation of Schubert's 'Unfinished,' and of music by MacCunn, Debussy, Svendsen, Saint-Saëns, Massenet and Lacombe.

An excellent little string quartet was made at Dawlish by Mrs. Houghton, Miss Phyllis Smith, Miss A. Westenra, and Mrs. Bowden, on January 15, to play the instrumental portion of two musical sketches performed on behalf of St. Dunstan's Hostel, and a scratch choir sang admirably at Marwood on the same date.

The Rev. H. E. Lewis, a blind F.R.C.O., gave an organ recital at Dodbrooke on January 22, and at Fremington on January 29 a choir, trained by Mr. Butler, sang the cantata 'In the snowdrift,' with Mr. G. Bale at the organ.

Colyton Amateur Operatic Society gave its fourth annual performances on January 29 and 30, the work being 'Pearl, the Fisher-maiden,' by C. Ward, in three Acts.

A choral society which we are glad to hear has been revived is that at Northam, which has benefited by the temporary residence there of Mr. Clifford Grout, whose labours as conductor secured a very good double performance of 'Messiah' on January 22. The solo vocalists were the Misses A. Fulford, N. Keene, May Keene, Messrs. Dean-Trotter, and S. J. Bishop, and a small orchestra was supplemented ably by Miss Mary Prior at the organ. The choral singing was so excellent that it is greatly to be hoped that its work will continue after Mr. Grout's departure.

A string band and party of glee-singers severally took part in a concert at Modbury on February 7, Mr. J. S. Coleman conducting.

Mr. W. C. Wreford has resigned the post of organist of Poltimore Parish Church after a remarkable career. From 1855 to 1865 he was a chorister at Ottery St. Mary and afterwards at St. Mary Clyst, then becoming organist at the latter church. In 1873 he was appointed organist at Poltimore, and thus has held the post for fifty-four years. He was the first to institute and organize bell-ringing in the parish.

CORNWALL.

Cornwall is the traditional land of carol-singing, and Truro Cathedral led the way with an elaborate and interesting service of such music, and indoor and outdoor singing was general in such districts as St. Day, Tuckingmill, Falmouth, St. Columb, Devoran (girl guides), St. Ives, Treburley, Gorran, Redruth, Penzance, Queens, and Fraddon.

In connection with Falmouth Women's Social Institute, Miss Edith Blight has organized and trained an excellent choir of thirty-five voices. The aims of the class are commendably high, and the standard of music selected is one of merit. The singers have now in their repertoire part-songs by Balfour Gardiner and Elgar, among others, and are putting in rehearsal a choral work of larger scope.

A new Society, known as Camborne Choral, Orchestral, Operatic and Dramatic Society, has been formed under the conductorship of Mr. H. C. Tonking. We wish this broad-minded and ambitious combination equal success in all its undertakings.

EDINBURGH.

The Edinburgh Classical Concerts have been revived under the direction of Mr. J. R. Simpson. A pianoforte recital by Mr. Leonard Borwick was given on January 18, when his classical style was greatly appreciated. The programme was most attractive: Sonata, Op. 57, Beethoven; a group of Chopin pieces; a fine transcription of 'L'après-midi d'un Faune'; pieces by Stravinsky, Scriabin, Palmgren, Rachmaninoff and Moszkowski. The next concert of this series was given by the London Trio on January 25, the outstanding items of the programme being the Tchaikovsky Trio in memory of Nicolas Rubinstein, and the F sharp major Trio of César Franck. All the artists—Madame Amina Goodwin, Mr. Albert Sammons, and Mr. Whitehouse—showed that admirable restraint necessary to produce perfect ensemble effects. On February 15 (the fourth concert of this series) Mr. William Murdoch took the place of Mr. Alfred Cortôt, who was unable to reach Edinburgh in time owing to difficulties of travel. Mr. Murdoch added to the high reputation he had already obtained in the city, with his fine readings of César Franck's 'Prelude, Fugue, and Variations,' Debussy's 'Reflets dans l'eau,' 'La Soirée dans Grenade,' 'La Cathédrale engloutie,' 'Minstrels,' and the Arabesque in G. He gave ample proof that he was at home with the moderns. John Ireland's 'Island Spell' and 'Ragamuffin,' with Frank Bridge's 'Sea Idyll,' were also beautiful.

Prof. Tovey gave the first of the Reid Orchestral Concerts on February 8. The programme included 'The Consecration of the House,' Beethoven, Dvorák's Symphony No. 1, and the 'Siegfried Idyll,' Wagner. The feature of the concert, however, was the playing of M. Louis Fleury (flautist). A Sonata for flute and figured bass by General Reid, and the Concerto for flute and orchestra in D by Mozart, gave him ample scope for displaying his powers.

The Fellowes Quartet gave their third concert on February 14. Debussy's Quartet was beautifully played, as also was Beethoven's No. 5 in A major. Two Quartet movements—'Molly on the Shore,' by Percy Grainger, and 'Londonderry Air,' by Frank Bridge, made all wish for more British music.

The Classical Concert Society's fourteenth series will begin on March 5, and will comprise concerts at Wigmore Hall on every Wednesday, alternate evenings and afternoons, until April 9. The programmes will include a good proportion of works by composers who have not found it necessary to die in order to be considered classical.

GLASGOW.

Under Mr. A. M. Henderson, the organist to the University, an attractive recital of *a cappella* Church music was given on January 29 in Westbourne Church by the choir of the Church, augmented by the University Chapel choir. The pieces sung represented composers from the 16th century to the present time, and included fine examples by Tallis, Palestrina, Henschel, Walford Davies, Tchaikovsky, and others. Mr. Henderson contributed two groups of organ solos.

The drawing powers of 'Messiah' were again evidenced at the popular performance given by the Choral Union (Mr. D. Stephen, conductor) on February 1. Familiarity with a work often leads to slackness in performance, but on the present occasion the Union's interpretation was generally above the average, and especially good in 'Surely He hath borne our griefs.' Mr. Fellowes led the band, which, with Mr. Herbert Walton's indispensable aid at the organ, sustained the accompaniments. Of the solo vocalists Mr. Maurice D'Oisly bore the honours. The programme of the third and last of the Fellowes Chamber Concerts, on February 13, included two strongly contrasted numbers, viz., Schubert's Quartet, 'Death and the Maiden,' and Debussy's Quartet No. 1, Op. 10, both of which received splendid treatment by Mr. Fellowes and his colleagues. Miss Nancy Weir, a highly promising young local soprano, sang songs by Debussy and Roger Quilter with acceptance, accompanied on the pianoforte by Mr. Joseph Hannah. What looks like becoming an annual concert was given by Glasgow Select Choir on February 8, under the baton of Mr. Percy Gordon. The Choir maintains its reputation for expressive choral singing.

The only other events to be recorded are two concerts by the students of the Athenæum School of Music, and a month's performances by the Royal Carl Rosa Company at the Theatre Royal.

LIVERPOOL.

At the fifth concert of the Philharmonic Society on January 18, the full orchestra was dispensed with, and as an instrumental alternative Schubert's Octet in F major, Op. 166, was performed after many years' silence. On this occasion Mr. Arthur Catterall, as leader, was associated with other fine players in Mr. J. S. Bridge (2nd violin), Mr. F. S. Park (viola), Mr. H. Hatton ('cello), Mr. A. Stott (double-bass), Mr. E. Mills (clarinet), Mr. A. L. Camden (bassoon), and Mr. A. Gaggs (horn). The extreme length of the gracious music was mitigated by the division of the work into two sections separated by the interval, an arrangement specially agreeable to the wind-instrument players. The perfect ensemble of the playing left nothing to be desired in this direction, and the music in its spontaneity and cheerful prolixity took one in spirit back to less strenuous and more spacious days. As a revival, the performance was a happy idea, especially when so much chamber-music is a sealed book.

Miss Adela Verne played delightfully in Schumann's 'Papillons,' and also in Debussy's 'La Cathedrale engloutie,' music of widely divergent material which found in her a ready and expressive interpreter. A tenor singer, M. Mischa Léon, again found favour here. He was heard in a wide range of artistically-sung songs which included two Chansons Polonaises (Chopin), 'Snow' (Lie), 'A toi' (Bemberg), and 'Uncle Rome' (Homer). Mr. Walter Bridson was an able accompanist. The Choir contributed several expressively-sung part-songs, which included Stanford's idyllic, 'The Blue Bird' and two part-songs, 'Infant Joy' and 'To Sylvia,' by Dr. A. W. Pollitt, who conducted the singers he so ably trains. Dr. Pollitt in these settings of Blake and Ben Jonson has quite caught the spirit of the quaint words. In both instances the music moves in suggestive harmonies and vocal parts of a type appreciated by choralists.

The forthcoming performance of 'The Dream of Gerontius,' which the composer himself will conduct, on March 15, will no doubt find the fine choir well prepared. Dr. Pollitt was also largely concerned with the success of the choral items which took the place of the usual chamber music at the concert of the Rodewald Society on January 27. Under his direction a small choir of picked singers was heard in Bach's cantata 'God's time is the best,' followed by Elizabethan madrigals including Morley's 'My bonny lass' and 'Nolo Mortem,' Byrd's 'Lullaby,' and Gibbons's 'The Silver Swan.' The golden age when England was really a musical nation, and all gentle folk were able to sing their parts in a glee or madrigal, will never return. We may at least be permitted to hope that such a choral evening may be of more frequent occurrence. In the programme Brahms's lugubrious 'Three Serious Songs' might well have been omitted. The singer was Mr. W. H. Cross, a baritone of considerable vocal gifts.

The choral resources of a great centre like Liverpool, which require some special occasion or dominating personality to weld them together, were evidenced by the superb male-voice choir—two hundred strong—which assembled at the call of the Masonic brotherhood to take part in the Masonic Musical Festival held on January 23, 24, 25, and 26, in the Philharmonic Hall in aid of the British Red Cross and Freemasons' War Hospital. An orchestra conducted by Mr. Ingram, with a great array of well-known soloists from the H. B. Phillips, Carl Rosa, and Beecham Opera Companies also gave distinction to the programmes, but to those who revel in choral splendours nothing was more thrilling than the singing of the powerful and finely blending male-voice choir, in whose ranks were to be found leading local singers doing laudable service in an undistinguished way. Conducted by Mr. J. T. Jones—of local male-voice choir fame—it was a delight to hear this great array of trained throats singing de Rille's 'Martyrs of the Arena,' Cooke's 'Strike the Lyre,' Sullivan's 'The long day closes,' Adam's 'Comrades' Song of Hope,' and the 'Song of the Jolly Roger' (Cavendish). When the younger men return from the colours to supplement this notable collection of oldsters the idea is to form a permanent choir. What a vista of possibilities is thus opened up!

Pianoforte recitals are still the order of the day, and in Rushworth Hall and Crane Hall we have heard many good players and interesting programmes. Notable of course was the recital given by Moiseiwitsch in the Philharmonic Hall on February 1, when the great player exhibited his caressing touch and exquisite sense of tonal proportion in pieces of the romantic and atmospheric order—notably in Ravel's extraordinary and epoch-marking 'Jeux d'eau,' of which a marvellous performance was given, as also of Debussy's 'La Cathédrale engloutie' and 'Minstrels.' His interpretation of the 'Appassionata' Sonata was too refined and restrained, and lacked strength of outlook and the sense of masterful force. It was not Beethoven playing *par excellence*. It was satisfactory to find Moiseiwitsch devoting his attention to British music in John Ireland's 'Rhapsody,' a characteristic example of this composer's individuality and modernity.

Schumann's pianoforte music receives increasing attention, and notable recent performances include the 'Papillons' by Miss Adela Verne, the 'Carnaval,' masterfully played by Mr. Joseph Greene, in Crane Hall, on January 29, and in the same locale on February 12, the 'Etudes Symphoniques' by Mr. Anderson Tyrer, another master-player whose sure fingers are governed by clear vision. As a composer Mr. Tyrer has something to say, and his Prelude and Scherzo, also the Phantasy Miniature, are extremely clever pieces in which the influences of modern harmonic idioms are not oppressively paramount. Mr. Tyrer is evidently an admirer of John Ireland, whose Rhapsody found in him an able and compelling interpreter. At this recital songs were well-sung by Miss Hilda Cragg-James, accompanied by Mr. A. E. Workman.

Recitalists at the popular mid-day Wednesday functions in Rushworth Hall have included Lieut. T. P. Fielden, R.F.A., who played very well in Franck's Prelude, Chorale, and Fugue, and in Scriabin's Etudes, Op. 42, Nos. 4, 5, and 8, and Sonata, No. 5, Op. 53. On January 29 the Tobin Trio gave a second performance by request of Eugène Goossens's 'Five Impressions of a Holiday,' which deepened favourable impressions of these clever and individual little pieces; and we were also indebted to Mr. John Tobin (pianoforte), Mr. John Lawson (violin), and Mr. Walter Hatton ('cello) for a first performance of John Ireland's 'Phantasie Trio' in A minor, a work in one movement in which the melodic interest is specially well sustained.

A violin recital was given on February 5 by Mr. J. P. Sheridan, and on February 12 Miss Gladys Scollick appeared as solo pianist with Mr. Austin Carnegie as vocalist.

The highly-successful revival of Barrie's 'The Little Minister' was interesting also on account of the well-chosen incidental music, which included Sir A. C. Mackenzie's delightful Overture, the 'Keltic Suite' by J. H. Foulds, and the 'Idylle Ecossaise' by Saint-Saëns, in which the excellent little orchestra, directed by Mr. Joseph Smith, added to the enjoyment of musical playgoers.

The local members of the Music Teachers' Association assembled in Rushworth Hall on January 25 to hear a thoughtful address on 'Music in Education' by Prof. E. T. Campagnac, of Liverpool University; and on February 15 Dr. Eaglefield Hull addressed them on 'British music: old and new,' a stimulating subject which was ably handled.

MANCHESTER AND DISTRICT.

Manchester has been swept along on the full flood of opera enthusiasm — seats unobtainable; standing room exhausted; members of the company reduced to finding refuge on the stairs of the circle. Such has been the daily (on Thursdays and on Saturdays twice daily) experience for seven and a half weeks. Whether it was 'Trovatore' or 'Coq d Or,' 'Tristan' or 'Samson,' the whole place has been gripped as in a vice. One's café waitress announces quite casually, 'I'm going to "Valkyrie" to-morrow'; shop-girls and clerks in train or tram are overheard discussing—not pantomime or the 'Southern Maid' (in which José Collins has been singing since before Christmas), but grand opera at the Queen's Theatre. Of course all this absorbing zest for opera has reacted favourably on the players and singers. Only at Blackpool last summer, where everybody was clearly feeling the tonic effects of a month's seaside change, have these people performed, nay, lived their parts, with such gusto. Twice one member of the Company has been stopped in the streets by complete strangers, and with transparent sincerity thanked for the delights of the previous even ng. Opera has entered into the life of the community in a very real sense when simple folk, quite unaffected by any prevalent rage for theatrical celebrities, will break through their habitual reserve in this way, and one may well believe that such recognition, even more than many 'curtains' and thunders of applause, sends the artist on his or her way rejoicing.

Sir Thomas Beecham has not conducted at all, so that success cannot be attributed to the magnetic influence of any one conductor. Messrs Percy Pitt, Goossens, *père et fils*, and Wynn Reeves have borne the brunt of the conducting, while Mr. Julius Harrison has been present on three or four occasions. The local choral contingent has been under the efficient control of Mr. Arthur Lomas. The season has witnessed two productions for the first time by the Beecham Company—'Manon Lescaut' and 'Falstaff,' and in both the workers behind the stage have merited as much recognition as those on or beneath the stage—too often they are apt to be overlooked amid the glamour of fine acting, singing, or playing. Equal expression of appreciation is also due to the artist in control of the lighting.

A very general commentary on the season now ended is that in practically all parts the dramatic feeling has been more than ever before spontaneous. In such widely contrasted operas as 'The Bo'sun's Mate,' 'Tosca,' 'Valkyrie,' 'Coq d'Or,' 'Othello,' the principals always seemed in my judgment to get right inside the skin of their several parts. A year or two back these were rather put on or off as a garment might be. This completer identification with the rôle has naturally produced greater intensity of lyrical effect, besides giving some people's imagination a higher degree of satisfaction where acting, rather than musical effect, was the more appreciated. The three performances of 'Coq d Or' witnessed a curious development of impressions. All one's preconceived notions went by the board. There were no standards of previous experience available. We were too far away to appreciate any subtleties of Russian political satire in the plot or story. The stage action was as grotesque as any current extravaganza, or more so; the scenery, colour, and costumes prolonged the note first sounded in 'Bor's and 'Ivan the Terrible.' Not even in those wonderful schemes of colour, was there anything quite comparable to the rich pavilioned splendour of this second Act. The orchestration had the same exotic, luxuriant quality; the audience sipped this new wine, too hesitant to quaff it joyfully. But they came again, and there appeared to be a greater relish. They became more as little children in their attitude to the fairy story—imaginations were more vividly stirred; the orchestra soon acquired greater abandon, and this enhanced freedom of handling spread to the stage. By the time of the third performance we were all ready to drink a bumper of 'vin Rimsky-Korsakov.' There is quite a Kubla Khan-ish quality about this opera's second Act, and when Queen Shemhakin begins to sing, one's mind flies at once to 'the damsel with the dulcimer.' One may well wonder whether this kind of thing will ever be really assimilated and become as much part of our musical experience's stock-in-trade as, say, Wagner, Puccini, or Verdi. The adaptability of the Beecham cast can rarely have been so severely tested, but there were no misfits, and Mr. Percy Pitt s conducting seemed to acquire a new power. He was the first to conduct 'Scheherazade' at Manchester years ago, and a predilection for subjects of this type has been exemplified in his own orchestral work. In this work he seemed to have lost entirely the tendency of a too inelastic rhythm which has sometimes dimmed one's enjoyment.

A considered judgment would probably place Mullings's Othello on a higher plane than his Tristan. One is not so sure that Miss Brola's Desdemona is sufficiently frail to serve as the perfect foil to Othello's jealous rage. As the fierce wintry blasts sweep down the Lakeland heights into the vale below, the trees bow to its fury, save a sturdy oak or sentinel fir-tree. I recall Miss Mignon Nevada's Desdemona as swaying and falling like some silver-birch on the hillside, but Miss Brola's braved the storm of Othello's mad rage as do the oak and the fir in the height of the gale. The former conception seemed to me the truer one. Austin's Iago and Scarpia, along with Brola's Tosca in the portrait gallery of the Beecham Opera, have all the distinctive characteristics which mark the Orpen portraits in that branch of contemporary art.

No more striking indication of the gradually maturing quality of the Beecham operatic art is likely to be found than in the revival of Ethel Smyth's 'The Bo'sun's Mate.' There is a surety about it now—Ranalow, Heather, Rosina Buckman, the tipsy sailors' chorus—all these and more are to the life, never over-stressed, and the comedy never degenerates into farce. Of the production of 'Falstaff' I cannot write, as the management could not place the customary facilities at my disposal.

Under Dr. Keighley's guidance the Manchester Vocal Society is carrying a stage further the practice inaugurated under its late conductor, Mr. Herbert Whittaker, of giving cantatas with orchestral accompaniment instead of with one or two pianofortes. Mr. Whittaker confined his efforts to a string band. The new conductor is trying a small complete orchestra; it may be hoped that the higher expense will not prove an obstacle to its continuance. On February 12 Hubert Bath's 'Shon Maclean' and the conductor's choral ballad 'March, March, Ettrick and Teviotdale' had the benefit of this orchestral assistance. Better results will probably be obtained with added experience in such association.

Late in January the Children's Concert Society had a first-rate display of dancing organized by Miss Madge Atkinson and assisted by a small band conducted by Mr. E. Isaacs and led by Mr. Rawdon Briggs. Bach's B minor Suite was the vehicle for displaying the spirits of Dancing, Music, Poetry, &c. What a beautiful way of learning Bach! Lucky youngsters, who took part and listened!

NORWICH.

On Thursday, February 13, the third and fourth of the present series of Philharmonic concerts took place in St. Andrew's Hall, and proved a success in every way. At the afternoon concert many people were unable to gain admission to the Hall, so great was the demand for places. The programme included Beethoven's second Symphony and Rachmaninov's Concerto No. 2, in C, for pianoforte and orchestra, the soloist being Miss Myra Hess, who gave a splendid reading of the work and was again and again recalled. She was most ably supported by the orchestra. The vocalist was Miss Olive Sturgess, who was most successful with Ambroise Thomas's 'Je suis

Titania,' which she sang with orchestra, and a group of songs with pianoforte accompaniment. The programme for the evening concert included Elgar's 'The Spirit of England,' admirably sung by the Norwich Choral Society, with Miss Sturgess as soloist. In order that those who were unable to gain admittance to the afternoon concert might hear the Rachmaninov Concerto, as also for the benefit of the soldiers and their funds, for which object the concert was given, Miss Myra Hess most kindly stayed for this concert, and received an ovation. Dr. Frank Bates conducted, and is to be congratulated on a great success.

SHEFFIELD AND DISTRICT.

The fifth of the Sheffield Subscription Concerts was notable for the convincing and characteristic playing of Mr. Moiseiwitsch in a programme which opened with Chopin's Sonata in B flat minor. This was played with all the nicely poised minutiæ of expression which the brilliant young Russian pianist cultivates, plus aspects of tenderness which are coming more and more into his interpretations. The Funeral March has rarely been given a more deeply felt, moving reading, nor has the *Scherzo*, with its exquisite middle section, been more idealised, even by Pachmann himself. John Ireland's Rhapsody was less successful. Re-hearings of this undeniably clever work lead to the impression that from one point about midway through, cleverness displaces inspiration. Mr. Moiseiwitsch was again at his clearest and best in Brahms's Capriccio in B minor, and at his most phenomenal in the same master's Paganini Variations—a mixed set compiled from both books. Balakirev's 'Islamey' Fantasia and some picture-pieces by Palmgren and Debussy completed a model programme. Miss Carrie Tubb gave her familiar highly-emotionalised performance of Verdi's 'Salce' ('Othello'), besides singing with her wonted versatility songs by Harty, Annie Miller ('Tears' and 'In a London Park'), and Stanford's 'Cuttin' Rushes.' Miss Ethel Robinson was an ideal accompanist.

The afternoon concerts of the Misses Foxon, now transferred to Fridays, have furnished a few performances of outstanding interest. Brahms's Sonata in D minor for violin and pianoforte was played with surprising insight and sincerity by two young musicians—Miss Zoë Addy and Miss Helen Guest—who later were joined by Mr. Maurice Taylor in Tchaikovsky's familiar Trio in A minor. Brahms's 'Liebeslieder' Waltzes—sung by Misses Parker Machon and Ena Roberts, and Messrs. Markham and Platts—were made piquant and sufficiently contrasted in mood, despite an ensemble that lacked correct balance. A gifted singer was discovered in Mr Joseph Markham, who sang with marked intelligence in Brewer's Elizabethan Songs.

At the third concert Sterndale Bennett's Trio, Op. 26, and John Ireland's Phantasy Trio in A minor, were fluently and expressively played by Miss Minnie Wilson and Messrs. Allan and Collin Smith.

Mr John Dunn and Mr. Anderson Tyrer gave a successful violin and pianoforte recital, playing among other things two movements from Elgar's Violin Concerto. Mr. Dunn's vivid tone and the element of dash and picturesqueness in his style made his treatment of the solo part full of interest. Mr. Tyrer played strongly and with insight in Ireland's Rhapsody and a group of Debussy pieces.

YORKSHIRE.

LEEDS.

Just now the Choral Societies are, after the customary Christmas 'Messiah' performances, preparing for a new attack, and I hear that their forces are being materially strengthened by soldiers who are returning home, but in the meantime I find only one choral concert of any importance to chronicle, at Scarborough—of which more anon. At Leeds the chief concerts of the month have been two of the Saturday Orchestral series, which seem to have really secured favour with all classes, judging by the crowded and enthusiastic audiences that fill the Town Hall. Nothing, I may say, augurs better for the future of music than the fact that the best orchestral music—necessarily to a great extent of a familiar character—is proving really popular with a Saturday night audience. On January 25 Beethoven's seventh Symphony was played under the direction of Mr. Hamilton Harty, who realised well its abundant vigour and rhythmical energy. Miss Kathleen Frise Smith was the soloist in MacDowell's D minor Pianoforte Concerto, which was a novelty to Leeds, though it has been heard at the Summer concerts in the neighbouring town of Harrogate. She played brilliantly, and Miss Kathleen Moorhouse, an accomplished young violoncellist, played Max Bruch's 'Kol Nidrei' with great charm of tone and style. The first set of Dvorák's 'Slavonic Dances,' and the 'Hebrides' and 'Tannhäuser' Overtures, were also included in a programme which may be taken as a fair sample of the series, save in one respect, for both the soloists on this occasion were local musicians, and it was the more satisfactory to find a programme attractive that did not depend upon a 'star' to make it popular. At the concert on February 15 Mr. Julian Clifford was the conductor and Mr. Ivor Foster the vocalist, the programme including Tchaikovsky's E minor Symphony, Rimsky-Korsakov's 'Capriccio Espagnol,' and Butterworth's 'Shropshire Lad' Rhapsody, each hearing of which intensifies one's regret at the premature death of a composer of such exceptional promise.

The Leeds Bohemian Concert on January 29 had, because of some misunderstanding, to migrate from its accustomed haunt at the Metropole Hotel to an ordinary concert-room, and lost some of its pleasant, intimate character in consequence. Mr. Alex. Cohen's quartet was heard in the second of the Rasoumovsky Quartets in E minor and Schumann's Quartet, by comparison with which Glazounov's 'Slavonic' Quartet (Op. 26) suffered, chiefly because it lacked variety of mood, for it is well-constructed and finely wrought, and it was particularly well played by the quartet party. Mr. Cohen resumed his very interesting 'Sonata Recitals' on February 7, when he and Mr. Anderson-Tyrer played Violin Sonatas by Beethoven (in F, Op. 24), Richard Strauss, and John Ireland (in A minor) with distinction. The mid-day recitals at Leeds University have been resumed. On January 21 Mr. Stanley Kaye, a youthful pianist from Sheffield, played the 'Appassionata Sonata' and pieces by Debussy, Scriabin, Rachmaninov, and others with remarkable freedom and facility of execution. On February 4 Miss Purdon and Mr. Levine (who is on the staff of the University) played Beethoven's Violin Sonata in F (Op. 24) and some solos, and on February 18 Mr. W. Hayle gave an interesting vocal recital, with Mr. L. Hartley as pianist. An interesting lecture on 'British Chamber Music from Elizabethan Times' was given by Dr. W. H. Frere, who is a recognised authority on music of a still earlier date, on January 21. One imagined that for some centuries 'Chamber music in England' would be almost as rare as 'snakes in Ireland,' but the lecturer and Mr. F. H. Fulford, whose family quartet party, with Mr. W. Walker as pianist, gave the illustrations, had managed to unearth some interesting examples—or exceptions, as one might say—from even the 18th century. Still it was not till we got to the Andante from Stanford's Pianoforte Quintet that we came to the blossoming of this late fruit.

OTHER TOWNS.

Tchaikovsky's 'Romeo and Juliet,' Glazounov's 'Slavonic Festival,' and the 'Finlandia' of Sibelius, formed an interesting series of pieces in the programme of the Bradford Permanent Orchestra's Concert on January 18, which Mr. Julian Clifford conducted. One could not help feeling, however, that in spite of its antiquated form Haydn's Violoncello Concerto in D gave more profound satisfaction, in that it attains its comparatively modest aim more completely. It had the advantage of a very refined and artistic soloist in Miss Kathleen Moorhouse, whose name has already appeared above. At the Subscription Concert on February 7 Mr Felix Salmond and Miss Ida Bellerby gave a singularly finished performance of Beethoven's Violoncello Sonata in A minor. Miss Bellerby is a young West Riding pianist, who has profited greatly by Miss Fanny Davies's instruction, and she gave a most artistic interpretation of Busoni's transcription of Bach's Chaconne, which is really more satisfying in this version than in its original form, for after all the violin can interpret contrapuntal music only in a sketchy fashion. Two of the Bradford Free Chamber Concerts which Mr S. Midgley runs with such energy have taken place during the past month. On January 27 Sinding's Violin Sonata 'in the old style' was coupled with two

similar works by native composers—Walford Davies's D minor Sonata and J. B. McEwen's 'Little Sonata,' both charming and unpretentious compositions. Mr. Edgar Drake and Miss Nellie Chapman were the players, and some pleasing vocal trios were sung by Miss Cockcroft, Miss May Midgley, and Miss Dorothy Parkinson. On February 10 three other modern Violin Sonatas were played by Mr. Hugo Lenearts, a Belgian violinist, and Mr. Midgley—Pierné in D minor, Grieg in F, and César Franck's fine work. Miss Patti Clayton was the vocalist.

The Scarborough Philharmonic Society, which Dr. Ely has raised to a degree of choral efficiency hitherto seldom if ever realised in the town, has been 'going slow' during war-time, but managed to give two unfamiliar native works at its concert on February 6. Hubert Bath's 'Wake of O'Connor' is a work which demands much nicety and variety of expression, and it was sung with excellent finish, the soloists—Miss Rhoades, Miss Cragg James, Messrs. Brearley and Hayle, contributing towards the excellent ensemble. Mr. Bensley Ghent, a dexterous violinist, played several solos. At Hull, Mr. Janssen's Subscription Concert season came to a close on January 25, when both the instrumentalists relied on Bach for their principal solo pieces, Miss Dorothea Vincent playing d'Albert's transcription of the Prelude and Toccata in F, which makes a capital pianoforte piece, and Mr. John Dunn, though not at his best, giving the Prelude and Fugue in G minor for violin alone. Miss Ethel Peake, a soprano with a markedly dramatic manner, was the vocalist.

[The following fragment appears to be the title-page and preliminary draft of portions of a recently-published volume of reminiscences. The MS. was rescued from the author's dustbin. Knowing his liberal views in regard to etiquette and privacy, we think it unnecessary to ask his permission to publish the matter]

'NOTHING EXTENUATED.'

A Book of Reminiscences,

By Gerald Lumbercand.

'Do I mis-state? Very well, then, I mis-state.
(It really matters little,
For I can easily climb down in second and subsequent Editions.
Allons, then, Camarados !).

Walt Whatman.

Like every musician who is worth his salt, I have a deep-rooted antipathy to organists. They stand for all the things I am up against—asceticism, religiosity, narrowness of intellect, physical coldness, ordered habits—in a word, all that makes life intolerable to a man of spirit. It was therefore with no very pleasant anticipations that I set out one morning to interview Dr. Cecil Nodes, the organist of Much Hadham Cathedral. He greeted me with an oleaginous smile, and gave me a glutinous hand-grasp of the genuine church musician brand, which annoyed me vastly.

We had not talked long before it was clear to him that I regarded organists as quite outside the pale. He took me to task, reminding me that Bach, Purcell, Orlando Gibbons, Franck, Saint-Saëns, and a host of other not inconsiderable musicians had been organists. He gave me also a surprising list of clever native composers of to-day who hold, or have held, posts as parish church organists without becoming stodgy.

'The fact is, Lumbercand,' he said, wagging a fat admonitory finger at me, 'you and your would-be smart fellow-critics seem to think that all organists are sticks-in-the-mud, just as you figure all curates as milksops. The average properly-qualified organist has more ability in one hand and foot that most of you critics have in all your anatomy. And there are plenty of curates, who, so far from being milksops, could in vulgar parlance, "put it across" you without turning a hair. Yet you use the terms "organist" and "curate" in a disparaging way pretty much as you say a person or thing is "suburban" when you wish to be crushing. But, after all, there are only a handful of Londoners who don't live in the suburbs. Probably you yourself do not dwell in the heart of the city. I know some very brainy folk who live at Tooting; there are very likely lots of other keen intellects in that pleasant suburb. But if you wish to "sit on" anything, you think the word "Tooting," followed by a sniff and a lift of the eyebrows, is scarifying. My dear fellow, it's simply conventional. Nothing in suburbia is so cheap and futile as the inexpensive satire you and such as you indulge in at its expense.'

I was bound to admit that this was true enough. I have relatives, who in spite of the fact that they live at Ball's Pond, and are regular church-goers, are really decent people, and by no means unintelligent. But as I pointed out to Dr. Nodes, we journalists have to study our market. The market which I supply demands that frequent and scathing reference should be made to Upper Tooting, Cricklewood, Ball's Pond, and the like, so I deliver the goods. Sometimes I provide a variation by referring to a country town, such as Bacup or High Wycombe. In moments of exceptional brilliance, I have even invented names for country towns. Thus I remember scoring heavily with 'Bluzzerby-on-Stream.' But if invention flags, I neither wait nor worry. My motto is, 'when in doubt, say Tooting.' And I say it. Often.

My interview with Dr. Nodes was only a qualified success. I must admit that the old gentleman discovered an unexpected vein of good sense, and his opinions on music were at least two centuries ahead of what I had expected. As a matter of fact, I don't mind confessing that he was able to tell even me a thing or two about the more modern developments of the art. When the interview was published, I found that I had somehow omitted this side of our talk. Nodes took it absurdly ill, and wrote complimenting me on 'a truly remarkable talent for misrepresentation.' On the whole, he is a capital old fellow, and I have really nothing against him but his profession.

. . . . . .

Edgar Buffle I have met only once. Strictly speaking, we hardly met. I stood behind him in a queue at Gower Street Station booking-office one foggy day. He seemed to be in a vile temper, and I remember there was a dispute with the booking-clerk about the change—or was it a bad half-crown? . . . He strode angrily away before I could introduce myself, but in his slightly rounded and expostulating shoulders (a few stitches had gone from the seam of the left, I observed), I knew him for the aloof and lonely soul that cries out with such piercing expression in his music. Like most men of his stamp, he is a tremendous egoist and a monumental poseur. A friend of my Ball's Pond uncle told me that he (the friend) had heard of a letter written by Buffle describing his emotions when putting on paper the closing bars of his symphonic-poem, 'Wails from Tophet.' My memory in such matters is unreliable, but I never allow a little haziness to hinder me from quotation. I have no doubt of there being a good sporting chance that the letter very probably ran pretty much as follows:

. . 'Wails from Tophet' is finished! It is 3.29½ a.m. I have worked several hours without break, and with no food but a cut from the joint and two veg. I must have put on paper many dozens—even thousands—of notes. But 'Wails from Tophet' is an accomplished fact. I am exalted, enthused, elated! I soar! I go now to the bath-room, to put my burning brow under the cooling, sobering tap. As I go I make comparisons between the composer of 'Wails from Tophet' and Beethoven, Wagner, and others, remembering, however (for my sense of fair play is keen, even before I reach the tap), that they did their best.

A great composer is Buffle, a very great composer. But you would never suspect it from his argumentative methods with a truculent Gower Street booking-clerk.

. . . . . .

Although I object to cathedral cities because they are pervaded by Deans and such-like objectionable folk, I have pleasantest memories of musical festivals held in them. What a gathering of critics there used to be! Toover, Pettingell, Manktelow, Bundy, Ramsbotham, Burls, Mobbs, Baverstocke,—good fellows all, who enjoyed themselves vastly. As might be expected when so many wits met, there was much excellent jesting. Sometimes this took a practical shape at the expense of the good folk of the city.

I remember, as a typical instance, how Toover and Burls ('Buster' Burls, prince of good fellows! Where are you now? 'Where are the snows of yesterday?' or words to that effect), how Toover and Burls, I say, at Wereford, in 1909, ran a fine wire about a foot above the ground across the High Street one dark night. We were vastly entertained at the spectacle of the simple Werefordians coming to grief. There was a fat Canon, who, as he rose from biting the dust, showed himself brilliantly able to dispense with the services of a layman in the provision of appropriate remarks . . . And there was an obese old woman . . . . with a basket of eggs . . . . *Eggs!* . . . .

. . . . . .

In 1910 I was in London, slinging ink in all directions,—a paying game if you keep on slinging and are not too particular. In order that you may realise my versatility, I may mention—not vaingloriously, but as a fact that cannot fail to be of interest—that I was writing red-hot articles for 'The Red Flag,' and at the same time contributing closely reasoned leaders for a prominent Tory daily. Why not? Like the sword of the mercenary of old, my pen was for any body's hiring. I would have lampooned my Ball's Pond uncle with gusto for a consideration. The lampoon duly published, I would with equal gusto have written a crushing answer on behalf of my uncle—for another consideration. The world was, and is, my oyster: I opened it, and am still opening it, with my pen. This is journalism, a calling in which brains and scruples are much less important than glibness. I am one large glib. Nor should a journalist be retiring or modest. I am not modest, and I have never yet retired.

. . . . . .

Few, if any, journalists have known more than I of the Bohemian side of London life. Like Mercutio—or was it Falstaff?—I have heard the chimes at midnight. I have been—hush! tell it not in Tooting!—I have been to a night club! . . . . More than once! . . . . Well do I remember one riotous night when I and a half-dozen boon companions sat in the 'Golden Calf' from seven till well after ten o'clock. We had a bottle of Epernay, and sat at it till not a drop remained. As we went mellowly forth into the night, I collided with an entering customer who took it ill, and (not for the first time in my doggish life) I seemed likely to be in for a fight. My opponent was an immense fellow—six feet eight, and with a fist like a leg of mutton—and I must confess that I viewed his proportions with diminishing ardour. By the time our friends had placed us, coatless, *vis-a-vis*, I noted that he, too, showed a want of enthusiasm. I forget who suggested it, but in the upshot we submitted the dispute to arbitration, and putting on our coats, went back to the 'Calf' for 'another one.' It was after eleven when I left, and yet I strode down Coventry Street vastly elated and full of vim. Nothing came amiss to me in those heady days,—work, play, dissipation, fighting . . . . I warmed both hands at the fire of life. Both hands? Aye, and feet as well. In fact, I basked, and glowed all over . . . . . Never was such a devil of a fellow!

. . . . . .

Of the music critics mentioned above, perhaps the outstanding genius of a band of geniuses is Bundy, who has one of the finest and most quickly-functioning brains in Europe. His wit is positively scarifying. Well do I remember his saying one day (with that little droop of an eyelid which always warned us that something good was coming): 'An organist is like a tenor—not a man, but a disease.' Then (like a flash from that lightning-functioning brain) he added, 'or rather he *is* a tenner, for just as it takes nine tailors to make a man, it takes ten organists. See it, Gerry?' he added, thrusting an eighteenpenny *flor de cabajos* between my lips—a quite unnecessary question, for with my inborn quickness I saw it almost at once, and was vastly amused. I remember too . . . .

[But here, while we are still waiting for a record of something that matters, the manuscript breaks off.]

The Music Club are arranging to entertain Sir Frederick Bridge at a public dinner on April 1. Lord Ernle, the Minister of Agriculture, will take the chair.

Musical Notes from Abroad.

ROME.

PUCCINI'S NEW TRILOGY.

On the evening of January 11, at the Costanzi Theatre, a crowded audience witnessed the first performance of three new one-Act pieces by Puccini, entitled respectively 'Il Tabarro' (The Cloak), 'Suor Angelica,' and 'Gianni Schicchi.' Although announced as a trilogy, performed consecutively, and published in the same volume, these works have no common nexus, not even that of time or place, unless maybe the author has desired to illustrate by three entirely distinct episodes drawn from three widely distant centuries the old adage that 'Human nature is always the same,' or, as the Italian proverb has it, 'Tutt' il mondo è un paese' (All the world is a village).

'IL TABARRO.'

Puccini has scored an undoubted success in this opera. One of its most notable pages is the dance played by the organ-grinder in the early part of the work, in which the orchestra reproduces with farcical exactitude the dissonant waltz supposed to be played on the itinerant musician's instrument. The melodic design is based on two diverse tones, which proceed enharmonically in diminished octaves, the motive being entrusted to the flutes, with accompaniment of clarinets, and the effect is extremely realistic. It is interesting to note that the critics widely disagree as to whether Puccini has been happier in the treatment of the organ-grinder's waltz than Stravinsky in the same subject in his 'Petrouchka.' Probably, however, the solution is entirely subjective.

Another successful piece of incidental melody is the aria of the song seller; and the song 'For thee thy bread is earned in sweat' (Il pane lo guadagni col sudore) was followed with keen interest and roused considerable enthusiasm. From this point of the drama the public enthusiasm was evidently awakened, great appreciation being accorded the song of La Frugola, 'A tiny cottage is my dream' (Ho sognato una cassetta).

This enthusiasm reached its culminating point in the duet between Luigi and Giorgetta, in which the anxiety and fear of the lovers, and the secrecy of their plotting, are admirably reproduced in the music. The long monologue of Michele did not evoke the same appreciation, owing to the fact that the greater part of the piece is written somewhat too low for the baritone; but this defect is redeemed in the last couplet, in which the singer has ample opportunity to make full use of his powers. The musical interest fails again, however, after this point, and the tragedy works itself out to the accompaniment of a music sober and void of any particular interest.

'SUOR ANGELICA.'

It must be confessed that the second work of the trilogy does not entirely answer to the expectations which had been aroused. The author's predilection for this production was well known, and the public had prepared itself (unconsciously perhaps) to assist at a representation in which Puccini had surpassed himself. This expectation was not realised, and consequently the barometer of public opinion fell a little too much—perhaps even below the level of just appreciation. Certainly the incidental character of much of the work unnecessarily prolongs the interest, and although the *mise en scène* was magnificent—with the Gothic cloister, the hidden voices of the nuns, the sound of the Angelus bell, &c.—it was precisely the insistence upon the presentation of the convent interior, with its consequent restriction of voices to soprano and contralto, which somewhat tired the audience. It is only with the arrival of the Princess that the music takes on a more vigorous character. The romanza, 'Dead, my baby' (Senza mamma bimbo, tu sei morto), was awaited with that exaggerated expectation of which I have spoken, and if it did not succeed in realising this artificial ideal, the fault must be attributed more to the mistake made by those who had allowed themselves to form such anticipatory judgment than to any intrinsic lack of inventiveness; and certainly not to the superb interpretation of the prima-

donna. The *finale* of the operetta, with the vision of the Virgin, and the Latin hymn (accompanied by an internal orchestra of organ, pianoforte, drums, and bells), was a grand success both musically and dramatically. It is not to be doubted that 'Suor Angelica' will add another to the favourite works of Puccini amongst the public.

'GIANNI SCHICCHI.'

Here there is no division of opinion. In this miniature opera-buffa Puccini has scored a pronounced and lasting success. The great quality which all long for in music is spontaneity, and particularly in operatic music—at least in Italy—this is the criterion by which it is judged. 'Gianni Schicchi' is a continuous fount of spontaneous melody: and scene upon scene is developed with an inspiration and geniality which were a cause for wonder even to the most confirmed of Puccini's admirers. 'Up till now,' one of them writes, 'we did not know Puccini as a comicist except in some isolated examples; "Schicchi" was his trial of fire, and he has come out triumphant.' A more appreciative judgment was that overheard in the corridor of the theatre, in the remark made by one of the habitués of the Costanzi, 'So beautiful and so thoroughly Italian is "Schicchi," that were it of greater proportions it would undoubtedly take its place in music with "Falstaff" and the "Barbiere."' Amongst the scenes particularly worthy of record, are the air of Lauretta, 'O mio babbino caro,' sung by Gianni's daughter, when she fears the loss of her lover, and the 'Adieu to Florence,' sung by Gianni as a solemn warning to the relatives.

As a matter of interest, I give the names of the principal singers on the above occasion: 'Il Tabarro'—Michele, Carlo Galeffi; Luigi, Di Giovanni; La Frugola, Matilde Sadun; Giorgetta, Maria Labi. 'Suor Angelica'—Gilda, Dalla Rizza. 'Gianni Schicchi'—Gianne, Carlo Galeffi; Lauretta, G. Dalla Rizza.

For the first time since the beginning of the War, the Royal box was occupied, the King and Queen with the Royal Family assisting at the representation. The author was present, though he did not direct the orchestra; but he was repeatedly and clamourously applauded, and received by the King in the Royal box.

TCHAIKOVSKY.

On January 21, under the patronage of Lady Rennel Rodd, the English Ambassadress, the Philharmonic Society of Rome gave a concert in commemoration of the twenty-fifth anniversary of the death of the Russian master. Amongst his works performed on this occasion, a 'Romanza' and 'Theme with variations' for the pianoforte, 'Serenata' and 'Scherzo' for violin, 'Chanson triste' for violoncello, and the Trio in A minor for pianoforte and violin, held the principal places.

THE AUGUSTEUM.

I have space to record only very briefly the doings at the Roman 'Queen's Hall.' The most interesting concerts have been those of January 5, when Tina Filippone-Siniscalchi, a young pianist of sixteen years, presented the following programme:

Concerto No. 14, in D minor, for pianoforte and orchestra *Mozart*
Preludio, Aria and Finale, for pianoforte solo *César Franck*
Concerto in B♭ minor, for pianoforte and orchestra *Martucci*

On January 12 the director of the Accademia Sta. Cecilia presented a programme which, along with the fifth Symphony of Beethoven, included the 'Petrouchka' of Stravinsky, and the recently published 'Pagine di guerra' (War impressions) of Alfred Casella, the young composer of which something has recently been said in the *Musical Times*. This composition has for sub-title, 'Five musical films,' and later I hope to be able to give a description of the composition. For the present, I note that the work met with grave disapproval at its hearing at the Augusteum.

On January 26 Vittorio Gui directed a concert with the following programme:

Overture, 'Egmont' .. .. *Beethoven*
Fourth Symphony .. .. *Schumann*
Concerto in F major .. .. *Handel*
Impressioni dal Vero—I. .. .. *Malipiero*
(*See* G. Jean-Aubrey's article in the *Musical Times* for January.)
Concerto, 'Le Carneval de Paris' .. .. .. *Svendsen*

LEONARD PEYTON.

Miscellaneous.

THE BRITISH MUSICAL SOCIETY.

On Wednesday, January 22, the Newcastle-on-Tyne committee of the above Society was constituted. It comprises a representative local body of amateur and professional opinion, and it was decided to strengthen the position of the Society by inviting members from all the chief musical societies in the district to co-operate. The chief aims of the committee will be propaganda on the subject of British music, past and present, by means of lectures, recitals, &c., particularly drawing attention to native works which are being produced by local bodies, and to interesting music which has not yet been heard in the district. Mr. W. Deans Forster was elected chairman of committee, and Miss Annie Lawton, Music Studios, Claremont Buildings, Barras Bridge, Newcastle-on-Tyne, secretary and treasurer. The meeting was followed by a public lecture on 'Music in Ruhleben,' delivered by Mr. Edgar L. Bainton. Mr. Thomas F. Dunhill will lecture on 'The Music of Sir Hubert Parry' on March 8, and Dr. Eaglefield Hull on 'British Music' on March 26. Before the lecture, Mr. W. G. Whittaker, the local representative of the Society, explained the objects and needs of the new organization, and appealed for an active and numerous body of supporters.

Dr. W. H. Harris's 'The Hound of Heaven' received its first performance at Birmingham recently. We quote the following from Mr. Ernest Newman's sympathetic notice in the *Birmingham Daily Post*:

> In his setting of 'The Hound of Heaven' Dr. Harris has done one strikingly new thing: he has phrased English poetry with the nicest ear for its rhythms, its varied footfalls, its changing cadences. The accuracy of the prosody is remarkable; it is not the least exaggeration to say that no other English work, for solo voice or for chorus, shows anything like the same combination of elasticity of musical phrasing and regard for the natural rhythm of the spoken line.

The Christmas Term number of the R.C.M. *Magazine* is full of interest for admirers of the late Sir Hubert Parry. It contains two admirable portraits, 'A Tribute' from Sir Charles Stanford, articles on 'Sir Hubert as Teacher,' by Dr. Walford Davies, 'The Literary Work of Sir Hubert Parry,' by Mr. J. Fuller Maitland, 'Parry at Play,' by Dr. C. H. Lloyd, 'The First President of the R.C.M. Union,' by Miss Marion M. Scott, 'Our Director,' by a Present Pupil, 'The Funeral of Sir Hubert Parry,' by Mr. Herbert Howells, and 'How Sir Hubert worked,' by Miss Emily Daymond, who also writes an informing account of 'The Vision of Life.' The *Magazine* is deserving of a place on a musician's bookshelf.

Instrumental players (wind, string, and keyboard) who are frequently in difficulties in regard to turning the pages of their music, will be interested in the Empire Music Leaf-turner, an ingenious contrivance which we have tested, and found to do all that is claimed for it.

At a recent Court of the Musicians' Company, Dr. W. G. Alcock and Mr. Charles Macpherson were admitted to the Livery.

Hearty congratulations and good wishes to Sir Charles Santley, whose eighty-fifth birthday was on February 28.

Answers to Correspondents.

EX-GUNLAYER.—Dr. Kennedy's 'Dictionary of Musical Terms' (Curwen, 1s.) gives the pronunciation of foreign words.

INQUISITOR.—Goetz's Sonata in G minor is published abroad: it may be obtained through Novello. Waddington's Suite for four hands is published by Stainer & Bell.

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SCHOOL MUSIC REVIEW (No 321), contains the following music in both notations:—"A Change Wanted." Unison Song, by G. F. COBB. "To the Absent One. Two-part Song, by MENDELSSOHN. 1½d

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Most of my life has been devoted (though not exclusively) to the service of the Church. As boy and man I have served under seven Deans, I have worked with eleven Precentors, while Canons, Vicars-Choral, and Choristers are too numerous to mention. Outside the Church I have laboured at my Profession as Conductor, Teacher in Colleges, Lecturer, and University Professor. In all these various ways I have tried to serve the cause of Music. Whether I have done all that in me lay, readers of the following pages must decide. But, at any rate, I can conscientiously say I have done my best to fulfil worthily the duties of any position to which I have been called.

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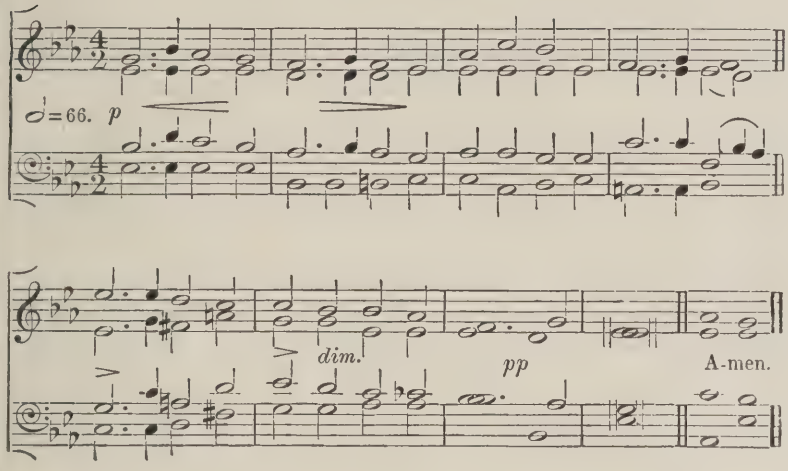

1 IN our waking hours, and sleeping,
Holy Jesu, be Thou near;
Have us in Thy care and keeping—
Safe from fear.

2 With Thy love and mercy bless us;
Ere we leave Thy house to-night
Make Thy face to shine upon us,
God of Light.

3 May Thy Presence still go with us,
E'en though now our worship cease;
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ACTAU.

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p

m	:-	.s	|f	:m	r	:-	.m	|r	:d	|f	:l	|s	:d
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d	:-	.d	|d	:d	s_1	:s_1		|se_1	:l_1	l_1	:f_1	|s_1	:l_1

B♭.t. f.E♭. *dim.*

r	:-	.m	|r	:—	$^{d'}$f	:-	.f	|m	:r	^{r}l	:s	|s	:f
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pp

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d	:—	|t_1	:—	d	:—	|—	:—	d	d
s	:—	|—	:f	m	:—	|—	:—	l	s
s	:—	|s_1	:—	d	:—	|—	:—	f_1	d

A - men.

1 IN our waking hours, and sleeping,
Holy Jesu, be Thou near;
Have us in Thy care and keeping—
Safe from fear.

2 With Thy love and mercy bless us;
Ere we leave Thy house to-night
Make Thy face to shine upon us,
God of Light.

3 May Thy Presence still go with us,
E'en though now our worship cease;
In our latest hour protect us,
God of Peace. Amen.

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after the trial, while my father was talking to Mr. Hopkins, she provided with an orange and various other delicacies. Many years after, when I was organist of Manchester Cathedral, Dr. Hopkins (who was then the organist of Trinity College, Cambridge) came to stay near Manchester where I also was a guest. As we walked about our host's grounds I recalled this little episode to him: "Ah!" said he, "if I had rejected you then, how different might have been your career." Dr. Hopkins was himself a chorister in Westminster Abbey, and I often think how much he would have been interested in seeing the post of organist filled by the little boy whom he started on his musical career; unfortunately, he died before I was appointed.

And thus began my chorister days and musical life. Twice daily we attended the Cathedral Service, the practising boys or probationers sitting near the choir, but not wearing surplices. We were taught the rudiments of music by one of the Vicars-Choral, who was wont to correct our bad production by pulling our ears —and pretty hard he pulled, too! I gave much trouble by holding my head a little to one side, a fault which caused my poor ears many a pang! This was doubtless owing to defective vision of one eye, which was in after years discovered and thenceforth corrected by the use of spectacles. A chorister in spectacles would have been looked upon as an impossibility in my young days; nowadays we attend to such matters, and correct imperfections in other ways than by pulling ears! Besides music, we received of course a general education, our school-master being also a Vicar-Choral. This education was not very wide in its scope, but our master taught well enough all that was expected of him. "You'll learn enough here to carry you through the world," he often said, and it must be admitted that a goodly number of the boys he taught have done well

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SINGING.—Vera L. Axford, Mary Baldwin, Martha Cogan, Annie H. Hedges, May Hughes, Florence O. Pyke-Underhill.

ELOCUTION.—Cecil Blundell, Frances Heater, Eva J. Hall, Nellie Veitch.

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ELOCUTION.—Marguerite M. Aujard, Renie Bartley, Ettie Hogan, Harriet I. Lee, Mary McVann.

VIOLIN PLAYING.—Olga Slinning.

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ORGAN PLAYING.—Charles Watson.

VIOLONCELLO PLAYING.—M. Alice Cook.

CORNET PLAYING.—John R. Jarrett.

ELOCUTION.—Thelma Anderson, Emily Bickerton, Daisy B. Barnes, Maud Blackburn, Blanche Clarkson, Kathleen M. Crocker, William J. Cairns, Hilda Emonson, Gertrude Fryberg, Harriet Gregson, Dorothy F. Gilding, Agnes L. Gilroy, Margaret Jerome, Jean Jamieson, Jessie Marks, Nellie Popay, Hazel Skinner, Joyce A. Thistleton, Lily Ward.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Grace E. Blencowe, Arthur T. Cullen.

* Gold Medalist. † Silver Medalist.

The examiners were: Algernon Ashton, Esq.; Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc., Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; David Gillam, Esq., Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; A. H. Howell, Esq.; George Hooper, Esq., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq., D. J. Jennings, Esq., Mus. Doc., T.U.T.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; Geo. E. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; O. F. Misquith, Esq.; D. J. Montague, Esq.; Henry W. Newboult, Esq., Mus. Bac. Cantab.; P. Planche-Plummer, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc., Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; W. H. Shinn, Esq.; Reginald J. Shanks, Esq.; W. E. Thomas, Esq., Mus. Doc. Oxon.; C. Reginald Toms, Esq., John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.; T. C. Webb, Esq.

There were 1,089 Candidates for Diplomas, of which number 761 passed, 300 failed, and 28 were absent.

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2/6	3/-	3/6
3/-	4/-	4/6
3/6	4/6	5/-
4/-	5/-	6/-
4/6	5/6	6/6
5/-	6/6	7/6
5/6	7/-	8/6
6/-	7/6	9/-
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7/-	9/-	10/6
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'A WESTMINSTER PILGRIM': A NOTE ON THE ILLUSTRATIONS.

In our last issue we gave a few particulars of the pictures which will be an important feature of Sir Frederick Bridge's forthcoming book. We are now able to give something like a complete list.

The book is very strong on the portrait side. We have first a fine picture of Sir Frederick, specially drawn in pastel by Sir W. B. Richmond, R.A. There is also an excellent full-length portrait of the author in his Doctor's robes, reproduced from a photograph by Sir Benjamin Stone. Twelve past Abbey organists—the two Gibbons, Blow, Purcell, Croft, John Robinson, the Cookes, Thomas Greatorex, George Williams, and James Turle—form an interesting little gallery. They are reproduced in two sets of seven, in small ovals, in an ornamental design. Manchester folk will be pleased to see a photograph in which three organists of their Cathedral figure—Dr. Kendrick Pyne, Sir Frederick Bridge, and Mr. Sydney H. Nicholson. Other portraits are of Samuel Sebastian Wesley (a fine one), Miss Maria Hackett, 'the Choristers' Friend,' Doyle's familiar line drawing of Garcia and Hallé playing chess, John Hopkins and John Larkin Hopkins, a hitherto unpublished portrait of Mendelssohn as a boy, one of the author *ætat* 9, a reproduction of 'Spy's' cartoon of 'Westminster Bridge,' and a photograph of a contemporary bust of Handel.

Sir Frederick's house in the Little Cloisters appears, of course, but we are more attracted by the picture of his Highland home, Cairnborrow Lodge, in Aberdeenshire. With such a retreat to fly to, holidays should never be long enough. Mention of the Scotch home reminds us that the author's sporting side is shown in two pictures. In one he has just landed a fish, and the other shows him with his gun and a couple of pheasants he has brought down. Architecturally, the outstanding pictures are a very fine photograph of the Choir and organ in Westminster Abbey (looking West), and an old engraving of Manchester Cathedral, showing the Father Smith organ in its original position. The detail in both is wonderfully clear. Readers of 'Edwin Drood' will be interested in the reproduction of a water-colour drawing by S. Aveling of the Great West Door of Rochester Cathedral, over the quotation 'Old Cathedral—earthy smell.'

There are also pictures of the Chapter House Doorway, Rochester, and 'The Six Poor Travellers,' in the High Street.

Photographs of a very curious bass trombone, the figurehead of H.M.S. 'Cressy' (which Sir Frederick saw launched at Chatham in his boyhood), the Silver Rose-water Dish presented to the author by the Samuel Pepys Club, the Medal of the Worshipful Company of Musicians, and a diamond pane of one of the Abbey windows with Captain Cooke's signature scratched thereon ('Henry Cooke, 1642'), make up the sum of a collection of illustrations sufficiently interesting and valuable to confer distinction on any volume.

MODERN BRITISH COMPOSERS.

By Edwin Evans.

II.—Arnold Bax.

(Continued from March number, page 105.)

'November Woods' is a picture of storms and driving leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The composer himself regards it as his best orchestral work, and the one by which he would elect to be represented if asked to make a choice.

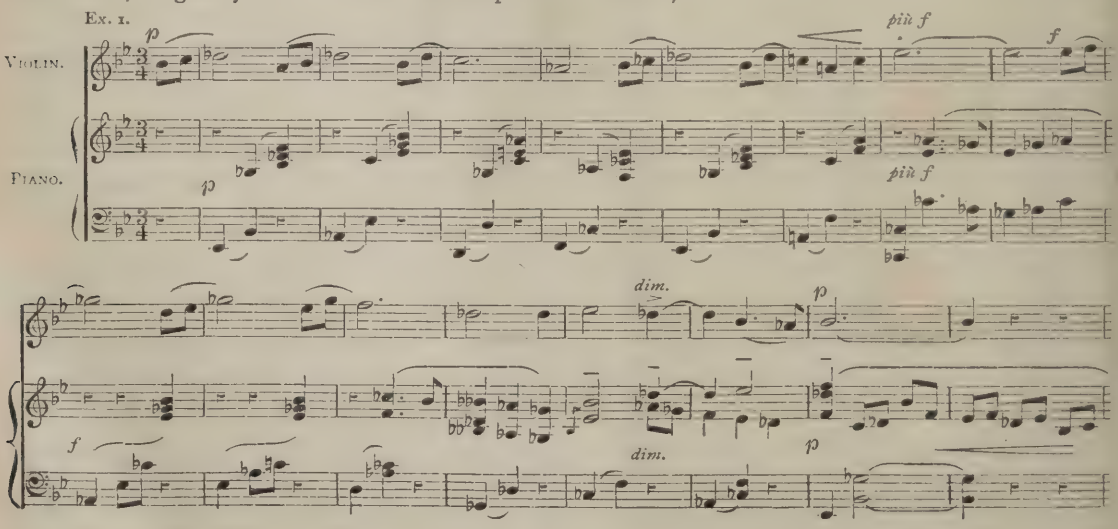
To complete the survey of Bax's orchestral works it only remains to mention two ballets, 'Between Dusk and Dawn' and 'The Frog-Skin,' the former of which was performed at the Palace Theatre a year or two ago.

His vocal music includes two important cantatas, 'Enchanted Summer,' from Shelley's 'Prometheus Unbound,' and 'Fatherland.' The former is for two solo soprani, and the latter for tenor solo, both supported by chorus and orchestra. His songs are numerous, but not more than a quarter of them have been published, and these are mostly of early date. Among them one has attained to considerable popularity: it is a setting of William Allingham's 'The Fairies.' It is possible that one of the causes that have hindered the publication, in a country where song is the staple of the music world, of some fifty songs by one of the most interesting composers, has been the difficulty of many of his accompaniments. It is curious that, at a time when songs of the most complex texture have become not only common, but even especially favoured in our concert-rooms, many of our publishers should still apply the standard of the young person who strums. That Bax is a brilliant song-writer could be established by one work alone, the Six Poems from 'The Bard of the Dimbovitza,' originally with orchestral accompaniment, but available also with pianoforte. These songs belong to the best in modern British music.

Arnold Bax's chamber music can be divided into two groups, the one comprising early compositions which are still open to the reproach of complexity and diffuseness, and the other the maturer works which may be considered representative of his present style. In consequence, however, of the discarding of works which do not satisfy riper judgment, the former category has been whittled down to three—a Phantasy for viola which was one of the earliest compositions inspired by the playing of Lionel Tertis; the Trio for pianoforte, violin, and viola to which reference has been made; and a String Quintet of such difficulty that an adequate performance has seldom if ever been possible. The first Violin Sonata, begun in 1910 and completed in 1915, may be said to form a bridge between the two periods, especially as it covers the year 1913, which is the turning point in his style; but revision has inevitably placed this work definitely among those of his later manner

The culminating point of Bax's chamber-music is a monumental Pianoforte Quintet of such richness of invention that it would be an ornament to the musical literature of any country or period. It is long, but without *longueurs*, for the constant infusion of fresh musical interest holds the attention to the end. A complete contrast is supplied by the String Quartet in G, which is of lighter calibre and possesses great charm, notably in its slow movement. The two Elegies—the one a Trio for flute, viola, and harp, and the other an 'Irish Elegy' for cor anglais, harp, and strings—deserve prominent mention. The latter in particular has a quiet meditative beauty that is very characteristic of Bax's best work. The most individual work of this period is, however, the second Violin Sonata, which has never been played in public. The personal note is so strong that it might almost be the musical translation of a year's diary. Here is an extract from the *Scherzo* ('The Dance of Death'):—

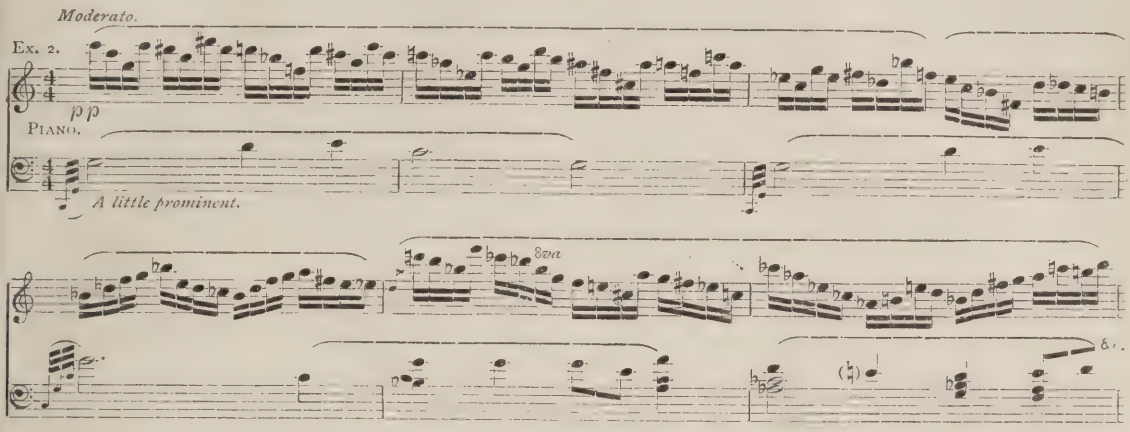
Ex. 1.



For the pianoforte Arnold Bax has written a Sonata in one movement which has been beautifully played by Myra Hess, and a Concerto which still awaits a public performance. Available for pianists are a number of short pieces which will well reward their attention.

Leaving on one side a Concert Waltz in E flat, which is an early work of little significance, there are 'The Princess's Rose Garden' (nocturne), 'Sleepy Head,' 'Apple-Blossom Time,' 'The Maiden with the Daffodil' (idyll), 'A Mountain Mood' (melody and variations), 'Dream in Exile,' and 'Winter Waters' (tragic landscape).

A few bars from 'A Mountain Mood' will serve as an example of characteristic figuration of a simple melody:



In 1910 the composer paid a brief visit to Russia which made a lasting impression. Of this he has left a record in three pianoforte pieces: a nocturne entitled 'May Night in the Ukraine,' a 'Gopak,' and a remarkably vivid descriptive piece entitled 'In a Vodka Shop,' the popularity of which with pianists has assumed such proportions that it threatens to overshadow his more delicate work. It is one of those instances where success may become inconvenient, especially as the piece, apart from its native cleverness, has nothing in common with its composer's characteristic work. This is far better exemplified in a composition which is reserved for final mention.

Although the writing of duets for two pianofortes has never enjoyed great popularity, most composers have at one time or another been attracted by it. Unfortunately the result has too often been a set of variations, which may afford a field for ingenuity but seldom appeal to the imagination. Arnold Bax has gone to the other extreme and written a highly imaginative Irish tone-poem for two pianofortes entitled 'Moy-Mell, or, The Happy Plain.' This work, fortunately, is published, and for those who wish to become acquainted with Arnold Bax's music, it serves the double purpose of furnishing an example of his pianoforte writing and supplying the key to the imaginative mysticism which permeates practically the whole of his orchestral works.

There is always a special interest in a composer's own preference for certain of his works. It is not always endorsed by outside criticism, nor is it reasonable that it should be, as the composer's judgment is swayed by considerations known only to himself, such as whether the work in question is a faithful interpretation of the mood in which it was written, to which the music is the only key for the outside world. Moreover, there are moods and moods, and among them some which, faithfully interpreted, would find little favour. In recording Bax's preferences there is no occasion for such reservations, which are of more general significance. He regards the Pianoforte Sonata, the two Violin Sonatas, the Pianoforte Quintet, and 'November Woods' as the most characteristic of his compositions. It is perhaps not surprising that he should omit the Concert Overture, although it seems to possess a special attraction for conductors, but one would have expected to find the Irish tone-poems among his favourites. The fact is, however, that Bax, whilst a master of picturesque and fanciful description, is essentially a musician of subjective inclinations, and to have produced a convincing piece of abstract musical thought will always give him more pleasure than even the most faithful delineation of his beloved Irish scenery and folk-lore.

Following is a complete list of Arnold Bax's works:

ORCHESTRAL.

'Into the Twilight'	1908
'In the Faery Hills'	1909
Festival Overture	1909
'Christmas Eve on the Mountains'	1912
Four Orchestral Pieces	1912-13
(a) 'Pensive Twilight'	
(b) 'Dance in the Sun'	
(c) 'From the Mountains of Home'	
(d) 'Dances of Wild Irravel'	
'Nympholept'	1912
'Spring-Fire'	1913
Scherzo	1913
'The Garden of Fand'	1913
Variations for Pianoforte and Orchestra ...	1916
'In Memoriam'	1917
'Tintagel'	1917
'November Woods'	1917

CHOIR AND ORCHESTRA.

'Fatherland' (Poem by J. I. Runeberg) (Cary & Co.)	1907
'Enchanted Summer' (Act 2 Sc. 2, 'Prometheus Unbound' (Shelley) (Riorden)	1909

Ballets.

'Between Dusk and Dawn'	1917
'The Frog-Skin'	1918

Chamber Music.

Fantasy for Viola and Pianoforte	1904
Trio for Violin, Viola, and Pianoforte (Cary)	1906
String Quintet, in G	1907-08
1st Sonata for Violin and Pianoforte, in E ...	1910-15
Quintet for Pianoforte and Strings, in G minor	1914-15
Legend for Violin and Pianoforte (Augener) ...	1915
2nd Sonata for Violin and Pianoforte, in D ...	1915
Four Pieces for Flute and Pianoforte	1916
Trio for Flute, Viola, and Harp (Elegy) ...	1916
Ballade for Violin and Pianoforte (Chester) ...	1917
'An Irish Elegy,' for Cor Anglais, Harp, and Strings	1917
String Quartet, in G	1918
'Folk-Tale,' for 'Cello and Pianoforte ...	1918
Quintet for Strings and Harp	1919

Pianoforte Solo.

Symphonic Fantasy	1910
'Valse de Concert' (Boosey)	1910
'May-Night in the Ukraine' (Williams) ...	1911
Gopak (Williams)	1911
'Mask'	1912
Capriccio	1913
'The Happy Forest'	1913
Passacaglia	1914
'The Maiden with the Daffodil' (Williams) ...	1915
'In a Vodka Shop' (Augener)	1915
'Sleepy-Head' (Augener)	1915
'Apple-Blossom Time' (Augener)	1915
'The Princess's Rose-Garden' (Augener) ...	1915
'A Mountain-Mood' (Chester)	1915
'Winter-Waters' (Chester)	1915
'Dream in Exile' (Chester)	1916
'Ideala'	1918
'On a May Evening'	1918
'Love-Song'	

For Two Pianofortes (Four Hands).

'Magh Mell' (An Irish Tone-Poem) (Chester)	1917

Voice and Orchestra.

Six Poems from 'The Bard of the Dimbovitza'	1914-15

Songs with Pianoforte Accompaniment.

'A Celtic Song-Cycle' (Cary)	1904
'The Faeries' (William Allingham) (Cary) ...	1905
'Golden Guendolen' (William Morris) (Cary)	1905
'From the Uplands to the Sea' (William Morris)...	1905
'When we are Lost' (Anon.)	1905
'Green Branches' (Fiona McLeod)	1905
Magnificat (Cary)	1906
'The White Peace' (Fiona McLeod) (Chester)	1906
'A Hushing Song' (Fiona McLeod)	1906
'The Magic Fiddler' (Anon.) (Chester) ...	1906
'I fear thy kisses, gentle maiden' (Shelley) ...	1906
'The Two Corbies' (Border Ballad)	1906
'The Kingdom' (Rückert)	1907
'Milking Sian' (Fiona McLeod) (Chester) ...	1907
'Song in the Twilight' (Freda Bax)	1907
'Isla' (Fiona McLeod)	1908
'Heart o' Beauty' (Fiona McLeod)	1908
'Longing' (Fiona McLeod)	1908
'The Hills of Dream' (Fiona McLeod) ...	1908
'Landscape' (J. P. Jacobsen)	1908
'O dewy flower' (J. P. Jacobsen)	1908
'The Flute' (Björnsen)	1908
'The Wood-Lake' (H. Leuthold)	1908
'Shieling-Song' (Fiona McLeod) (Chester) ...	1909
'A Lyke-Wake Dirge' (Border Ballad) ...	1909
'Marguerite' (William Morris)	1909
'The Garden by the Sea' (William Morris) ...	1909
'Ideala' (R. Dehmel)	1909
'Love-Ode' (O. E. Hartleben)	1909
'Beloved, even in Dreams' (Rückert) ...	1909
'Home' (R. Dehmel)	1909
'The Dance-Ring' (O. Bierbaum)	1909
'Enlightenment' (R. Dehmel)...	1909
Lullaby (S. McCarthy)	1910
'To Eve' (James Cousins) (Chester)	1910
Christmas Carol (15th century) (Chester) ...	1910
'The Journey' (R. Dehmel)	1911
'Flight' (R. Dehmel)	1911
Folk-Song	1911
'The Dead Child' (J. P. Meyer)	1911
'Spring Showers' (Rückert)	1911
'Faith' (Rückert)	1911
'Freimund' (Rückert)	1911
'The Bridal Prayer' (R. Dehmel)	1911
Three Roundels (Chaucer) (Chester)	1914
'O mistress mine' (Shakespeare)	1916
'A Leader' (Æ.)	1916
'Parting' (Æ.)	1916
'I know myself no more my child' (Æ.) ...	1916
'The splendour falls on castle walls' (Tennyson)	1917
'Go, lovely Rose' (Waller)	1917
'Green grow the rashes O!' (Burns)... ...	1918
'Far in a Western Brookland' (A. E. Housman)	1918
'When I was one and twenty' (A. E. Housman)	1918
'Midsummer' (Clifford Bax)	1918

Interludes.

A Belfast reader sends a wrathful protest against my suggestion as to occasional performances of detached movements of symphonies. He says that 'our leading musical paper should not be allowed to air such views unrebuked.' But musical papers exist for something more than the mere chronicling of events; they should give publicity to views the soundness of which can be tested only by thought and discussion. There ought to be no public for a journal conducted on the comfortable assurance that the existing state of affairs is bound to be right. What our friend needs, apparently, is not a 'leading' musical paper, but one which follows.

Musically, he is clearly out for the strict observance of law; everything must be played exactly as written by the composer. 'Beethoven,' he says, 'is a better judge of what should follow what than Mr. John Jones, conductor of the local symphony orchestra.' We may credit Beethoven for knowing 'what should follow what' in his own period, but it is quite conceivable that to-day Jones may be a better judge in some cases. For example, when Beethoven put repeat marks at the end of a movement, he was following a custom of the period, and probably gave little thought to the matter. He was right in putting them in, but Jones is just as right in leaving them out.

And why this sniffy reference to Jones? He is (we will assume) unable to compose a symphony, but he is none the less (perhaps all the more) able to make a good job of performing somebody else's. If in view of local conditions he decides to perform a portion of a work (such portion being of course complete in itself), there is no need to start waving blackthorns. Nobody objects to the performance of a movement from a Bach or Handel Suite: why should the Suite's successors,

the Sonata and the Symphony, be sacrosanct? I am at one with my correspondent so far as respect for the actual text is concerned; not a note should be altered. But in regard to omissions of sections, or disregarding of repeat marks, the modern performer should be allowed reasonable latitude.

My Belfast friend says he is not a 'devout Beethovenite.' None the less, his critical faculties seem to be in abeyance when that composer is being discussed. He 'flatly denies' that any movement of Beethoven's symphonies is capable of boring us, adding, 'I am prepared to take off my coat and go through the nine Symphonies in detail.' Even this is not too much for the compleat whole-hogger. He goes on, 'And if 'Feste' is not satisfied, I am prepared to take off my waistcoat and go through the thirty-two Sonatas, and in fact I will take off anything'—don't start! for he adds with caution we should hardly expect in one so impulsive, 'in reason, for the cause.'

Instead of discussing this outburst I will merely show how much genuine appreciation of musical value lies behind it, by pointing out that this Beethoven enthusiast, who can find no weak movement in all the composer's Symphonies and Sonatas, thus airily disposes of Haydn and Mozart: 'My idea is that the public is not prepared to support the Symphonies of Haydn and Mozart, not because certain movements bore them, but because all the movements bore them, and that the public is quite right.' In other words, the worst of Beethoven is better than the best of Haydn and Mozart, *e.g.*, Beethoven's first Symphony is better than Mozart's 'Jupiter,' or G minor!

Such differences of personal taste are not worth discussion as a rule, and I have said so much only because this case is one of many signs that some of us are at the parting of the ways so far as Beethoven is concerned. One sheds enthusiasms with regret. Ten years ago I could read Grove's panegyric on the Symphonies, and say 'hear, hear' all the time. I was thrilled by No. 5, and excited by No. 7. Why am I thrilled and excited no longer? I should not think the question sufficiently important to put on paper if I did not know that many other musicians find themselves growing out of these and other masterpieces, and are wondering why. Let us see if we can find an answer, and perhaps suggest a remedy.

In the first place, I do not think we shall be wrong if we assume that the causes are not solely musical. Something is surely to be ascribed to the unrest that we see in every department of life. Our old standard of values is undergoing drastic revision. The plainly expressed distaste for ordered and leisurely methods in social and political affairs is hardly likely to leave art untouched. The phase may be—and probably is—merely temporary, but there can be no disputing the fact that a very considerable proportion of musicians are finding certain of the classics out of touch with the age. As this dissatisfaction is chiefly felt with works in which the excellences are largely formal, and which consist mainly of lengthy development of not always very important material, we need not be surprised if a considerable proportion of Beethoven's works seem likely to lose a good deal of their popularity in the near future. If this cloud were due entirely, or even mainly, to what may be called social reasons, I believe it would soon pass. But there are certain musical considerations that are far more serious.

Some years ago, when he was more given to provocative utterances than he is to-day, Mr. Josef Holbrooke said that the Beethoven orchestra was dead. I was among the many Beethovenites who regarded the statement as a kind of reflection on the master, and foamed at the mouth accordingly. But can any musician to-day honestly say that he prefers the Beethoven orchestra, with its deficient wind (and especially brass) departments, to the splendid and sonorous bands to which we are now accustomed? And although the fundamental principles of orchestration were fixed by Beethoven, can it be denied that composers of to-day have so developed the art in the directions of richness and sonority that Beethoven's scheme seems grey and bleak in comparison?

These modern developments are not all due to the improvement and invention of instruments. By skilful disposition of parts, division of strings, and so forth, the scorer of to-day can obtain from a small band a sonority undreamt of by Beethoven. But we need not go so far back as Beethoven: it is hardly an exaggeration to say that there are dozens of young musicians still in the pupil stage who could show Berlioz a thing or two in regard to orchestration. In no department of the art, save perhaps those of organ-building and playing, has there been so much advance during the past two decades.

As no living composer would dream of writing a Symphony for the Beethoven orchestra, are we wrong in saying that, for symphonic or other big purposes, it is obsolete? And if this premise is granted, we must expect the further question, In how many of Beethoven's orchestral works is the musical interest strong enough to overcome the handicap of a medium unsatisfactory to the modern ear?

Let us hastily glance at one or two other reasons why some of us are 'going off' Beethoven just now. Something must be laid at the door of performers and conductors who show so little discrimination in their choice of the master's works. Why should we be compelled to listen to such unrepresentative examples as the Turkish March from 'The Ruins of Athens,' the Rondino for wind instruments, the Violin Romance in G, the Pianoforte Andante in F, the Fantasia in G minor, the 'Ruins of Athens' Variations, and other examples of Beethoven a long way below his best? One

of our greatest pianists recently played the three above-named pianoforte works in recitals confined to the composer. And at a recent Beethoven concert vocal relief was provided by a batch of the composer's songs. Now, I have never yet seen any claim put forward that Beethoven was other than a failure as a song composer. The songs on this occasion fell flat, even with a Beethoven audience. I felt sorry for the singer, and even sorrier for Beethoven, whose shade may well say, 'Save me from my devotees.' Why give one-man programmes if there is not enough of his best work to fill a scheme? And if there is enough (as there surely is in this case), why include the admittedly second-rate? There is a wealth of fine music by other composers waiting for a hearing. The composer of to-day has a hard enough fight for a place in competing with the best of the classics. Nobody will complain of that. It is one of the disabilities of belonging to the great men's posterity. But every time admittedly inferior music is played because of the name on the title-page, our composers (and public) have a right to throw things. If any of the works mentioned above had been signed by Hummel or Ries should we ever hear them to-day?

As a good example of the homage paid to a name, take the following. Liszt, in one of his letters, tells us that a favourite trick in his youth was the playing of a piece 'at one time as of Beethoven, at another of Czerny, and, lastly, as my own.' When he played it as his own, he received encouragement, being told that it was not bad for his age. The day he played it as by Czerny he was not listened to, but when he played it as a composition of Beethoven he was certain of the 'bravos' of the whole assembly. In later years he made an even more striking experiment. After mentioning that Beethoven's 'colossal name' was used to 'crush all contemporary writers,' he says:

> I this winter devoted several musical performances almost exclusively to duets, trios, and quintets of Beethoven. I made sure of being wearisome; but I was also sure that no one dare say so. There were really brilliant displays of enthusiasm: one might easily have been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances an inversion in the order of the programme quickly put an end to this error. Without any explanation a Trio of Pixis was played in the place of one by Beethoven. The 'bravos' were more numerous, more brilliant than ever; and when the Trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome; so much so, indeed, that many made their escape, pronouncing that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the masterpieces of a great man.

If this Pixis Trio could be smuggled into a Beethoven programme to-day . . . .

Beethoven suffers also from his date. He is regarded as a modern, and we listen to him as such. Had he worked at least half a century earlier, we should have looked on him as a kind of semi-antique, approaching him in a suitable frame of mind. But he is just modern enough to challenge comparison with later composers who, with much less genius, are able to make a stronger appeal to us by virtue of the wealth of colour (harmonic and instrumental) and the enormously increased idiomatic and other resources at their disposal.

Nor is the question of date the only one that affects Beethoven's appeal to us to-day. If Bach wears better than Beethoven, as I think he does, it is probably due to the fact that his idiom is so largely contrapuntal. Good counterpoint stands the test of years better than anything else in music (save a good tune) because of the interesting harmonic touches that happen *en route*. Partly for that reason, and partly because he was a pioneer in harmonic matters, the best of Bach sounds strangely modern, while most of the Viennese classical school, with their insistence on tonic and dominant, and their perpendicular rather than horizontal methods, are becoming antiquated.

A generation ago Bach suffered from having written so much in the fugal form. So many dull folk had made the fatal discovery that it is easy to write a fugue—of sorts—that the very name stank. To-day the fugue is recognised as one of the most vital of forms, and Bach's fame gains as a result. A fine fugue is a splendid and satisfying affair because there is no repetition, and the interest is cumulative. (Fugues with a *da capo* are so rare as to be negligible. I can recall only two in the whole of Bach.) Because of the infinite variety of his fugues, the vitality and animation of his counterpoint, his harmonic enterprise, and his wealth of melody, both expressive and jolly, Bach appears to have more of a future than Beethoven.

That there is likelihood of Beethoven's fame suffering, at least for a time, is proved by the following extract from Sir Henry Hadow's lecture on Beethoven,* delivered to the British Academy on June 20, 1917:

> At the present day we are confronted with two musical problems of great interest and difficulty; and while they are in process of solution it is impossible to judge how far the direct influence of Beethoven's works will remain paramount. The first is the extraordinarily rapid change in the vocabulary and idiom of music which has come about during the past twenty years: a change as important and as fruitful in possibilities as the substitution of the diatonic scale for the ecclesiastical modes. Our ears have grown accustomed to accepting the chromatic interval as the unit, with the result that in melody, and more especially in harmonic texture, we can gain the keenest delight from successions and combinations of notes which would have been unintelligible or excruciating half a century ago. No doubt this new idiom has been turned to account by a certain number of light-hearted and irresponsible composers who have mainly used it for the manufacture of catchwords. But it itself is an important step in musical progress, and we cannot yet determine how much of past music it will render obsolete and how much by force of genius and sincerity will survive as classic. The other problem is raised by a marked divergence, more clearly defined than ever before, between the two chief aims of musical composition. To one school the ideal is first to set a general pattern of æsthetic beauty and then to fill it

* Humphrey Milford, Amen Corner, E.C.4.

with all the emotional content that it will hold. The other, which may be exemplified in many great works by contemporary French composers, aims at reducing the claims of formal beauty to a minimum and allowing the music to follow the course of emotion, expressing it point by point but treating with apparent disregard the structural principles of the whole. And there seems every sign that for some years to come, at any rate, the latter of these two ideals will hold the pre-eminence.

If this was true two years ago, it is even more so to-day. Composers are now, to an unprecedented extent, the spokesmen of their fellows. They are expressing the complexities of modern life in terms of music. The result may not be pleasing to all of us, but we have no right to turn a deaf ear. I honestly believe that many of our musical conservatives go on preferring the older classics from sheer sloth. It is much easier continually to renew our acquaintance with an old symphony than to get at the heart of a new one. Modern music makes great demands on the genuine listener because of its curious mixture of reticence and complexity. The older writers were simpler, and left nothing to be taken for granted. You know all the time that everything will be according to Cocker. The modern composer rashly credits his public with an alert intelligence and makes big demands on it. He avoids full closes, leaves discords and suspensions floating round unresolved or with the resolution deferred, asks himself what will be expected at such a point, and, tongue in cheek, does something else, uses instruments in such a way that they are hardly identifiable at times—in a word, for composer, player, and hearer, the work is a high adventure. In regard to repetition, the difference between the past and present methods is suggestive of the old yarn of the parson who, reading the lesson descriptive of Nebuchadnezzar's image, grew impatient at repeated references to 'the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick,' and, the list having been once read, contented himself thereafter with saying 'the band as before.' The classicists—partly, I suppose, because of the more leisurely spirit of their time, and perhaps to save themselves trouble—made no bones about repeating matter in full as it came round. 'What time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of musick,' they said, complacently putting in repeat marks, *da capo*, and making the most of reprises: 'the band as before,' says the modern composer, waving his hand impatiently, and passing on to something fresh. This kind of thing means hard work all round, and, as I said above, too many of us take the line of least resistance and swear by the old composers—and at the new ones.

Apropos changing values, the following passage is significant:

As for the *Adagio*, it seems to elude analysis. Its form is so pure and the expression of its melody so angelic and of such irresistible tenderness that the prodigious art by which this perfection is attained disappears completely. From the very first bars we are overtaken by an emotion which towards the close becomes so overpowering in its intensity that only amongst the giants of poetic art can we find anything to compare with this sublime page of the giant of music. Nothing in fact more resembles the impression produced by this *Adagio* than that experienced when reading the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil could not hear without sobbing bitterly, and which, at the last line, causes Dante to fall *like a dead body*. This movement seems as if it had been sadly murmured by the Archangel Michael on some day when, overcome by a feeling of melancholy, he contemplated the universe from the threshold of the Empyrean.

This panegyric is sung by Berlioz* over the slow movement of Beethoven's second Symphony. Can the most ardent admirer of Beethoven deny that it is mere hyperbole to-day? When we have made due allowance for Berlioz's tendency to rhapsodise, the extract provides convincing proof of the extraordinary way in which certain classical types are losing their appeal. In the case of slow movements this is chiefly due to the fact that modern composers have accustomed us to greater intensity of emotion. We demand much more to-day than a pleasant stream of tune, with fresh embroideries at each reappearance. The expressive and descriptive side of the art could not be developed so marvellously as it has been without detriment to much old music that had no claim to be considered as anything but a pleasing, well-organized series of sounds. The only slow movement in Beethoven's Symphonies with anything more than slender emotional significance is the 'Eroica' Funeral March. In the Pianoforte Sonatas the more definitely expressive music is in the quicker movements. The Sonata in D (Op. 10, No. 3), with its tragic *Largo*, is an outstanding exception.

Nor are musical considerations the only ones to be considered. As music becomes more and more the expression of our time and race, a Briton of to-day may say, without the least irreverence to one of the world's greatest men, that he finds his musical needs less and less adequately met by the century-old thought and idiom of a Teutonized Fleming. As a concrete example, I find it infinitely more interesting to hear Howard Carr's musical conception of Warneford V.C., than Beethoven's of Napoleon. The question of musical value is a side issue—though here the Howard Carr work, by virtue of its doing in a most convincing way what it sets out to do, is worth its place in the best of company. And, coming to abstract music, the two Symphonies of Elgar have far more appeal to some of us than the first eight of Beethoven. If the Elgar Symphonies did not need much more rehearsal and vastly more listening to than the Beethoven works, we should hear them more frequently. The line of least resistance again! Here I must stop, reserving for future discussion a matter touched on above—the instrumentation of Beethoven's Symphonies.

It may be well, however, to add that what I have written must not be regarded as an attack on Beethoven. We may have the deepest

* 'A Critical Study of Beethoven's Nine Symphonies' (Reeves)

admiration for him, as man and musician, without being barred from frank consideration of the position his music is likely to occupy in the near future. And I should like to make it clear that if the views expressed above were merely my own, I should not regard them as sufficiently important to publish. But, as a result of conversations with musicians whose opinions are worth a good deal, I know that I am merely saying what many feel, so I say it, cheerfully running the risk of being called an irreverent and impudent iconoclast.

Feste.

THE CLAVIER TOCCATAS OF BACH.

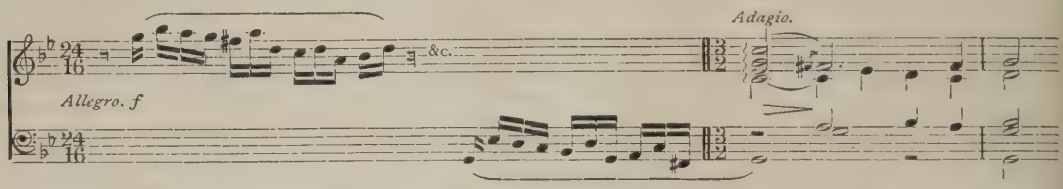
By Sydney Grew.

(Continued from March Number, page 108.)

The Improvisation in a Bach Clavier Toccata may be short or long, a brief *brillante* flourish, a luxuriant Fantasia, or a Prelude in two sections.

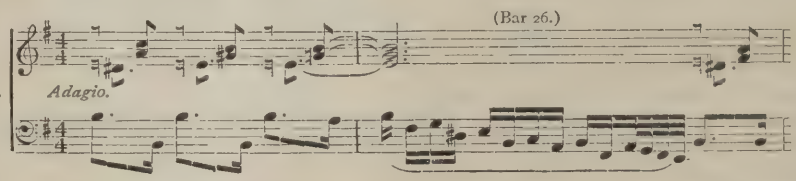
In the G minor, the Improvisation is a descending figure, four beats long, which is four times stated in successively lower registers, and which (expanded at the last statement) expands itself in a massive *Adagio* cadence:

Ex. 3.



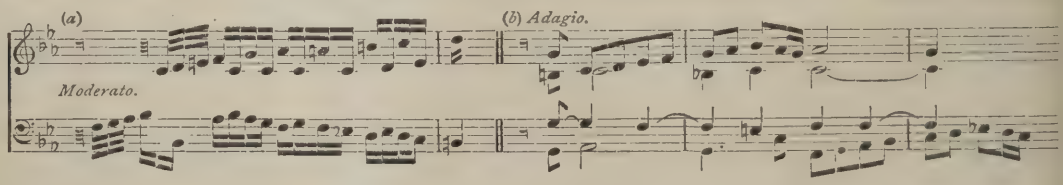
In the D minor it is a piece in two parts. The first part is orthodox 'Toccata'—quavers of the type that make up the subject of the Fugue of the D minor Organ Toccata, brilliant running figures, broken chords, and the like. The second part is a passage of strict four-part writing of recitative emotionality; its close is orthodox 'Toccata' again, *più mosso*, strong and very impassioned. The Improvisation in the E minor comes after the first Fugue, the Toccata opening with a quiet Prelude in rolling quavers. This Improvisation is a strong and highly-nervous Fantasia. Its phrases are short, though without bringing about a quality of abruptness or ruggedness. It contains a good deal of the Toccata 'melisma' (*i.e.*, the rich flowering of melody at moments of supreme emotional poignancy), as in bars 10-13, bars 14-21, bar 26, &c. Its broken chords have a beautiful *sostenuto*, and its emotionality (or 'thought') is as clear as that of the 'short' Organ Prelude in E minor:

Ex. 4.



In the F sharp minor, the Improvisation is of the same form as in the D minor, but of less rhapsodical nature. In the C minor, also, it is in two sections. This C minor Improvisation is the most important of the Improvisations. Its first section is a strong and urgent Fantasia. Its second is a piece of free Fugue *Adagio*, very clear, and of nobly-aspiring mood:

Ex. 5.

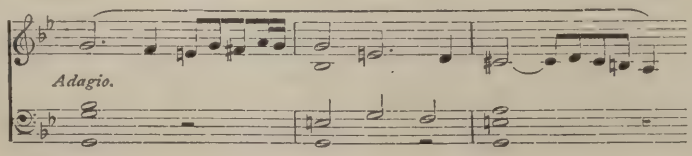


The movement in the C minor, as frequently in other Sonatas, closes in *fantasia*.

The *Adagio* or *Lento* movements of the Toccatas are mostly small in dimensions, but large in effect. They may stand as Preludes to Fugues, as *Codas* to movements, or as part of a movement in ternary form.

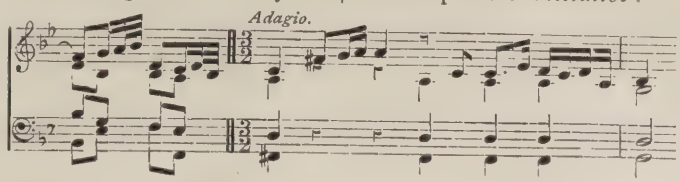
The first *Adagio* in the G minor is developed *recitative*, moving over rich accompanying *obbligato* parts:

Ex. 6.



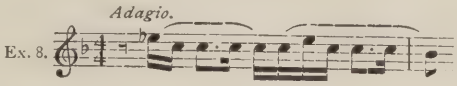
The second *Adagio* of this work (complementary to the first, and *Coda* to the Fugue in the way the first is *Prelude* to the Fugue), is an astonishingly definite piece of *recitative :*

Ex. 7.



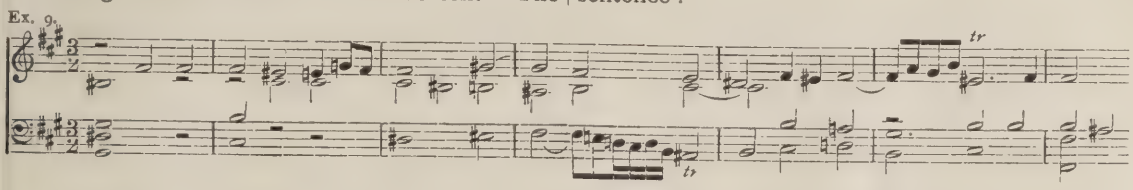
It ends *brillantemente.* The *Adagio* of the D minor is Prelude to the second Fugue. It is for the first four bars improvisatory ; for the rest it is a very intensive treatment in *Fantasia* of the following theme :

Ex. 8.



The theme recurs ten times in bars 4-13, as quoted, and then develops itself through the remaining twelve bars of the movement. The *Lento* of the F sharp minor is an example of Bach's lyrical Counterpoint. I quote the opening sentence :

Ex. 9.



The subject of the second Fugue of the F sharp minor Toccata is the same (altered to 6-8) as the subject of the *Lento.* This instance of thematic relationship is a survival of the old plan (once as regular in the Clavier Toccata as in the Canzona) of using the same subject for the two main portions of the piece. Other instances of cyclic reference to former material occur in the Toccatas ; but these are not so much survivals of former custom as demonstrations of the true emotional continuity of the poetic thought at the back of the compositions.

The *Adagio* of the C minor has already been referred to (*see* Ex. 5).

The Fantasia between the two Fugues may fulfil any one of four functions.

In the C minor it is reduced to a link between what is in reality the two parts of one great piece, this Toccata having the advanced feature of its two Fugues combined into one. In the G minor it is reduced to the proportions of the already described *Adagio* conclusion of the first movement. In the D minor, as mentioned in the preceding paragraph, it stands as Prelude to the second Fugue. In the E minor, though occupying the same position as in the D minor, it becomes the weightiest section of the first movement.

In the F sharp minor the position of the Fantasia is ambiguous. It might be set out in analysis as a separate movement, for in effect it is a strongly dramatic episode. But something in the poetic nature of the Toccata compels me to regard it as Prelude to the second Fugue. Its character of passionate energy puts it in strong contrast with the Fugue in true Prelude style. Its enormous concentration demands such a sequel as the more widely-spread Fugue. I have therefore in the following analysis shown it as a Prelude.

I offer here an attempt to show the binary structure of the five Toccatas, postponing to the next section of this article a short description of the Fugues :

G minor.

Improvisation, 24-16—6 bars, full close (minor).

I. (*a.*) *Prelude, Adagio*, 3-2—12 bars, to half-close (in G minor) ;

(*b.*) *Fugue* (in B flat), 4-4—51 bars, to full-close in B flat interrupted into G minor ;

(*c.*) *Fantasia* (in G minor), *Adagio e accel.*, 3-2—11 bars, to full-close (major 3rd).

II. *Fugue*, 4-4 (12-8)—110 bars, to full-close (minor 3rd).

Improvisation, 24-16—6 bars, to full-close (major).

D minor.

I. (*a.*) *Improvisation* (Prelude), 4-4—(1.) *Fantasie*, 15 bars, to half-close ; (2.) *Quasi-Andante*, 18 bars, to full-close (major) ;

(*b.*) *Fugue*, 4-4—89 bars, to full-close (major).

II. (*a.*) *Fantasia* (Prelude), *Adagio*, 4-4—25 bars (commences in B flat and G minor) to half-close in D minor ;

(*b.*) *Fugue*, 3-4—151 bars, to full-close (major).

E minor.

I. (*a.*) *Prelude*, 3-2—13 bars, full-close (major) ;

(*b.*) *Fugue*, 4-4—28 bars, to full-close (major) ;

(*c.*) *Fantasia* (Improvisation), *Adagio*, 4-4—29 bars, to full-close (major).

II. *Fugue*, 4-4—72 bars, to full-close (major).

F sharp minor.

I. (*a.*) *Fantasia* (Impromptu), *Moderato*, 4-4—18 bars, to full-close (major);

(*b.*) (1.) *Improvisation*, 2 bars, to Supertonic Major Triad; (2.) *Lento* (Fantasia), 3-2—27 bars, to full-close (minor);

(*c.*) (1.) *Recitative*, 4 bars, to half-close; (2) *Fugue*, 4-4—60 bars, to full-close (major).

II. (*a.*) *Fantasia* (Prelude, or Intermezzo), *Moderato*, 4-4—29 bars, to full-close (major);

(*b.*) *Fugue*, 6-8—65 bars, to full-close (major).

C minor.

I. (*a.*) *Improvisation*, *Allegro*, 4-4—12 bars, to half-close;

(*b.*) *Fantasia*, *lento*, 4-4—22 bars, to full-close in dominant (major 3rd);

(*c.*) *Fugue*, 4-4—47 bars, to full-close (minor).

Improvisation, 4-4—6 bars, to full-close in dominant (major).

II. (*a.*) *Fugue* (on same subject as the Fugue in I.)—86 bars, to full-close interrupted;

(*b.*) *Impromptu*, *Adagio e presto*—5 bars, to full-close (major).

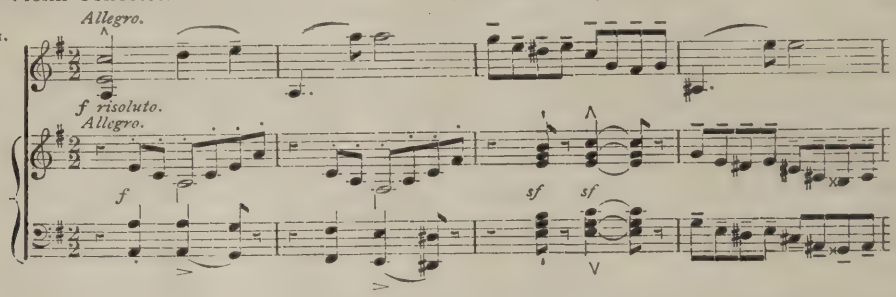
(*To be continued.*)

ELGAR'S VIOLIN SONATA.

A work of this type has long been overdue from a composer who was himself a violinist, and who has shown such insight into the possibilities of the instrument, especially in the fine *Allegro* for string orchestra and in the Violin Concerto.

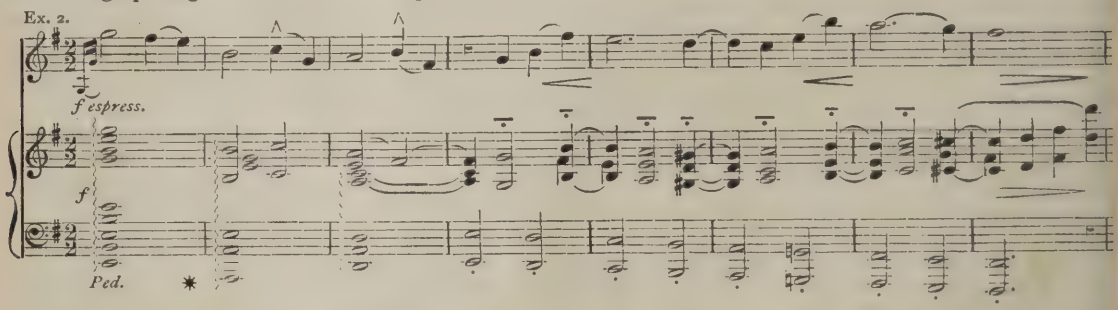
The Sonata under notice is not Elgar's first essay in the form, an early work, marked Opus 9, being still in MS. The new one is Opus 82, and is dated 'Brinkwells, 1918.' It opens with a vigorous theme announced by the violin:

Ex. 1.



This having been stated in full, is repeated in modified form, the instruments exchanging parts. A brief bridge-passage leads us to an expressive new subject in which the Elgarian flavour is very pronounced:

Ex. 2.

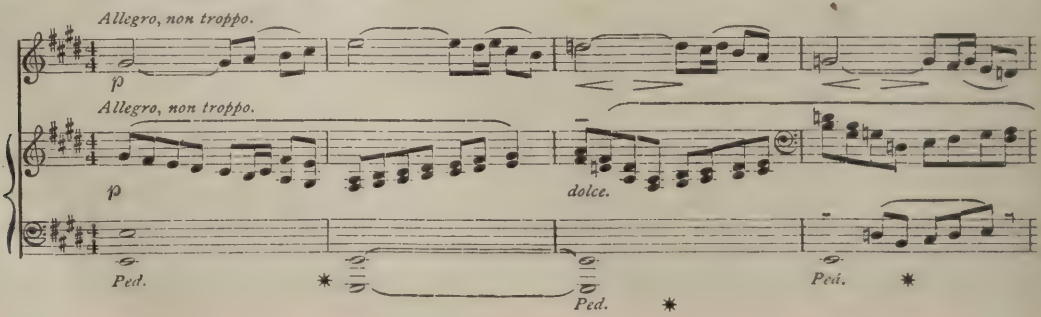


A few bars' treatment of the beginning of the first subject brings us to a mysterious passage, the violin playing widespread *arpeggi* from which a simple four-note motive emerges, the pianoforte responding *pp*. The remainder of the movement consists of developments of this material, with an energetic and exciting *Coda*.

The second movement is entitled 'Romance,' and its three first pages have much of the character of a anciful improvisation. The key then changes abruptly from A to B flat, and the violin sings a broad cantabile subject which is gradually worked up to a climax. This having died down, a resumption of the opening matter brings a fascinating movement to an end.

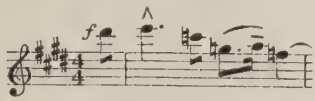
The *Finale* well maintains the tuneful standard set up by the first and second movements. Much delightful work for both instruments is evolved from the opening theme:

Ex. 3.



It is followed by a vigorous subject, the first bar of which :

Ex. 4.

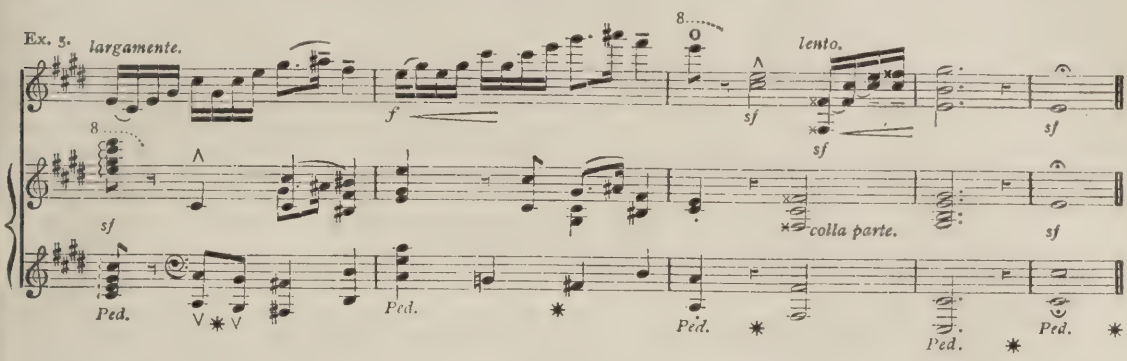


does good service later.

Contrast is provided by a pleading little two-bar subject in B minor. From its second half is developed a passage of great harmonic interest.

After lengthy treatment of this material, the time changes from $\frac{4}{4}$ to $\frac{3}{2}$, and the violin delivers *pp* the cantabile theme of the Romance, a big climax being again the result. This brings us to the *Coda*, based on the first subject of the *Finale* and the vigorous second subject, followed by brilliant passage-work leading to the unconventional final cadence :

Ex. 5.



The Sonata shows the composer in a very attractive vein. There is abundance of melodic interest, and the working-out is so spontaneous that the interest never flags. There should be a warm welcome for a work with so much appeal to both players and hearers.

Occasional Notes.

Bile from Birmingham. Mr. Ernest Newman has lately devoted two columns of the *Birmingham Daily Post* to what he calls 'poking fun' at the League of the Arts for Civic and National Ceremony. The result would have been more amusing had not Mr. Newman allowed himself to spoil it by a mixture of bad temper and bad manners. There are a few points in the second article (entitled 'On rejoicing to order') that seem to us to call for comment. First, however, let us remark that the League, at its inception, concerned itself solely with London. So many provincial choralists and conductors have written expressing approval, and desiring to be identified with it, that it seems likely to develop on wider lines than its founders intended. Primarily, however, it was, and is, a London affair.

Self-Determination All Round. Writing on provincial musical festivals, Mr. Newman recently attempted to 'sit on' one or two London writers who had dared to express their views. The Birmingham Festival, he said, 'is purely a Birmingham question, and must be settled in and by Birmingham . . . Mr. Klein, Sir Charles Stanford, and the rest of the gentlemen who are kind enough to give us the benefit of their Metropolitan wisdom, must, with all politeness, be put in their proper places . . .'—which he proceeded to do, with a minimum of politeness. The request that London should mind its own business comes quaintly from one who, condemning provincial festivals as a whole, had previously been kind enough to give Hereford, Worcester, Gloucester, Sheffield, Leeds, and other cities the benefit of his Birmingham wisdom. As he is now conferring the same doubtful blessing on a Metropolitan organization, he must not be offended if some of us hint, 'with all politeness,' that we need no meddling from the Midlands. If any Birmingham people are so misguided as to set up a branch of the League, Mr. Newman is at liberty to deal faithfully with them. So far as other towns are concerned, he is in this matter what he said Mr. Klein was in regard to the Birmingham Festival —'a mere outsider.'

Criticism with a Knobkerry. Mr. Newman devotes a half of his article to the first musical publication of the League—'The Motherland Song-Book.' Here are a few of his critical flowers of speech :

> 'Only people utterly destitute of a sense of humour could have compiled such a book. I pass over the fact that most of the words are the merest doggerel, and most of the music the merest commonplace, and that it is monstrous to expect us to offend the pure air on Peace Day with such pitiful stuff. . . . We could not sing some of the words without bursting into laughter. . . . I can hardly see any Briton with a grain of humour in him seeing anything but a roaring joke in this "Motherland Song-Book." Even the British public, fool as it sometimes is, is surely not such a fool as to spend what will probably be a fine Summer day in bawling these ineptitudes? It would be much happier round a cricket pitch.'

The best comment on this outburst is supplied by a list of the men providing the 'pitiful stuff' and 'ineptitudes.' Here are those responsible for the 'doggerel': Dryden, Shakespeare, Moore, Burns, Laurence Binyon, Tennyson, Kipling, F. L. Hosmer,

John Addington Symonds, G. K. Chesterton, G. K. Menzies, Arthur O'Shaugnessey, Edward Carpenter, A. P. Graves, Julia Ward Howe, and Blake. The composers and arrangers of the 'commonplace' music are Purcell, Martin and Geoffrey Shaw, Kennedy Scott, Sir Charles Stanford, Granville Bantock, John Ireland, Rutland Boughton, Vaughan Williams, Gustave Holst, Sydney Nicholson, W. G. Whittaker, and Parry. Never, surely, have so many clever people been disposed of (or 'put in their proper places') in so few words! We are reminded of the bloody-minded monarch in a hurry, who wished that all his people had but one neck, so that he might behead them at a blow. Mr. Newman's critical method does not require a communal neck: he takes a couple of dozen of our best writers and composers, spits on his hands, swings his knobkerry, and—*biff!* lays the lot out at a blow.

As a good example of Mr. Newman's 'fun,' take this tasteful comment:

> 'If the President and officials of the Divorce Court are there, they will of course sing with full conviction these lines from Tennyson's "There is no land like England":
>
> "There are no wives like English wives,
> So fair and chaste as they be."'

WHY NOT REJOICE TO ORDER?

Mr. Newman seems to have an objection to organized singing as a method of rejoicing. But we fail to see why it should be more absurd to show our joy by singing in an organized manner than by lighting bonfires, or letting off steam in any other of the various ways that are now being arranged officially. It is ridiculous to suggest that organization necessarily destroys spontaneity and genuineness. For example, let us wildly suppose that a gathering of the Folk-Song Society, or the British Music Society, wishing to show their appreciation of Mr. Newman's efforts on behalf of our native music, decided to sing 'For he's a jolly good fellow.' Would their choral tribute to his jolliness and goodness be the less real if, instead of striking up the tune in half-a-dozen keys and at as many different rates, they allowed one of their number to give them the note and conduct them?

'. . . MOSTLY FOOLS.'

It is quite clear that, in the view of at least one man, the population tends to fall roughly into two classes, (*a*) Newmanites, and (*b*) Fools, after the manner of the famous classification of another jaundiced prophet, Carlyle. Mr. Newman's readiness to describe as fools those who do not see eye to eye with him is characteristic. Thus, those who elect to use the League's song-book will be *ipso facto* fools. And in a recent number of the *Observer* he pleasantly remarked that for the past few years England has been governed mainly by 'fools and flappers.' No doubt we suffered galling restrictions, and mistakes enough were made—by fools, flappers, and others—but the solid fact remains that as the result of four years of tremendous effort this country was the main factor in winning the war. This result (an annoying one to folk whose musical and spiritual home is in Germany) could not have been achieved by a misgoverned country. Misgoverned countries don't win long wars: as we have lately seen, they lose them. This by the way.

WAS HE SHORT OF STRAW?

One aspect of the case remains to be touched on. The League and its publications are the outcome of a great deal of time and money spent by a committee (most of whose members are at least as eminent in music and literature as is Mr. Newman himself) on behalf of an ideal. The ideal may prove to be impracticable—in view of the difficulties of organization in a city so vast and with so little corporate feeling as London, we are by no means sanguine—but at least it is an ideal, worked for unselfishly. It is fatally easy to ridicule the results of months of voluntary labour, and to a writer under contract to deliver a weekly tale of bricks however limited the available straw, the temptation to 'poke fun' for a couple of columns must be strong. His pen is likely to be stayed only by a two-fold consideration: first, the sympathy and tolerance that are due to voluntary effort, however misguided; and second, regard for his own position as a writer. On this latter point we must frankly express our regret at the rapidity with which a musical *littérateur* of international repute has degenerated into a shrill, intolerant scold.

MEAN,— AND CHEAP.

Mr. E. J. Dent, like Mr. Newman, is a strong anti-nationalist, and therefore no friend to the League. We commend to Mr. Newman this remark from Mr. Dent's article thereon in the *Cambridge Magazine* of March 15: 'Mr. Shaw and his friends are determined to make a beginning, and it would be a mean thing not to applaud their courage and idealism.' If a merely negative attitude is 'mean,' what is the fitting adjective for Mr. Newman's attack? By way of *coda*, we may add that Mr. Newman must not be offended at anything we have said. Indeed, we feel sure that a writer who during the past few years has laid about him so vigorously must in view of reprisals have cultivated a hide of due toughness. He may even be pleased when we explain that we have been merely 'poking fun' at him. We have paid him the compliment of following (humbly and haltingly, perhaps, for the method is new to us) the latest and best Birmingham model.

THE MUSICIANS' GIFT.

There is a great opening for educational musical work in connection with our Army of Occupation on the Rhine. The Music Section of the Y.M.C.A. is establishing six Centres under the charge of qualified musicians. Each Centre will have its music library, and will provide opportunities for study, lectures, recitals, &c. A choir and sight-singing classes have been formed at Cologne, and an orchestra will soon commence operations. The men show great eagerness in the matter. Sixty large parcels of music (weighing nearly six cwts.) have just been sent to Cologne. The parcels contain almost every possible kind of music, from oratorio to ragtime. We hope our readers will continue to help the committee by gifts of money, music, and musical instruments. The need is still great, and will be so for many months to come.

A HARRY EVANS MEMORIAL.

Our Liverpool correspondent informs us that at last the long-deferred memorial to the late Harry Evans has been definitely launched. The intention is to mark the resting-place of the famous conductor of the Welsh Choral Union by erecting a suitable monument over his grave, and a committee of members of the

choir has been formed to take the matter in hand. Already they have received promises of support from many influential citizens, and there should be no difficulty whatever in raising a sufficient sum of money not only to erect a stone, but also to found a Welsh Musical Scholarship to perpetuate his name and cherished memory. In his case no 'storied urn or animated bust' could increase the feelings of affection which remain in the hearts of those who knew his gifts as a musician and his qualities as a man. It is meet, however, that the proposed memorial should be carried through in a way that will creditably represent the resources not only of the great Welsh community in Liverpool, but also of the Welsh nation, in whose musical service he spent his too-short life with such usefulness and distinction. Among prominent musicians who have promised their support are Sir Edward Elgar, Sir Frederic Cowen, Prof. Bantock (whose unaccompanied choral work, 'The Vanity of Vanities,' was written for and inscribed to Harry Evans and the famous Welsh Choral Union), and Mr. Edward German. The hon.-treasurer is Mr. H. Humphreys Jones, 18, Colquith Street, Liverpool.

ROSING: AN IMPRESSION.

By Edward Lewis.

I happened on a concert in which Rosing and Moiseiwitsch shared the programme. It would be difficult to imagine a more striking contrast than that between the entrance of these two men on to the platform. Moiseiwitsch, severe, solemn, sedate, self-absorbed, walks straight to the pianoforte, apparently heedless of the applause which greets him. His preliminary bow is correct, formal, professional. So might a self-possessed youth appear for examination before an audience of academy professors; so might a professor, far-famed and erudite, introduce himself to an assembly of critical students; or, even, so might an aristocrat place himself for the moment at the service of the herd. Has he schooled himself to be thus strict, taut, concentrate, in order that he may be like the well-strung instrument to which he is about to devote himself?

The entrance of Rosing is in another manner altogether. There is something democratic, bourgeois about it. It is almost jolly. So might one of the company at a smoking-concert leave a group of friends in the auditorium to take his turn in entertaining his fellow-guests. Anything less professional could scarcely be conceived. At the first sound of a cheer his face turns to the audience and breaks into answering smiles. His line of route to his position at the centre of the platform is as negligé as his costume. There he stands, acknowledging the warmth of his reception with deep, swaying bows, his clasped hands rising and falling with his laughing face and traversing a perpendicular line from waist to knees. It is all very engaging. By sheer friendliness and exuberance he gets 'across the footlights' at once. We who see him for the first time find ourselves giving him our hands with enthusiasm, swelling the volume of his welcome, smiling with him, captivated by his simplicity, his unaffectedness, his boyish generosity and freedom.

Moiseiwitsch may play to the delight of students and critics; Rosing will sing to friends. Moiseiwitsch will play to us, but we shall sing with Rosing. He draws his hands slowly over his face, clasps them again breast-high, and he is ready. He will sing Beethoven's 'Tears of Love'; he will sing Duparc's setting of Baudelaire's 'L'invitation au voyage'; and he will sing Frank Bridge's 'Isobel.' When the song is ended and the spell broken, the question emerges in the mind as to wherein his unquestionable power and charm lie. These are known songs. They are favourites in a hundred repertories. One has heard them before, but not quite as one hears them now. Why is this? Is it the singer's voice, the mere organ and mechanism of sound-production? Have we been tricked into sympathy with a 'love ill-fated,' or decoyed into the rapture of a Universe in which 'tout n'est qu'ordre et beauté, luxe, calme et volupté,' by mere flexibility of voice, purity of tone, skill in phrasing, wealth of local colour?

This can hardly be the secret, for during these songs it is precisely his voice which awakens criticism. It would ill become me, who am inexpert, a mere wandering picker-up of seeds of pleasure, to discuss a matter of technique; nor do I intend to do so. It seemed to me that Rosing produced his voice in a manner as unusual—I had almost said as heterodox—as the rest of him. Apparently there was no attempt to place the voice forward in the mouth, a method which, if I remember rightly, my old singing-master used to insist upon as the very alpha and omega of good voice-production. Indeed, Rosing did not seem at all anxious to place it anywhere! He sang as if he intended to say, 'The breath is everything. The breath is the song. Get control over the pillar of breath; sustain it, whether voluminous as a water-spout or slender as a string of pearls; stop it here or there as the notes require, forcibly if necessary, or impressing it as lightly as the violinist lays his finger on the string when he will play harmonics; maintain it steady and pure; nothing else really matters; the breath is the thing.'

This is probably the truth; but whether it is the whole truth, and nothing but the truth, let experts dispute among themselves. Certainly it seemed to at least one member of his audience that in fortissimo passages the long notes were hollow, lacked resonance, and were less effective than they would have been had they been brought forward towards the hard palate and the teeth; and in pianissimo passages the high notes were scarcely distinguishable from falsetto, and had all the unsatisfactory quality of falsetto.

It would appear therefore that Rosing's secret does not lie in his voice, extraordinary though it be, and produced in a manner out of the ordinary. We may perhaps come much nearer to it if, taking our cue from the theory we have just attributed to him, namely, that the breath is the song, we remember the mystical significance which from very ancient times has attached to the idea of the breath. Breath is Atman, Ruach, Spiritus, Anima. It is the Soul, the Self. Indeed, in Rosing's case, the sequel seems to prove that this is the root of the matter and the key to the explanation of his power. For it was significant that such questionings and incipient criticisms as arose in our mind as we listened to him found occasion and room only when he was singing songs born of the spirit of a race other than his own. Ever in these songs his profound sympathy and understanding were obvious; his power to place himself as it were within the song and to identify himself genuinely with the emotion or the idea expressed in it—more than this, his power to bring his audience also within the song and to make us hear and feel it from the inside. Particularly was this so in the case, for example, of such a song as 'Tears of Love'; for Russia has a genius for suffering, especially for love—suffering whether in its social or its religious aspect, and the spirit of Russia readily identifies itself with the sufferer whatever his race or creed or experience may be. And so it was not difficult for Rosing to clothe himself with Beethoven's music and

yet remain himself. On the other hand, Duparc's 'L'invitation au voyage' was the least successful of his songs, for the reason that a Russian must find it very hard wholly to understand, or fully to sympathise with, Baudelaire's view of the Universe which is the song's theme. We are suggesting that if Rosing sang these songs—these foreign songs—somewhat less than perfectly, the defect was due to a psychological inability—the inability to enter completely into their spirit: in other words to make the breath—himself—the song. This defect created a flaw in the spell which the singer laid upon us, and permitted us to stand a little distance apart from him and ask questions of one sort or another about his voice.

But when he came to sing Russian songs—frankly it did not matter then the toss of a farthing whether his voice was in his throat or his head or anywhere where it ought or ought not to have been according to the canons of orthodox vocalism. Then was his audience divided into two portions, between which a deep gulf was fixed; on the one side, those whom he carried with him to stand within the throbbing heart of Russia, and on the other side the hardened sinner of a critic who dwells in outer darkness, who can 'botanise on his mother's grave,' and for whom there is no hope. Russia was there with all its contradictions—its faith and its fatalism; its passion and compassion; its rage and its tenderness; its formlessness and its humanity; its despair and its hope; its realism and its idealism; its passivity and its longing; its self-torture and its infinite capacity to partake of pain; Russia, grim, patient, wild, visionary, nascent and uncouth, aspiring and portentous. Russia was there, as Rosing sang; in the tones of his voice, in his gestures and postures. Surely no artist on the concert-platform could live before the public for a month and allow himself such attitudes as Rosing assumes—unless he had something extraordinarily big within him and behind him, something which would demonstrate them to be not tricks and mannerisms but part and parcel of the total expression of the spirit which, in singing, had possession of him. Such justification Rosing certainly has, and to a triumphant degree; and it goes a long way to justify his vocal theory: The breath is the song; the breath is Rosing; and Rosing is Russia.

It is quite possible that Rosing is a greater artist than he is a vocalist. Rank him where you will among the vocalists—and that, surely, save from the professional point of view, is a small matter; but indubitably he is a genius. Nor is he simply a genius *from* Russia; when he sings the songs of his race he is the embodied genius *of* Russia.

After all, and especially in these days, what we are in search of is not merely beguiling performances, but chiefly visions and pulses which will create within us sympathy and understanding for all human kind.

The fine three-manual organ in St. James's Church, Hope, Manchester, built by Messrs. Hill & Sons, London, has lately been renovated and extended by the local firm of Wadsworth Bros., under the supervision of the organist, Mr. Rayner Clark, a conspicuous feature of the alteration being the Choir organ, which is now separate from the main instrument and faces the south aisle. In connection with the re-opening the first of a series of recitals was given by Mr. Isaac Davidson, Master of the Music at Henshaw's Blind Asylum, when the programme included Dubois's 'Verset de Procession'; the Minuet in E flat from Beethoven's 18th Pianoforte Sonata; Guilmant's 'Lamentation'; Parry's Prelude on 'Even ide'; and Bach's Prelude and Fugue in E minor; variety being lent to the occasion by an admirable rendering of Mendelssohn's 'Hear my prayer' by the choir of the church.

Church and Organ Music.

The Annual Spring Festival of the London Sunday School Choir will be held on April 12, at 6.30, in the Royal Albert Hall. The choir and orchestra will consist of 1,200 adult performers. The soloists will be Miss Carrie Tubb, Madame Margaret Layton, and Mr. Charles Tree. The programme will include miscellaneous short choral works, selections from 'Messiah' and 'Samson,' and orchestral items by a band of a hundred and forty. The conductors are Mr. Wesley Hammet (orchestra) and Mr. William Whiteman (choir). Mr. Horace G. Holmes will be at the organ, and Mrs. Mary Layton at the pianoforte.

A memorial service for members of the R.A.M. and R.C.M. who have fallen in the War was held at the Temple Church on March 19. The Master of the Temple officiated, and read the Roll of Honour. The music was arranged by Dr. H. W. Richards and Major Walford Davies, the latter directing its performance. Included were Byrd's 'Justorum animæ,' Corder's Elegy for twenty-four violins (played by students of the R.A.M.), Parry's 'Song of Farewell' (sung by students of the R.C.M.), and a Postlude, 'In Memoriam,' specially written by Sir Alexander Mackenzie.

At an oratorio service in Christ Church Cathedral, Dublin, on March 13, Dr. C. H. Kitson directed performances of Elgar's 'Go, song of mine,' Kitson's 'Song of Victory,' Elgar's 'For the Fallen,' and Parry's 'Blest Pair of Sirens' and 'The Glories of our Blood and State.'

Mr. George T. Pattman, the ex-cathedral organist whose playing at the London Coliseum and other variety houses has been a succesful feature during the past few years, advertises in this issue for solo boys, with a view to adding vocal interest to his performance.

At a Social Evening of the London Road Congregational Church, Chelmsford, held in the Shire Hall on March 12, Mr. F. E. Swan was presented with a silver tea-service and cheque for £83 in recognition of his services as organist of the Church for the past twenty-five years.

Mr. David Strong, the well-known tenor, is shortly resigning his post as a Gentleman of the Chapel Royal after more than thirty-two years' service.

The West Middlesex Plainsong Guild has published a setting of Te Deum, to viii-1 and i-iv., the first of a series under the title 'The Church's Music for the People.'

Crediton parishioners, having decided to procure a new organ for the Church as a War memorial, have already secured over £1,600 towards this object.

Mr. E. T. Cook's 'Musicians' Gift' recital at Southwark Cathedral, postponed through illness, will take place on April 23, at 6.

Bach's 'St. Matthew' Passion will be sung at Southwark Cathedral on April 5, at 3.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Choral Song and Fugue, *S. S Wesley;* Choral Improvisation, 'In dulci jubilo,' *Karg-Elert;* Allegro and Allegretto (from Sonata in G), *Elgar;* Prelude 'St. Mary,' *Charles Wood;* Fantasy-Prelude, *Charles Macpherson.*

Mr. J. Pullein, St. Mary's Cathedral, Glasgow—Concerto in A. *Handel;* Prelude, Fugue and Variation, *Franck;* Prelude, Air, and Gavotte, *S. Wesley;* Villanella, *Ireland;* Carillon, *Faulkes.*

Mr. Arthur Warrell, St. Mary Redcliff—Sonata No. 16, *Rheinberger;* A D. 1620, *MacDowell;* Lament, *Harvey Grace;* Pæan, *Julius Harrison;* Prelude and Fugue in E minor, *Bach;* Cantabile and Alleluia, *Bossi;* Rhapsody No. 3, on Breton Folk-Tunes, *Saint-Saëns;* Finale from Sonata in F, *Silas.*

Mr. R. Buchanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Symphony No. 6 (First Movement), *Widor;* Sonata Eroica, *Stanford;* Autumn Rêverie, *Jongen.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (six recitals)—Fantasia in F minor, *Mozart;* Fantasia Concertante, *Petrali;* Variations on an Original Theme, *E. H. Thorne;* Passacaglia, *Bach;* Gothic Suite, *Boëllmann;* Overture in D, *Smart;* Rhapsodie Catalane, *Bonnet;* Coronation March, *Frederic Cliffe;* Dithyramb, *Harwood;* Introduction and Air with Variations, *Hatton;* Variations on an Old English Melody, *Stuart Archer.*

Mr. Paul Rochard, Hinckley Parish Church (two recitals)—March in G, *Elgar;* Variations, Op. 1, *Bonnet;* Prelude and Fugue in D, *Bach;* Valse Triste, *Sibelius;* Concert Toccata in D minor.

Dr. William A. Hall, All Saints', Eastbourne (four recitals)—Introduction and First Movement from Sonata in E minor, *Rheinberger;* Triumphal March, 'From Crag to Sea,' *Liszt;* Gothic Suite, *Boëllmann;* Solemn Melody, *Walford Davies;* Fugue 'St. Ann's,' *Bach;* Allegretto Grazioso, *Hollins;* Cantilène Nuptiale and Toccata in G, *Dubois;* Sposalizio, *Liszt.*

Mr. A. B. Garrard, Christ Church, Penge—Sonata No. 1, *Lyon;* Imperial March, *Elgar;* Prelude on 'St. Michael,' *West;* Alla Marcia, *Ireland* (Collection in aid of St. Dunstan's Hostel, £4 15s.).

Mr. Bertram Hollins, Beckenham Congregational Church—Introduction and Allegro, *Henniker;* Allegro Cantabile (Symphony No. 5), *Widor;* Meditation, *Bonnet;* Prelude on 'Rockingham,' *Parry;* Fantasia in E minor, *Silas.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (three recitals)—Prelude and Fugue in D, *Bach;* Aubade, *Bernard Johnson;* March on a Theme of Handel, *Guilmant;* Triumphal March, *Hollins.*

Mr. Spencer Shaw, Wesleyan Central Hall, Westminster—Overture to 'Poet and Peasant,' *Suppé;* Grand Chœur (*alla* Handel), *Guilmant.*

Mr. W. Henry Maxfield, St. John's, Altrincham—Air with Variations, *Hesse;* Chanson Orientale, *Schumann.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Funeral March, *Tchaikovsky;* Prelude and Fugue on B A C H, *Bach;* Marche Pontificale, *de la Tombelle;* Pièce Héroïque, *Franck;* Fantasia in F minor, *Mozart;* Fugue in G minor, *Bach;* Air with Variations and Finale Fugato, *Smart.*

Dr. Walker Robson, Christ Church, Crouch End (five recitals)—Allegro (Sonata No. 1), *Bach;* Sonata No. 6, *Mendelssohn;* Allegro (Symphony No. 6), *Widor;* Toccata in C, *Rheinberger;* Scherzo in E, *Gigout;* Marche Solennelle, *Borowski;* Allegro (from Sonata), *Elgar;* Passacaglia in C minor, *Bach;* Idyll, *Vierne.*

Mr. H. Matthias Turton, St. Aidan's, Leeds—Allegro (from Sonata Cromatica), *Yon;* Pensée d'Automne, *Jongen;* Allegretto Maestoso, Intermezzo, and Finale (from Symphony No. 3), *Vierne;* Intermezzo (from Op. 5), *Barié;* Sonata No. 1, *Stanford;* 'Ariel,' Chant du Printemps, Pastorale and Rhapsodie Catalane, *Bonnet.*

Mr. Frank Butler, All Saints', Hove—Fantasia and Fugue in G minor, *Bach;* Sonata No. 6, *Mendelssohn;* Scherzo in F minor, *Sandiford Turner;* Finale (2nd Suite), *Boëllmann.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (four recitals)—Senerade, *P. Mansfield;* Festal Postlude, *Gladstone;* Minuet, Musette, and Italian Rhapsody, *Lyon;* Moto Perpetuo, *Ford;* Minuet and Trio, *Wolstenholme;* March in F, *Ireland;* Overture, *Smart.*

Mr. Allan Brown, St. Michael's, Wandsworth Common—Gothic Suite, *Boëllmann;* Funeral March and Hymn of Seraphs, *Guilmant;* Fugue, *Reubke;* Finale in B flat, *Wolstenholme.*

Mr. Frederick J. Tarris, Barking Parish Church—Grand Chœur in D, *Guilmant;* Prelude and Fugue in C, *Bach;* Toccata in G, *Dubois.*

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth (three recitals)—Fantasia and Toccata in D minor, *Stanford;* Rhapsodie No. 3, *Saint-Saëns;* Toccata and Fugue in C, *Bach;* Chanson Rustique, *P. Mansfield;* Triumph Song, *Baynon;* Choral in A minor, *Franck;* Festival Toccata, *Wolstenholme.*

Mr. Gerald W. Spink, St. John's, Roundhay—Toccata in F, *Bach;* Sonata No. 6, *Mendelssohn;* Cantilène in A flat, *Hollins;* Pastorale in A, *Jongen.*

Mr. W. Cyril Tapson, St. Mary-the-Virgin, Charing Cross Road (three recitals)—March from 'Occasional Oratorio'; Madrigal, *Lemare;* Marche Solennelle, *Borowski;* Grand Chœur, *Hollins.*

Mr. Harry Wall, St. Paul's, Covent Garden (three recitals)—Andante and Fugue (Symphony No. 4), *Widor;* Andantino, *Frank Bridge;* Berceuse and Legend, *Vierne;* Chant de bonheur, *Lemare;* Intermezzo, *Reger;* Preludes on 'Deck thyself, my Soul' and 'We all believe,' and Trio in C minor, *Bach.*

APPOINTMENTS.

Captain Felix E. Baker, principal tenor, St. Anne's, Soho.

Mr. Edward W. Bolton, to be organist and choirmaster of Finchley Presbyterian Church.

Mr. Hubert Gresham, organist and choirmaster, St. Michael and All Angels, Ladbroke Grove.

Mr. L. J. G. Marsh, organist and choirmaster, Christ Church, Clapham.

Mr. Gilbert P. Matthews, to be organist and choirmaster of Wemyss Castle, Fifeshire.

Mr. C. F. Mottram, to be organist and choirmaster of St. Ambrose's, Edgbaston.

Mr. H. S. V. Shapley, to be organist and choirmaster of St. John's, Darwen.

Mr. Cyril E. Tapson, to be organist and choirmaster of Holy Trinity, Claygate.

Mr. Arthur F. Tate, to be organist and choirmaster of Central Baptist Church, Bloomsbury.

THE POINT OF PERFECTION IN XVITH CENTURY NOTATION.

On February 11 the members of the Musical Association had the privilege of hearing a paper on the above subject from Miss Townsend Warner, who began with some remarks on the growth of notation. She observed that modern composers were beginning to find our time-notation inadequate to their needs. It was because of the richness and variety of rhythm displayed in their polyphonic work that the 16th century musicians made so much use of the point of perfection. Their use of it was exceedingly interesting and significant. It was in form a small dot or stroke, commonly placed above the notes affected, and slightly to the right of them. Its various functions could be grouped into three main divisions: arithmetical, mensural, and extra-mensural.

In the first of these, it indicated the perfection, that is to say, the triplicity of a single long, breve, or semibreve, either standing by itself or in ligature. In this case only was the dot placed on the same level as the note. This was the baldest and least significant use of the dot. It referred solely to the preceding note, without defining the rhythmic flow, and hence, having a mere arithmetical meaning instead of a mensural one, it could be used for this purpose equally well in perfect or common time. It was essential to a comfortable understanding of the point of perfection to grasp the difference between it and the dot of augmentation. The latter was always placed on the same level as the note it augmented, whilst the point of perfection was placed above the note it referred to. It was only when the point of perfection was used in its arithmetical sense that there was a risk of confusing it with the point of augmentation. They were, however, absolutely distinct in purpose, the function of the one being to show the perfection of the preceding note and thus to complete it, whilst the other showed that the note it followed was not complete in regard to the rhythmical structure of the phrase. Needless confusion had been caused by that arbitrary belief, not yet deservedly confuted, to the effect that the present day dot of augmentation was a modern use of the point of perfection, and derived from it.

The second function of the point of perfection was a mensural one. Here it dealt no longer with single notes, but with the rhythmic flow, and it did this in a number of ways. It might be used to define or to establish the completion of

a measure. It could also be employed to mark the completion of a measure when the notes involved seemed on the minus side. When a breve was followed by a minim only, with a dot placed after the minim, the measure was filled out by the breve equalling five minims. In the greater prolation the semibreve and the semibreve rest equalled three minims. Sometimes one found that where a measure of breve and semibreve was followed by a measure of semibreve and breve, or conversely, a dot was placed between these measures. The Dot Divisio Modi was intended to preserve the integrity of the Rhythmic Modes. This invention of Rhythmic Modes was an early mensural system devised out of the combination of the triple prolation with the poetic metres. After describing these, Miss Warner went on to speak of alteration, which was the final subdivision of the mensural use of the dot, and gave various examples from 16th century compositions.

The extra-mensural use of the dot had not been mentioned by any of the early musical theorists. It was found pretty frequently in such a position that it could not be taken to refer to the perfection of the note, or to the definition or completion of the measure, or to the regulation of grouping in the greater prolation: neither was it necessary for the purpose of alteration, or for division of the Rhythmic Modes. The lecturer had come to the conclusion that it was employed for expressing the catalexis which might occur in imitational music, and thus to ensure the proper accentuation of the words. It would thus reduce a triple measure to a duple. That beautiful effect of rhythmical substitution, familiar to us in the music of Brahms, where a measure of perfect time was inserted in the flow of imperfect time with the greater prolation, was so common in music of the period as to need little comment. Musicians of the 16th century used effects such as these freely and with mastery, with the definite knowledge of their value in breaking up and embellishing the rhythmic flow.

Miss Warner concluded by enlarging on the point of perfection and bar feeling, which she said was no modern growth but an integral force in the evolution of music. When it was called periodicity, this fact was recognised at once. Man was a rhythmical animal, so constructed that when he heard a succession of equidistant sounds he would insensibly arrange them in groups of two's or three's provided they were within the circuit of his rhythmical comprehension. There was clear evidence that the bar feeling was recognised by our Tudor and Elizabethan composers. It was not only in music that contemporary mastery of rhythm manifested itself: one could parallel the cross rhythms of Byrd and Whyte in the blank verse of Shakespeare and Webster. The freedom and subtlety of rhythm which we found in the work of this great age did not come to it through lawlessness, but through liberty. They could not have broken the rules so well if they had not had them first by heart.

Reviews.

O Light Everlasting. By Archibald W. Wilson.
Awaked from sleep. By Charles H. Lloyd. (Chorister Series, Nos. 63 and 64).
O Thou Sword of the Lord. By Myles B. Foster. (Short Anthems, No. 231).
Rule, Britannia. Arranged by W. P. Rivers. (Part-song Book No. 1332).
In Royal Robes of Splendour. A Hymn of Apostles and Martyrs. By J. Lionel Bennett.

[Novello & Co., Ltd.]

Anthems for treble voices have been in great request during the War, and have been so much appreciated that we believe they will continue to be a feature in choirs where capable trebles are available. Mr. Wilson's example is for three voices, the lowest being for treble, not alto. It is tuneful and straightforward. Dr. Lloyd's anthem requires rather more independence from the singers, but is by no means difficult, the entries being free from awkwardness and the writing throughout grateful for the voices. In both anthems the organ part is admirably designed with a view to adding an interesting background without swamping the voices.

Mr. Myles Foster has written a short, vigorous introit for four-part chorus and organ, with orchestral parts *ad lib.* It is specially suitable for use at services of thanksgiving for peace.

Arne's best-known song is usually pitched in too high a key for popular use. Mr. Rivers's version is in G, and is for a solo voice, with three arrangements of the chorus—S.A.T.B., S.S.A., and T.T.B. A very useful edition, the pianoforte part and vocal harmonies being alike excellent.

The Rev. Lionel Bennett's hymn is a very elaborate affair, for use as processional or anthem. It consists of a fine, vigorous tune, with varied treatment—free organ part, fauxbourdon, &c. In its complete form it demands a big and capable choir, but the composer has suggested cuts and other expedients in order to make it available for more modest forces It can also be sung as an ordinary hymn. The writing throughout is free and effective, and the varied organ parts are full of interest. Orchestral parts may be hired.

Reminiscences of Henry Coward.

[J. Curwen & Sons.]

In the story of British music of the present generation there are few more striking examples of self-help than Henry Coward, the boy who, undeterred by poverty and disadvantages of every conceivable kind, made himself one of the most famous of choral conductors. The musical aspirant of to-day who has his path smoothed by scholarships, doles, and short cuts, will find wholesome reading in this volume of reminiscences. Dr. Coward abates nothing in the record of his early poverty, but there is none of the arrogance of the average self-made man—merely a proper pride at having been able to rise superior to an environment that would have swamped all but the most indomitable.

He divides his book into four parts, dealing respectively with 'Boyhood, 'The workshop,' 'The School, and 'Musical Profession.' The school was Zion School, Attercliffe, where young Coward, then in his twenty-third year, obtained a post as pupil-teacher at a salary of £20 per annum. He had previously worked at the cutlery trade from his ninth year. These two facts will show something of the mettle of the man.

The book is one into which musicians, and especially choralists, will dip with profit. We wish we had space for a few extracts, but after all it is fairer to refer readers to the volume. They will find it far more engrossing than many books with more pretensions to literary style. For example, the naively simple passages on pages 31-33, descriptive of his religious experiences, will move all but the cynic.

Dr. Coward has no intention of becoming inactive yet awhile. He says, 'I began my musical activities in connection with the Church, and I am in the hope that I shall finish my work by doing still more in the direction of raising the standard of Church praise.' There is plenty for him to do, and we wish him many happy years of life in which to do it.

'After tumult, rest.' Tenor solo from 'War and Peace.' By C. H. H. Parry.
Hark! Hark! my soul. Sacred song. By Percy E. Fletcher.

[Novello & Co., Ltd.]

It would be difficult to find a song more suitable for peace celebrations than the extract from Parry's 'War and Peace,' a characteristic setting of these words:

'After tumult, rest; after tempest, calm;
Earth, like a weary child, is gently press'd
In the enfolding arm.

Where the battle roar'd
Round the trenchèd height,
Steals a dewy fragrance, softly pour'd
From the lips of night.

Creeps the gathering rust
O'er the broken gun,
Fort and bastion crumble into dust,
Now their task is done.

A WESTMINSTER PILGRIM

BEING A

RECORD OF SERVICE

IN

CHURCH, CATHEDRAL, AND ABBEY

COLLEGE, UNIVERSITY, AND CONCERT-ROOM

WITH A

FEW NOTES ON SPORT

BY

SIR FREDERICK BRIDGE

Commander of the Royal Victorian Order
King Edward Professor of Music in the University of London
Gresham Professor of Music
Emeritus-Organist of Westminster Abbey

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PREFACE.

The Canterbury Pilgrims, many years ago, probably passed through the streets or in the immediate neighbourhood of the old City of Rochester as they wended their way to and from the Shrine of Thomas à Becket. Their journeys lay through a diversified and beautiful country, and though toilsome could not have been without many happy days. Through the streets of the same old City of Rochester, nearly seventy years ago, I used to pass to and fro to attend to my duties at the Cathedral, starting on the Pilgrimage recorded in the following pages. My journey has been a long one, my experiences very diversified. I have had as companions, like the Canterbury Pilgrims, a varied Company of all Professions and Ranks of Men. My life's work has been attended with many joys and some sorrows. . . . The notes of my life which I have been tempted to put on record contain nothing very remarkable,—of that I am quite conscious. But the duties which have fallen to me in connection with many important functions at the Abbey will be of some little interest to my friends at least. . . . The difference between the present time, with its opportunities for young musicians, and the distant time of my own youth is immense. Then, there was only one Musical College, the Royal Academy of Music; there was only one scholarship (outside the R.A.M.) available for young musicians—the Mendelssohn; there were no Local Examinations in Music. . . .

Most of my life has been devoted (though not exclusively) to the service of the Church. As boy and man I have served under seven Deans, I have worked with eleven Precentors, while Canons, Vicars-Choral, and Choristers are too numerous to mention. Outside the Church I have laboured at my Profession as Conductor, Teacher in Colleges, Lecturer, and University Professor. In all these various ways I have tried to serve the cause of Music. Whether I have done all that in me lay, readers of the following pages must decide. But, at any rate, I can conscientiously say I have done my best to fulfil worthily the duties of any position to which I have been called.

after the trial, while my father was talking to Mr. Hopkins, she provided with an orange and various other delicacies. Many years after, when I was organist of Manchester Cathedral, Dr. Hopkins (who was then the organist of Trinity College, Cambridge) came to stay near Manchester where I also was a guest. As we walked about our host's grounds I recalled this little episode to him: "Ah!" said he, "if I had rejected you then, how different might have been your career." Dr. Hopkins was himself a chorister in Westminster Abbey, and I often think how much he would have been interested in seeing the post of organist filled by the little boy whom he started on his musical career; unfortunately, he died before I was appointed.

And thus began my chorister days and musical life. Twice daily we attended the Cathedral Service, the practising boys or probationers sitting near the choir, but not wearing surplices. We were taught the rudiments of music by one of the Vicars-Choral, who was wont to correct our bad production by pulling our ears —and pretty hard he pulled, too! I gave much trouble by holding my head a little to one side, a fault which caused my poor ears many a pang! This was doubtless owing to defective vision of one eye, which was in after years discovered and thenceforth corrected by the use of spectacles. A chorister in spectacles would have been looked upon as an impossibility in my young days; nowadays we attend to such matters, and correct imperfections in other ways than by pulling ears! Besides music, we received of course a general education, our school-master being also a Vicar-Choral. This education was not very wide in its scope, but our master taught well enough all that was expected of him. "You'll learn enough here to carry you through the world," he often said, and it must be admitted that a goodly number of the boys he taught have done well

SIR FREDERICK BRIDGE

(EMERITUS-ORGANIST OF WESTMINSTER ABBEY).

WESTMINSTER ABBEY with its historic associations, the noble splendour of its stately architecture, the fragrant memory of its illustrious dead, and the affecting strains of its echoing music, is ever a source of magnetic attraction and delightful contemplation. The ordinary writer rarely seeks out those pleasant nooks and corners which exercise such a fascinating spell upon those who can appreciate their characteristic quaintness. One such secluded spot is known as the "Little Cloisters," which, with its fountain-centred and tree-shaded quadrangle, is environed with an old-world charm of peculiar interest. Entering, from the dark cloister, the narrow doorway of the ancient Littlington Tower, we are within the pleasant habitation of the Abbey's chief musician.

Sir Frederick Bridge is a musician of remarkable versatility. His daily work at the Abbey has been too well known to be described. As a teacher—not only in the organ-loft of the Abbey, but especially at the National Training School of Music, and now at the Royal College—it is sufficient to state that he has trained a number of young men who, in occupying important spheres of work, have done him infinite credit. As a lecturer he has had remarkable success, and many thousands of people have derived keen enjoyment at his popular Gresham lectures. We must also refer to his excellent work in the examination room of the Royal College of Organists, the Universities of Oxford, Cambridge, London, Durham, and Victoria University. Nor, too, has he been idle with his pen, as is evidenced in his output of numerous Festival choral works—oratorios, cantatas, ballads, &c.—and well-known anthems and services. His setting of Tennyson's "Crossing the Bar" is a notable composition, while his educational works on Counterpoint, &c., have had an extraordinary success.

Now, in the plenitude of years and accumulated honours, in relinquishing to younger hands the more arduous duties of the Abbey services, he turns with unabated ardour to those other pursuits a full recital of which is contained in the pages of his book.

"A WESTMINSTER PILGRIM," as the Author felicitously calls his delightful retrospect, is a narrative that flows with little apparent effort. The tale is told with much grace and charm of bubbling humour: while many humanising touches reveal the characteristic philosophy of the writer, none the less forceful because not austere. Yet beneath all this can be seen the man of abounding zest and ardour, pursuing no chimera, but always—in art, in sport, in whatsoever his hand finds to do—playing a chivalrous, purposeful part in the great scheme of life as he sees it.

He is never tiresome. His smaller and more intimate moments have a latent suggestion of the Author's great kindliness and simplicity; and now and then an illuminating touch peoples again many a forgotten stage. Sprung seemingly almost from antiquity, because of the reach of his glance down so many dim corridors of memory, he has the power of inspiring in who will listen the sense that so obviously is his own of contact with events that one by one have passed away. Yet no mere dreamer is Sir Frederick, standing solitary in a new age: rather is he a cicerone whose years are constantly renewed from the youth of every fresh inquirer into the lore that he treasures.

Simply, as becomes him, he seems to take the hand of those who seek, and to say, "Come, I can show you many things." Which, as the pages of his book will prove, he proceeds to do in absorbing fashion.

Sleeps the silent glade,
Sleeps the lowlit wood :
Nature's healing hands are softly laid
On the fields of blood.

Hush'd the sounds of war,
Earth may rest awhile,
Rest in loving patience, wearied sore,
Sleep, and sleeping, smile.'

The beautifully-expressive music gives fine scope to a soprano or tenor, especially in the sustained high notes of the last two pages.

Mr. Fletcher's effective setting of Faber's familiar hymn should find favour with vocalists who are called on to provide items at organ recitals, sacred concerts, and similar occasions The accompaniment is of a type that is easily adapted to the organ.

The Musical Directory for 1919.

[Rudall Carte & Co.]

The sixty-seventh annual issue of this book is now ready. No more need be said in regard to a publication that has long since been regarded as indispensable.

Letters to the Editor.

WANTED—BOOKS ON MUSIC.

A SPRING-CLEANING TIME APPEAL.

Sir,—I have just returned from a visit to the Army of Occupation in Germany, and want to make a special and urgent request to your readers. You have been very good in the past in making known to your readers the needs of our Musicians' Fund of the Y.M.C.A. (of the committee of which, along with the Editors of the other musical papers of the country, you are a member), and also of the National Collection of Instruments and Music for the use of the troops. The Fund still needs money, and the National Collection still needs music and instruments, and I hope your readers will continue to do what they can to contribute both ; but a *special need* which I have discovered amongst our troops in Germany is that of books upon music—text-books of every kind (elementary and advanced), histories of music, biographies of musicians, &c. The men now have leisure, and I have been encouraged to find that hundreds of them are prepared to undertake quite serious study of music.

I think we may say that every musician in this country has upon his shelves some books which are no longer of great service to him. Such books should *immediately* be sent to me at the Music Section, Y.M.C.A., 25, Bloomsbury Square, London, W.C. 1. They will at once be acknowledged, and I think I can promise that the day after we receive them they will be on their way to our newly-formed music libraries in Germany.

I have come back from my journey encouraged by the thought that, by the education of a section of our manhood now abroad, we have a real opportunity of making ours a more musical country. I sincerely hope that we shall make use of this opportunity to the full.—Yours faithfully,

March 10, 1919. Percy A. Scholes.

MR. HAROLD SAMUEL AND BACH'S 'THIRTY VARIATIONS.'

Sir,—In your very appreciative notice of Mr. Harold Samuel's pianoforte recital of January 28, you fail to draw attention to what I think was a very subtle little joke on the part of the pianist. Bach's 'Thirty variations' were, of course, the principal item in the programme, and, as is generally known, they were written to order for the purpose of lulling to sleep Baron Kaiserling, who, a sufferer from insomnia, wished for some piece of music that might soothe him when lying awake. Well, this being the case, it seemed to me a very playful piece of humour on Mr. Samuel's part to play, as an extra, the fine Choral Prelude on 'Sleepers, wake.'

F. M. Mann.

[We regret being compelled to hold over several letters.—Ed., *M.T.*]

Obituary.

We regret to record the following deaths :—

Arthur O'Leary, in March. Born in 1834, he studied the pianoforte at Leipsic, where he made the acquaintance of Moscheles, Mendelssohn, and Joachim. As professor of music at the Royal Academy of Music, he gave lessons to Arthur Sullivan and Charles Stanford. His editions of pianoforte works were well known.

Horace William Petherick, the well-known violin connoisseur, vice-president of the Cremona Society, author of works on Guarnerius and Stradivarius, on March 8, at the age of eighty.

Christopher Wilson, on February 18, composer of Shakespearean music that has earned much popularity. A biographical and critical notice is given below.

W. Frye Parker, F.R.A.M., on February 20, the well-known professor of the violin ; for many years leader of the Royal Philharmonic Society's Orchestra.

Miss Amy Woodforde-Finden, on March 13, the composer of the familiar 'Indian Love Lyrics.'

John Adcock, for many years conductor of the Nottingham Sacred Harmonic Society.

CHRISTOPHER WILSON.

When Christopher Wilson published his master-song, 'Come away, Death,' in 1901, *The Times* said of it that it was 'all that such a song should be—fantastic, yet deeply pathetic, *and as musicianly as a work by a Mendelssohn scholar ought to be.*' The words italicised remain true of all that this gifted composer left us ; and the pity of it is that for various reasons, some of which will appear in the present notice, so little of his work has been printed.

'Chris' Wilson, as he was known to hosts of friends in Bohemian circles, was born at Melbourne, in Derbyshire, on October 7, 1874. He came of a musical stock, both his grandmother and his mother being brilliant pianists—the latter a pupil of Sterndale Bennett ; while his father was a devoted amateur of the art, and his uncle, Mr. Frank Devonport, professor of harmony and composition at the Royal Academy of Music. Many stories, based on undoubted fact, are current as to the boy's proficiency on the pianoforte, even before he reached his 'teens ; and while at Derby School, where his headmaster was T. R. Sterndale Bennett, a son of the composer, he played for the eleven—a somewhat rare combination of talents. There was never a doubt as to young Christopher's future calling ; and his brilliant career at the Academy more than fulfilled his early promise. He carried off no fewer than thirteen bronze and three silver medals, and was at the end of his third year awarded three certificates : for the pianoforte, harmony, and sight-singing. He also gained the Agnes Zimmermann Prize. Wilson received every encouragement from the Principal, Sir Alexander Mackenzie, while his professors for harmony and composition, pianoforte, and viola (his second subject) were his uncle, Mr. Oscar Beringer, and Mr. Walenn, respectively. No one was surprised when he capped all his previous successes by carrying off the Mendelssohn Scholarship in 1895. He went abroad—as winners of the British Prix de Rome usually do—and studied under Wüllner at Cologne, von Herzogenberg at Berlin, and Widor at Paris. His gifts were appreciated by his foreign teachers as they had been at home. The beautiful Suite for strings (since published by Schott) was performed at Cologne at one of the principal concerts—a compliment that had been paid to only one young Englishman before him—Arthur Sullivan. Moreover, he was selected by Wüllner to 'coach' a tenor at the Opera in the part of Tristan—no small distinction. There can be no question that Wilson brought back to England one great asset* : he had heard all the great operas over and over again, and it was as a composer and conductor for the

* Another natural result of his stay in Germany was that his interest in the folk-songs of that country was stimulated ; and he edited for Messrs. Boosey the volume of 'German Folk-Songs' in their Imperial Edition, the English versions being by his friend Paul England. Wilson's accompaniments and harmonies to these are models of what such things should be, and a notable feature of the collection is that it contains a large proportion of songs that had never been translated into English.

theatre that he was destined to make his mark. His sense of the stage and of atmosphere, and his love for everything relating to the theatre were remarkably keen; so his success in this sphere was not surprising. His gifts were quickly recognised by Sir Frank Benson, Mr. Oscar Asche, Miss Ellen Terry, Mr. and Mrs. Fred Terry, Mr. Otho Stuart, Mr. Wally, and others; for the two first-named he acted as musical director for well over ten years. Apart from the numerous Shakespearean productions for which he wrote the music, his most striking successes were obtained in 'Kismet,' the 'Pied Piper of Hamelin' and the Greek plays. In these latter he made no more use of the ancient modes than Mendelssohn had done; but the result was highly effective and true to atmosphere. Opinions are bound to differ as to the comparative merit of the music written for the Shakespeare plays: on the whole, perhaps, 'Richard II.,' 'The Taming of the Shrew,' 'Much Ado about Nothing,' 'The Merchant of Venice,' and 'Measure for Measure' mark his highest level of achievement. Wilson was, of course, acquainted with all the traditional music, of which he availed himself whenever he considered it suitable; the numerous gaps he filled up with unerring taste and skill. Future searchers in the British Museum Catalogue may consider his output relatively small, in spite of the fact that he died in his forty-fifth year. But it should be remembered that incidental music of this kind, apart from the lyrics, mostly remains in MS. One may rest assured, however, that its spirit and traditions will live on, and that much of it will be handed on by successive conductors for the enjoyment of future generations.

His published works include, besides those mentioned elsewhere in this column, settings of 'It was a lover and his lass,' 'Take, oh take those lips away,' 'On the ground'; two songs set to words by Harold Begbie and Eric Broad; 'The Singer' (Swinburne); three duets and a song from 'Kismet'; an 'Ave Maria'; and a 'Novellette' for the pianoforte. Of the unpublished works, the most important are a 'Wordless play,' 'Inconstant Pierrot' (the Scenario by Sidney Dark); a second Suite for strings; a Mass; a Pianoforte Quartet; two String Quartets; two Violin Sonatas; and a number of lyrics (several of them Shakespearean). He also wrote the music for two pageants.

During the last year of his life, when his health was beginning to fail, Wilson worked much at the British Museum on a series of papers for *The Stage*, dealing with Shakespeare and the host of composers who have set him to music: here his knowledge and experience, if not unrivalled, were certainly unsurpassed. Of these articles five had appeared up to the time of his death: (1) and (2) Introductory and 'A Midsummer Night's Dream' (October 31 and November 7, 1918); (3) and (4) 'Macbeth' (December 5 and December 27, 1918); (5) 'Romeo and Juliet' (February 6, 1919).* The last of the series was published eleven days before the end came suddenly—for 'Chris' died of heart failure in the early morning of February 17; a few hours before he fell asleep he was asked to write the music for the forthcoming production by Miss Doris Keane of this same play of 'Romeo and Juliet'—a pathetic coincidence!

Anyone anxious to form some faint idea of 'Chris' Wilson's delightful personality, his kindness to all, his utter selflessness and child-like simplicity of nature, and his humour, should read the two articles on his experiences as a conductor which he contributed to *The Stage* in 1917. But it is the humbler members of his orchestra who probably know more of his goodness of heart than even his most intimate friends; and it is their testimony he would have valued most highly. It should be added that he was a widely-read man, and possessed a sound knowledge of art and of architecture.

A fine tribute to his memory was paid him by his brother Savages—among whom he had spent so many happy hours—on the Saturday night of the week in which he died, when Mr. George Baker sang his 'Come away, Death,' with an effect that will never be forgotten by those who were present. It is to be hoped that a permanent memorial may attach to him in due course by the issue in one volume of his Shakespeare Lyrics—both published and unpublished.

H. O.

* It was the intention of the editor of *The Stage* to reprint this scholarly series, when completed, in book form; and it is a real loss to the history of music and literature that this scheme has been frustrated by the writer's premature death.

ROYAL ACADEMY OF MUSIC.

The second chamber concert of the Lent Term was given in the Duke's Hall on Wednesday afternoon, March 5, when a programme of exceptional variety and interest was presented by the pupils. The Junior Orchestra, of which Mr. Spencer Dyke is the conductor, opened the concert with an admirable performance of the late Sir Hubert Parry's 'Lady Radnor' Suite for Strings, while 'Ole Olsen' Suite (Op. 50) for Pianoforte and Strings was performed by the same orchestra later in the concert. An item of especial interest was two movements from a MS. Quartet for flute, two clarinets, horn, and pianoforte, by Edmund T. Jenkins (scholar), the composer playing one of the clarinet parts, while two movements from a String Quartet by Ernest Chausson brought the concert to a close.

Among the miscellaneous items were two Recitations with music, some songs by Sir Charles Stanford and Ernest Walker, pianoforte solos by Chopin and Schumann, and the Romance and Scherzo from Widor's Suite for flute and pianoforte.

The R.A.M. Club held a social and musical meeting at the Duke's Hall on Saturday evening, March 8. An excellent performance of Saint-Saëns's Violin Concerto in B minor was given by Mr. Spencer Dyke, who also contributed a Sonata by Leclair and several shorter pieces by Rowsby Woof, J. B. McEwen, and Peggy Cochrane. The accompaniments were admirably played by Mr. Victor Booth. In addition to the instrumental solos an interesting selection of Italian, French, Russian, and English songs were contributed by Miss Olga Haley, who was accompanied by Mrs. Edward Haley.

The news of the death of Mr. Frye Parker, who passed away on February 20 at the age of sixty-three, was received with deep regret by his many pupils and friends. Entering the R.A.M. as a student in 1867, he was appointed a professor in 1882, and for many years held a distinguished position amongst English violinists and teachers of the violin. He was the leader of the Royal Philharmonic Society, and also conductor of the Colet Court Orchestral Society and of the Civil Service Orchestral Society. Both as an able and painstaking teacher and a sound and widely cultured musician he was highly esteemed by a very large circle of brother musicians.

The death of Mr. Arthur O'Leary, which took place on March 12, has removed a greatly respected personality from the musical world. Many of Mr. O'Leary's pupils achieved fame in their profession, amongst them being Sir Arthur Sullivan and Sir Charles Stanford. For many years he was a professor and an examiner at the R.A.M., where he was held in the greatest esteem.

The following awards have recently been made: The Sterndale Bennett Prize (for the best performance of a work by the late Sir William Sterndale Bennett) to Desirée MacEwan. The Goldberg Prize, for soprano vocalists, to Gwladys Partridge.

THE BEECHAM OPERA SEASON.

We regret that the date, March 19, of the opening of Sir Thomas Beecham's season of opera at Drury Lane forbids more than a brief reference to the first night. Sir Thomas, who was warmly greeted by a large audience, conducted Dr. Ethel Smyth's 'The Boatswain's Mate' and Rimsky-Korsakov's 'Le coq d'or.' The English work, with its humour, folk-song lilts, and clever scoring was well performed by Miss Rosina Buckman, Mr. Alfred Heather, and Mr. Frederick Ranalow, and was keenly enjoyed. In the bizarre and fascinating 'Coq d'or' the cast of English artists—Miss Sylvia Melis, Miss Edith Clegg, Miss Doris Lemon, Messrs. Foster Richardson, Sydney Russell, William Michael, Herbert Langley, and Frederick Blamey—showed with what thoroughness, spirit, and artistry a difficult work can now be presented without the traditional help from the Continent. Sir Thomas Beecham and an excellent orchestra displayed the glittering colours of Rimsky-Korsakov's score without stint and with thorough mastery.

The performance of 'The Marriage of Figaro' on March 21 was a triumph of presentation—entrancing in its beauty, naturalness, and humour.

The first week's programme included also 'Boris Godounov,' 'La Bôheme,' and 'Aïda.'

If the Lord Himself had not been on our side.

ANTHEM FOR THANKSGIVING AFTER VICTORY, OR GENERAL USE.

Psalms cxxiv. 1—7, cxiii. 2.

Composed by HUGH BLAIR, M.A., Mus. D., Cambridge.

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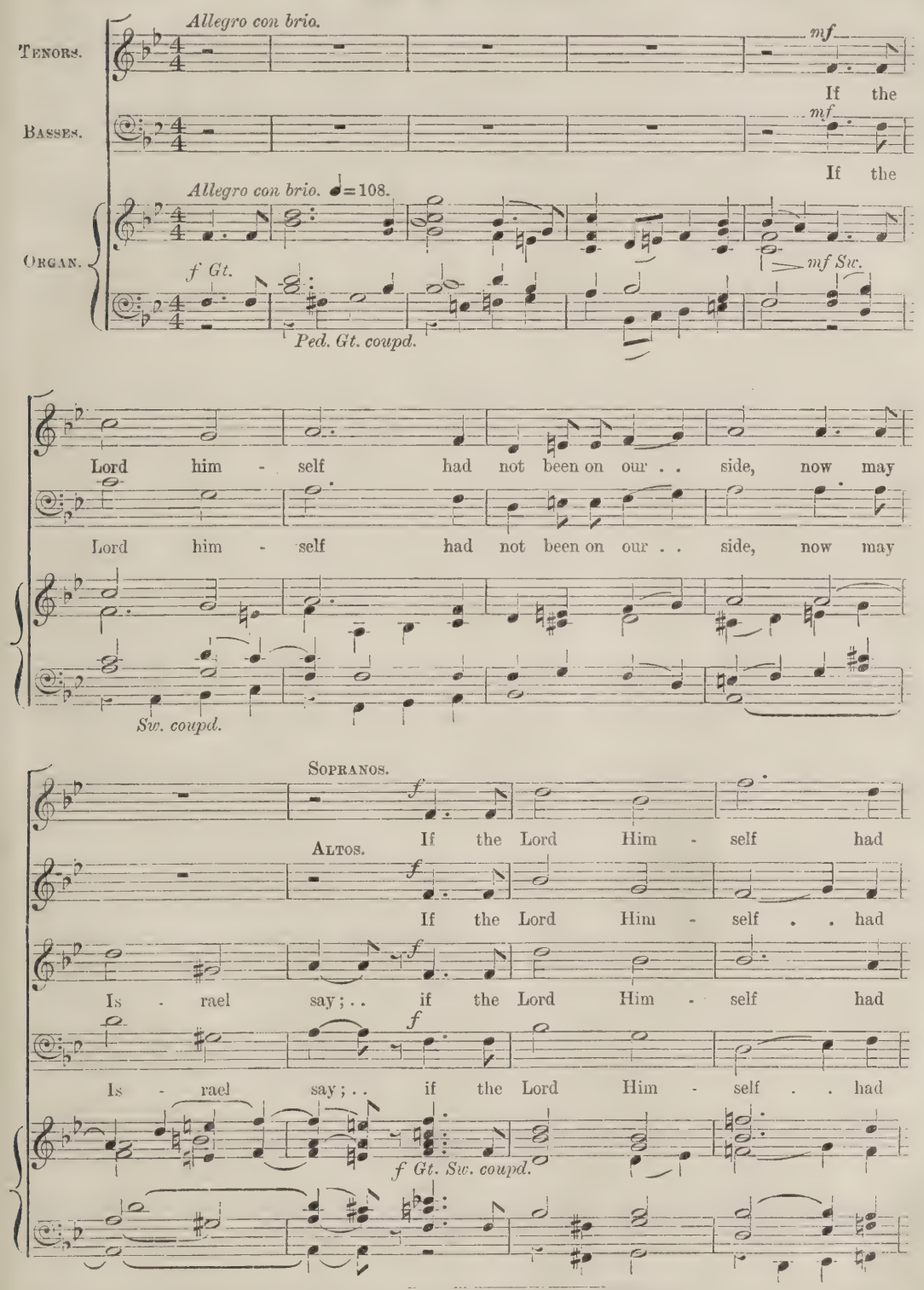

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not been on our side, when men rose up a - gainst us;

not been on our side, when men rose up a - gainst us;

not been on our side, when men rose up a - gainst us;

not been on our side, when men rose up a - gainst us;

mf

mf

They had swal - low-ed us up quick, when they were so wrath - ful - ly dis -

Sw.

senza Ped.

- pleas - ed at us. . .

mf

Yea, the wa - ters had drown - ed us, and the

mf

Yea, the wa - ters had drown - ed us, and the

mf

Ped.

The deep wa - ters of the proud had gone

The deep wa - ters of the proud had gone

stream had gone o - ver our soul. The deep wa - ters of the proud had gone

stream had gone o - ver our soul. The deep wa - ters of the proud had gone

e - ven o - ver our soul. But prais - ed,

e - ven o - ver our soul. But prais - ed,

e - ven o - ver our soul. But

e - ven o - ver our soul. But

cres. Gt.

prais - ed be the Lord, . .

prais - ed be the Lord, . .

prais - ed, prais - ed be the Lord, . .

prais - ed, prais - ed be the Lord, . . prais - ed,

prais - ed be the Lord, . . .

prais - ed be the Lord, . . .

prais - ed, prais - ed be the Lord, . . .

mf

prais - ed, . . prais - ed be the Lord, . . . Who hath not

mf

f

prais - ed,

f

prais - ed,

giv - en us o - ver for a prey un - to their teeth.

f

mf

prais - ed, prais - ed be the Lord. Our soul is es -

prais - ed, prais - ed be the Lord.

f

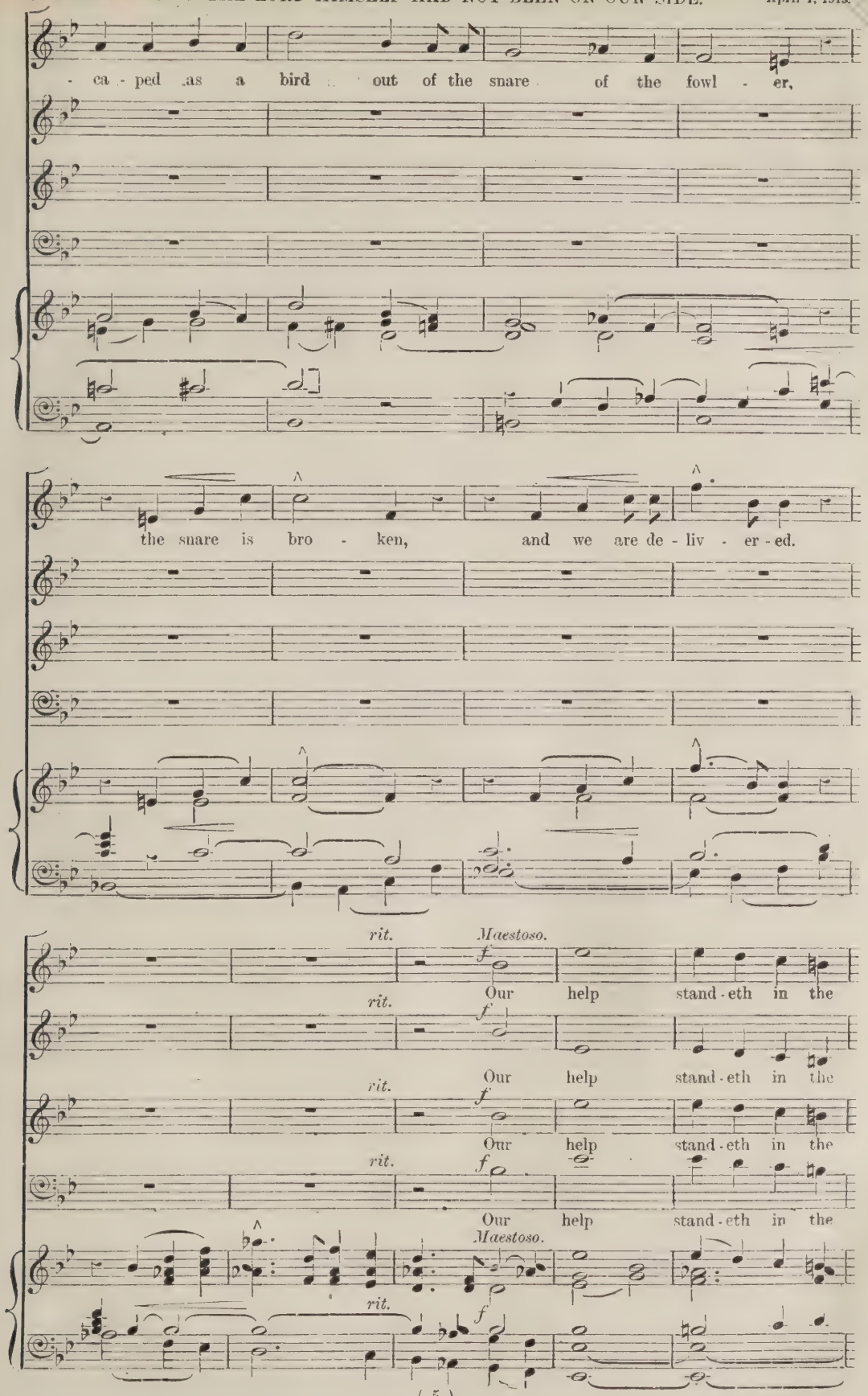
prais - ed, prais - ed be the Lord.

f

prais - ed, prais - ed be the Lord.

mf Sw. *Solo.*

Ped.


ca - ped as a bird out of the snare of the fowl - er,
the snare is bro - ken, and we are de - liv - er - ed.
rit.
Maestoso.
f
Our help stand - eth in the
rit.
f
Our help stand - eth in the
rit.
f
Our help stand - eth in the
rit.
f
Our help stand - eth in the
Maestoso.
rit.
f

Name of the Lord, . . Who hath made heav'n . . . and

Name of the Lord, . . Who hath made heav'n . . . and

Name of the Lord, . . Who hath made heav'n . . . and

Name of the Lord, . . Who hath made heav'n . . . and

ff

earth. from

ff

earth. from

ff *ff*

earth. Bless - ed be the Name of the Lord, . . . from

ff *ff*

earth. Bless - ed be the Name of the Lord, . . . from

ff marcato. *ff*

rit.

this time forth for ev - - - - - - er - more. . . .

rit.

this time forth for ev - - - - - - er - more. . . .

rit.

this time forth for ev - - - - - - er - more. . . .

rit.

this time forth for ev - - - - - - er - more. . . .

rit.

'UNS KANN KEINER!'

(Zur Berliner Aufführung des 'Falstaff' von Verdi.)

Falstaff von Verdi: 'Alle Achtung, der ist ja noch viel kolossaler!'
Der Deutsche Falstaff: 'Keine Rangstreitigkeiten—ich habe ja auch was vom Verdy!

Verdi's 'Falstaff,' which was first heard at the Scala at Milan on February 9, 1893, was, with but little delay, produced at Berlin by an Italian company, to a great extent identical with the original one, though a marked abstention was that of Victor Maurel, who on patriotic grounds declined to repeat the part of Falstaff, which he had created, in the capital of the chief enemies of his country. The first performance in the Berlin Opera House, in 'Unter den Linden,' took place on June 1, 1893. It was cordially received, but without any sort of furore, and probably the lightness of its effervescent humour and rapid action were not in its favour in the Prussian capital. It afforded a motive, however, for the accompanying cartoon, which appeared in a comic paper at the time. Falstaff, standing by the side of the Royal Opera House, is greeting a colossal 'double,' who sits crushingly on the Guard House, which is in fact almost exactly opposite the Opera House. He is labelled 'Falstaff-Militarismus,' and it will be noticed how his sensual face and bloated figure seem to be causing great alarm among the passers-by. His greeting to his pigmy rival: 'No disputes about precedence; I too know something of Verdy,' refers of course to a Prussian War-Minister, Verdy du Vernois, who presumably shared some responsibility for the tax which militarism imposed upon the German people, and probably this represents the extreme limit which Press censorship would allow in the direction of any protest against such a burthen as this military policy involved.

H. T.

Sixty Years Ago.

From the *Musical Times* of April, 1859:

Berwick.—On the 23rd of Feb., the Church Choir gave their annual concert, in the Girls' School, to a large and very select audience, including many ladies from the town and country. The singers consisted of three men and five boys, and were accompanied by Mr. Young on the pianoforte. The programme contained fourteen pieces of secular music, glees, songs, and catches.

Whitby.—A new idea has been very successfully carried out here in concerts. The Temperance Choral Society have just held two very crowded meetings, and, although the talent employed was strictly native, the greatest satisfaction was given. The music consisted chiefly of old Airs to modern Temperance Words, interspersed with recitations. Miss King accompanied the songs on the pianoforte.

Edinburgh.—On the 26th of February, the Edinburgh Tonic Sol-Fa Association gave a very successful festival of Scottish song, in the Music Hall, which was occupied in every part by a very respectable audience. This festival broke up with the audience all joining in 'Auld lang syne.'

St. Martin's Hall.—Beethoven's Mass in C, and Mendelssohn's *Hymn of Praise*, were performed, under Mr. Hullah's direction, on Wednesday evening, the 16th ult., when the principal singers were Miss Banks, Miss Martin, Miss Bradshaw, Messrs. W. Cooper and Thomas. The chorus is no doubt well trained by Mr. Hullah, but the difficulties in these two compositions are great, and are quite sufficient to account for occasional unsteadiness. Upon the whole, the performance was satisfactory, and the band was unexceptionable. Mr. Sims Reeves was announced in the bills for the tenor part in the *Hymn of Praise*, but an apology was made for his non-appearance by Mr. Hullah, who stated that Mr. Reeves had only just come up from the Isle of Wight, and had arrived 'voiceless.'

A FESTIVAL AT WOKING.

The organizers of the Woking Musical Festival of British Composers, which was held on March 15, deserve to be both congratulated and encouraged, for their enterprise is of a kind that could be developed with advantage in the London area. Towns in the near home counties are too apt to have their own musical life impoverished by the competition of London. The burden of an important programme was borne by the Woking Musical Society's choir and orchestra, and with orchestral leaders from the Royal Philharmonic Society, Mr. Frederick Ranalow as vocalist, and Mr. Herbert Fryer, the standard of performance was of the best. One can assume from the title 'Festival of British Composers' that the event under notice, being devoted entirely to works by Sir Charles Stanford, was inaugural. The programme consisted of the Irish Rhapsody No. 1, in D minor, Op. 78; Pianoforte Concerto No. 2, in C minor, Op. 126; Solemn March and Heroic Epilogue, 'Verdun,' Op. 151, for orchestra; the 'Songs of the Sea,' for baritone, chorus, and orchestra; and choral part-songs. Interest centred in the Pianoforte Concerto—excellently played by Mr. Fryer—which was then heard for the first time in the London area. It was typical of the composer's distinction of thought and craftsmanship; two movements in particular—the slow movement and the *Finale*—made an instant and vivid impression. The rest of the programme was more than adequately carried out, including the part-songs excellently sung under the guidance of Mr. H. Scott Baker. It should be mentioned that it is largely due to the continued support of a local J.P., Mr. Patrick H. White, that the Society has long been able to lead and vitalize music at Woking.

THE MUSICIANS' Y.M.C.A. GIFT.

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	£	s.	d.
Total collected this year	392	0	0
Total from February 12 to March 11th, 1919 ..	227	9	1

(*a*) Proceeds of Concerts and Entertainments from February 12 to March 11, 1919.

		£	s.	d.
Crouch End	Mr. E. M. Erlebach's Concert	50	14	0
Canada	Lethbridge, Alberta, Imperial League of Daughters of Empire Concert	2	17	5
Cheltenham	Mr. C. A. Morris's Concert during his Collection campaign..	5	0	0
Erith	Miss F. H. Ledger, Pupils' Concert	1	10	0
Leamington Spa ..	Miss G. F. Gabb, Pupils' Concert	1	2	0
Liverpool	Mr. W. E. Bridson's Concert	15	11	6
Leytonstone	Dramatic Recital by Miss Louie Bagley's Pupils at the Metropolitan Academy of Music ..	2	2	0
Stoneycroft	Miss E. Levin, Pupils' Musical Evening ..	1	15	0
Stalybridge	Miss E. Ridway, Musical Evening, Girls' Guild ..	2	0	0
St. Leonard's-on-Sea	Miss Florence Aylward. Cafe Chantant	4	11	0
West Hartlepool ..	Concert by St. George's Choral Society	8	0	0
		£95	2	11

(*b*) Organ Recitals.

		£	s.	d.
Colne	Baptist Church: Mr. E. Tatham	3	5	6
Gospel Oak	All Hallows' Church: Mr. W. Wolstenholme..	2	17	1
Hereford	Cathedral Recital: Mr. Percy Hull ..	6	7	6
Holmwood	Parish Church: Recital by Miss Pike, and donation from Lady Wilson's 'Comforts Fund' ..	12	0	7
Hove	Parish Church: Mr. F. M. Butler	3	11	0
Lincoln	Cathedral Recital: Dr. Bennett	7	11	11
Leytonstone	St. Andrew's Church: Mr. Sydney H. Nicholson	7	19	3
Newcastle-on-Tyne	Cathedral Recital: Mr. C. H. Moody ..	20	0	0
Ripon..	Cathedral Recital: Mr. C. H. Moody ..	15	0	0
Stroud Green ..	Holy Trinity Church: Mr. G. D. Cunningham	4	4	0
		£82	16	10

(*c*) Donations and Collections.

	£	s.	d.
Mrs. K. Mackinnon	10	0	0
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Mr. W. French	1	1	0
Miss L. Cogan	1	1	0
Miss K. Martin	1	1	0
Messrs. Lyon & Hall	1	1	0
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Miss R. M. Fagelund	1	1	0
Mr. E. F. Holey	1	0	0
Mr. C. H. Francklow	0	10	0
Miss Dickinson	0	10	0
Lady Robertson	0	10	0
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Mrs. Askwith	0	5	0
Miss S. Maturin	0	5	0
Miss E. Marriott (Reader of *The Strad*)	0	5	0
Anonymous	0	5	0
Mr. W. E. Rogers	0	2	6
Miss D. Sherratt	0	2	6
Miss J. E. Hamilton	0	2	6
Mr. E. Besley	0	2	6
	£49	9	3

Many of the above are the donors' second contributions to the Fund.

London Concerts.

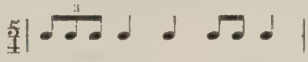
The Royal Philharmonic Society.

Mr. Gustave Holst's 'The Planets' Suite.

The third concert of the season, on February 27, was notable for the first performance of a new Suite by Mr. Gustave Holst, 'The Planets.' The work was begun at the end of 1914, a fact which was clearly not without influence on its style. There are seven movements, 'Mars, the Bringer of War,' 'Venus, the Bringer of Peace,' 'Mercury, the Winged Messenger,' 'Saturn, the Bringer of old Age,' 'Uranus, the Magician,' 'Neptune, the Mystic,' and 'Jupiter, the Bringer of Jollity.' The second and sixth were omitted on this occasion. The idea of the Suite seems to have been conceived while the composer was studying astrology. Although the poetic basis is planetary, however, he wishes his work to be judged as music. So few of us know anything of the heavenly bodies, that there is no fear of his wish being disregarded.

The orchestra employed is very large—four flutes, three oboes, *cor anglais*, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns in F, four trumpets in C, two tenor trombones, one bass trombone, one tenor tuba in B flat, six timpani, big drum, side-drum, cymbals, bells, triangle, tambourine, glockenspiel, celesta, xylophone, organ,

and strings. Let it be said at once that the Suite scored an emphatic success. 'Mars' is by far the most convincing orchestral battle-piece that we have heard. Comparisons with the passage in 'Ein Heldenleben' were inevitable, some hearers (of course) discovering similarities. But it seemed to us that Mr. Holst, in making an insistent rhythm the dominating feature, had got well clear of the Strauss example. Cacophony there is in abundance, but the most lasting impression is that of the figure :



beaten out with remorseless insistence. 'Mercury' proved to be the most engaging number, full of fancy, and wonderfully scored. 'Saturn' was impressively gloomy, and a trifle over-long in one mood. 'Uranus' and 'Jupiter' were both on the strepitous side ; but the latter contained so much of an attractive character that we believe it would be very popular. Towards its close a fine, long tune of Celtic type seemed a trifle out of the picture, but a good tune is always welcome, so we do not complain of it being dragged in by the hair, as this one seems to be. The Suite was finely played, and loudly applauded.

The rest of the programme consisted of Arnold Bax's Festival Overture (a riotous and exhilarating work, though somewhat diffuse), Mendelssohn's Violin Concerto (in which Miss Margaret Fairless played brilliantly, and, in the *Finale*, a trifle hurriedly), and Ravel's 'Rapsodie Espagnole.' Mr. Adrian C. Boult's conducting was admirable.

Queen's Hall.

The return of M. Cortôt gave added importance to the symphony concert of the New Queen's Hall Orchestra on February 22. His reputation as one of the foremost of the world's pianists was confirmed by a performance of Saint-Saëns's C minor Concerto that was both technically brilliant and finely expressive. The Symphony was that of Mozart in E flat, No. 39 Miss Carrie Tubb sang the narration of Isolde from 'Tristan' and an aria by Bach.

On March 8 Moussorgsky's 'Une nuit sur le mont chauve' and Bantock's comedy-overture, 'The Pierrot of the Minute,' brought an interesting pictorial element into the programme, of which the chief features were Schubert's 'Unfinished' Symphony and Rachmaninov's second Pianoforte Concerto, played by Miss Myra Hess with accustomed distinction.

Miss Murray Lambert played Violin Concertos by Mozart and Dvorák at Queen's Hall on March 4, accompanied by the London Symphony Orchestra under Mr. Hamilton Harty. The programme introduced a fascinating and clever piece of fairy music, 'Puck's Minuet,' by Mr. Herbert Howells, and 'Will o' the Wisp' by Mr. W. H. Reed, the latter being conducted by the composer.

Royal Choral Society.

London concert-goers are not accustomed to associate the name of Mozart with religious music, and to many of the audience at the Royal Albert Hall on March 1, the strength and beauty of Mozart's 'Requiem' must have been a surprise and a lesson. It was an excellent idea to revive this work—which had not been performed by the Royal Choral Society for twenty years—as it contains much that is adapted for sonorous and dignified singing, and the qualities of both the music and the choir were heard to advantage. The solo parts were taken by Miss Agnes Nicholls, Miss Gertrude Higgs, Mr. Walter Hyde, and Mr. Graham Smart, and Sir Frederick Bridge conducted.

The 'Requiem' was followed by Mendelssohn's 'Hymn of Praise.'

Madame Clara Butt's concert at the Royal Albert Hall on March 15 was a memorable occasion. Every seat was sold, the massed bands of the Guards occupied the orchestra, conducted by Major Mackenzie Rogan, and the atmosphere was that of a grand occasion. Madame Butt's singing, as was to be expected, justified this setting, and she held her customary grip on the vast audience in Elgar's 'Sea Pictures' and the other songs in her programme. Mr. Kennerley-Rumford's contributions again roused great enthusiasm, as did the playing of Tchaikovsky's '1812' Overture by the band.

Æolian Hall.

At the chamber concert of the London Trio on March 11, Schumann's Trio in D minor, and that of Arensky in F minor, were presented. The soloists of the occasion were Mr. Albert Sammons and Miss Amy Deakin.

A new Trio by Mr. Harry Farjeon was introduced at the concert of the Harmonic Trio on February 20. Dr. Vaughan William's song-cycle 'On Wenlock Edge' was given by Mr. Gervase Elwes with the London String Quartet and Mr. Kiddle on February 21. Love-songs made the programme of M. Rosing's recital on February 22. Chamber music was given on March 1 by Miss Helen Sealy (violin), Miss Joan Willis (violoncello), and Miss Renée Benson (pianoforte), and the Harmonic Trio reappeared on March 6 with a programme that included Trios by Ernest Austin and J. D. Williams and a Violin Sonata by Eugène Goossens.

Recitals were given by Miss Bertha Best, pianist (February 19); Miss Frances Coopman, pianist (February 24); Madame d'Alvarez, vocalist (February 25); Madame Margherita Valda, soprano (February 25); Miss Hilda Saxe, pianist (February 26); Miss Margaret Portch, pianist (February 27); Miss Dorothy Brook, violinist (March 4); Miss Edith Finch, vocalist, and Miss Ivina Meyrick, pianist (March 4); Mesdames Umberto De Villi and Ferruccio Dina, vocalists (March 5); M. Rosing, in a programme of songs by Moussorgsky (March 8); M. Alfredo Nardi, violinist, with other artists, in a recital of his own compositions (March 12).

Mrs. and Miss Kennedy-Fraser gave another of their uniquely interesting recitals of Hebridean songs on March 4.

Elgar's Violin Sonata.

Mr. W. H. Reed's chamber concert on March 21 was notable for the first performance of Elgar's Sonata for violin and pianoforte. Mr. Reed had the invaluable co-operation of Mr. Landon Ronald, and the new work received a very fine performance. Mr. Reed's playing in the second movement (Romance) was especially good, the delicate and fanciful passages being a delight. The large audience (which included a good sprinkling of well-known fiddlers) recalled the composer and player again and again. The rest of the programme consisted of Quartets by Mozart (E flat), and Ravel, the latter being beautifully played by the British String Quartet.

Wigmore Hall.

Among the more notable of recent recitals that of Miss Margaret Harrison (violinist) on February 20 deserves special mention. Not only was the recitalist's playing of a high order, but special interest attached to a performance of Brahms's Double Concerto for violin and violoncello by Misses May and Beatrice Harrison, with Mr. Hamilton Harty at the pianoforte.

Mr. John Coates made his re-appearance on March 4, and sang songs by Miss Amy Hare. Miss Parlow, Miss Portman, Mr. Lionel Tertis, and Mr. Arthur Williams gave chamber music.

The Classical Concert Society opened a series of six concerts on March 5 with a programme that included Ravel's Septet for harp, strings, flute, and clarinet. The Allied String Quartet and M. Moiseiwitsch assisted. At the second concert, on March 12, M. Florent Schmitt joined the same string players in his notable Pianoforte Quintet. A Suite on Breton songs, by Jean Huré, for Pianoforte Trio, was introduced on March 19. Haydn's Quartet in C major (Op. 54), and Mozart's Clarinet Quintet, were also in the programme, to which Mr. Gervase Elwes contributed an interesting set of songs.

Miss Muriel Foster chose an exceptionally varied and interesting programme of songs for her recital on March 8. They included six by Mr. John Ireland.

Recitals were given by Miss Helen McGregor, violinist (February 19); Miss Isabel Grey, pianist (February 21); Mr. Victor Benham, pianist (February 22); Miss Luia Juta, vocalist (February 28); Mr. Frederic Lamond, pianist (March 1); Miss Katherine Goodson, pianist (March 1); Mr. Lloyd Powell, pianist (March 3); Miss Sylva Van Dyck, vocalist (March 4); Miss Winifred Macbride, pianist (March 7); M. Sascha Lasserson, violinist, and Miss Lonie Basche, pianist (March 10); M. Michael Doré, violinist (March 11).

Steinway Hall.

Mr. Arnold Trowell's Quartet in G made a good impression at the concert of the Philharmonic String Quartet on February 27. Old songs and ballads were given in her inimitable style by Miss Jean Sterling Mackinlay on March 1. Compositions by Mr. James Richardson (violoncellist) were given at his concert on March 3. Recitals were given by Mr. James Richardson (viola); Mr. Sivory Levey, who returned to the concert-platform after four years' military service on March 8, and gave a characteristic programme of poems to music; and Miss Winifred Purnell, pianist (March 11). Mr. de Lara gave a concert of British music on March 13.

A successful concert was given at Steinway Hall on March 18 by Miss Christabel Baxendale (composer-violinist), assisted by Miss Eva Dale (soprano), Miss Margaret Lewys (contralto), Mr. Spencer Thomas (tenor), Miss Nancy Morgan (harp), and Mr. F. W. Holloway (pianoforte). The programme included several attractive songs and instrumental pieces by the concert-giver.

A new String Quartet by Sir Charles Stanford was introduced at the chamber concert of the Royal College of Music on February 25.

Miss Lilias Mackinnon gave a Scriabin recital at the Margaret Morris Theatre, Chelsea, on March 22, playing twelve Preludes, a Sonata (Op. 30), three Poems, and five Studies—an exacting programme, on the performance of which she is to be congratulated.

The Ealing Philharmonic Society, under the conductorship of Mr. E. Victor Williams, gave selections from Handel's 'Judas Maccabæus' and Mendelssohn's 'Hymn of Praise' at a Victory Concert on February 22.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society gave its usual two performances of 'Messiah' on December 13 and 14, 1918, the soloists being Miss Dorothy Moulton, Mrs. John Seeds, Mr. Loval Crosby, and Mr. Ivor Foster. Several of the less familiar choruses were included in the selection at these concerts, thus affording interesting variety.

The third concert of the Philharmonic Society was given on March 5, when an interesting programme was presented to the subscribers. The principal work was Hurlstone's Ballad for chorus and orchestra, 'Alfred the Great,' performed here for the first time. The gifted young composer whose early death cut short a career so full of promise has in this work embodied really fine choral and orchestral music, which was well rendered under the inspiring direction of Mr. E. Godfrey Brown. The remainder of the programme was admirably filled by Mr. Gervase Elwes and Miss Adela Hamaton (pianist) as soloists. The latter played, with the orchestra, Schumann's Concerto in A minor (Op. 54). The orchestral pieces were the Overture to Humperdinck's 'Hansel and Gretel,' 'The Song of the Rhine Daughters,' from 'Götterdämmerung,' and the Overture to 'Tannhäuser.' A really good performance of music so difficult for a provincial orchestra reflected much credit on its preparation by Mr. Brown.

BIRMINGHAM.

The Birmingham Festival Choral Society's third concert of the season was given at the Town Hall on February 19 and conducted by Sir Thomas Beecham. But it was at once apparent that his recent illness had left its mark upon him, for one missed his customary magnetic influence upon his rank and file, and it also may have been for want of sufficient rehearsal that the orchestra by no means realised the fine tone-quality and the *finesse du jeu* of former days. Wagner largely figured in the programme, the excerpts consisting of Act 3 of 'Lohengrin,' the Prelude to Act 3 of 'Die Meistersinger,' the Choral March from 'Tannhäuser,' the great duet for Sieglinde and Siegmund from 'Die Walküre,' and Wotan's 'Abschied,' sung by Mr. Frederick Ranalow, Miss Licette, and Mr. Walter Hyde, excellent Wagnerian singers, who were cast for the principal rôles. Additional interest was provided by a performance of Debussy's 'La Demoiselle Elue.'

The Birmingham Choral and Orchestral Association was quite justified in again giving, under Mr. Joseph H. Adams, Edward German's sparkling opera 'Merrie England,' which once more attracted a packed audience, completely filling the Town Hall on Saturday evening, February 22. The principal parts were well sung by Madame Parkes-Darby, Miss Doris Russell, Miss Ethel Branscombe, Mr. Ernest E. Ludlow, and Mr. Herbert Simmonds. German's 'Welsh Rhapsody' opened the concert.

Madame Gell's Ladies' Choir held its annual concert at the Town Hall on March 1. The selection of choruses and part-songs included mostly operatic examples, as the Spinning Chorus from 'The Flying Dutchman' and Musetta's song from 'La Bohème,' arranged for female voices. The voices are of clear and resonant timbre, and the singing denotes Madame Gell's careful training. Captain Herbert Heyner (baritone) contributed songs, Mr. Paul Beard (violinist) played excellently, and Mr. Appleby Matthews accompanied.

The fourth and last Max Mossel concert of the season was given at the Central Hall on March 4—a magnificent finale to a delightful series of concerts, the success achieved being so great that Mr. Mossel already announces that these concerts will be continued next season. The Birmingham Orchestra, conducted by Mr. Landon Ronald, proved a great attraction. Mr. Landon Ronald is a prime favourite in this city, and local musicians are much attached to him. Under his masterly guidance the orchestra gave, among other works, Wagner's 'Siegfried Idyll' and Haydn's Symphony, Letter V, No. 1, in G major. Mr. Max Mossel and Miss Daisy Kennedy joined forces in Bach's Concerto in D for two Violins. The soloist was Mlle. Zoïa Rosowsky.

Mr. Hubert S. Brown gave his third and last concert of the season at the Town Hall on March 5, with the assistance of Mr. Albert Sammons (violinist), Mr. Arthur Cooke (pianist), Mr. Frederic Austin (baritone), Miss May Huxley (soprano), and an excellent local contralto, Miss Alice Vaughan. The concert opened with a movement from a Quintet for Strings and Pianoforte by Dorothy Erart, the composer presiding at the pianoforte, assisted by the Hytch String Quartet.

The Appleby Matthews Sunday Orchestral Concerts at the Scala Theatre have become very popular, and are certainly a source of unusual attraction and of considerable variety as regards the programmes. Beethoven's Symphonies as well as those of the other classical masters have proved a welcome feature of these concerts.

Mr. Appleby Matthews gave a popular concert at the Town Hall on March 8, with his choir and orchestra, the principal choral work performed being Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' with Mr. J. W. Willink as vocalist. The choir is well-balanced, and the voices, especially the sopranos, are of an excellent tone-quality—indeed the whole rendering of Coleridge-Taylor's remarkable work was impressive in every way. Unaccompanied part-songs, including examples by Elgar, were delightfully sung. Miss Margaret Fairless scored an enormous success in Mendelssohn's Violin Concerto.

On March 3 Mr. Ernest Newman gave an interesting lecture at the Birmingham and Midland Institute on 'The present trend of music'; and, under the auspices of the Birmingham Sunday Lecture Society, Mr John Tobin, of Liverpool, gave a lecture at the Town Hall on March 9 on 'The glories of British Music,' with musical illustrations by the Tobin Pianoforte Trio.

The Birmingham Choral Union gave a concert recital of Gounod's Opera 'Faust' at the Town Hall on March 15. Mr. Richard Wassell had secured some excellent principals, viz., Miss Emily Breare, Miss May Peters, Mr. Evan Jones, Mr. Arthur Cranmer, and Mr. Ridding. Owing to the unavoidable absence of Mr. Wassell, the concert was conducted by Mr. A. J. Cotton.

BOURNEMOUTH.

When, at the start of the present series of Symphony Concerts, reference was made in this column to the strengthening process that the violins (in particular) had undergone since the 1917-18 season, it was hardly realised at that early stage how materially this department of the orchestra had improved. Now—when time has been given us to turn an impression into a clear conviction—it is clear that at no former period have the strings of the Municipal Orchestra been so powerful and so responsive to all the varying shades of expression. Recent performances have afforded complete proof of the assertion that the Bournemouth Municipal Orchestra is an extremely flexible and compact body, fully capable of assuming the responsibilities that Mr. Dan Godfrey imposes upon it.

In continuation of the monthly record of the principal works performed at these concerts, we find in the programmes presented during the past month Symphonies by Beethoven, Goetz, Glazounov, and Dvorák—viz., the 'Eroica,' Goetz's only example, the Russian composer's fifth work in this form, and the Bohemian master's Symphony in G. The best complexion was put upon these various compositions, the playing satisfying us that careful attention to detail was by no means overlooked at rehearsal. Other works of interest have been Smetana's 'Bartered Bride' Overture, De Greef's four Old Flemish Folk-Songs, Beethoven's 'Coriolanus' Overture, and—revived with great success after an absence from our programmes during the War—Brahms's fine 'Academic' Overture.

Rimsky-Korsakov was responsible for the two novelties of the month: the 'Sadko' Tableau Musical and the Suite from the Opera 'The Snow-Maiden.' Both are plentifully besprinkled with the characteristics of the famous Russian composer and teacher, the orchestration, as one would be led to expect, being of a masterly order. Nevertheless, the 'Snow-Maiden' music was a trifle disappointing—possibly because of its divorce from the context—but 'Sadko' may be regarded as an acquisition to the orchestra's répertoire.

Two pianists and two violinists have appeared as soloists, the string players, perhaps, having borne away the palm. Miss Ivy Angove, indeed, gave a superb rendering of D'Ambrosio's Concerto in B minor. This artist is certainly now to be placed in the front rank of solo violinists. Mlle. Adila Fachiri, again, is a performer of uncommon talent; and, as a niece and pupil of the great Joseph Joachim, is not this as it should be? Her performance of the Beethoven Concerto, which she played on Joachim's favourite instrument, was full of nobility and deep feeling. The pianists were Miss Lilia Kanevskaya and Miss Maud Agnes Winter. The former's studies with Moiseiwitsch have resulted in an impeccable technique, which she displayed to much advantage in Saint-Saëns's well-known Concerto in G minor. She should become a player of distinction when her undoubted powers ripen still further. Miss Winter elected to be heard in Liszt's 'Todtentanz,' a noisy composition in that bombastic and tawdry style which Liszt far too often favoured. We know that Miss Winter is a gifted artist, but on this occasion her talent did not have a fair outlet.

BRISTOL.

During the latter part of February and the beginning of March, concert-goers had a wealth of varied music awaiting them. The Bristol Choral Society at the third of its four concerts gave the public the opportunity of hearing for the first time 'Hora Novissima,' by Prof. Horatio Parker. It is a setting of a portion of 'The Rhythm of Bernard de Morlaix on the Celestial Country,' a famous Latin poem of about the year 1145. It makes considerable demands on both principals and choir, but Mr. George Riseley may be congratulated on obtaining a most successful performance of the work. A very happy feature of the programme was the third part of 'Tannhäuser,' the orchestra playing beautifully.

On the following Saturday (March 1) the Bristol Royal Orpheus Glee Society occupied the orchestra at Colston Hall, and it was pleasant to find the muster of members little short of pre-war times. The concert was in every respect admirable, Mr. George Riseley obtaining most remarkable effects from his singers. Miss Adela Verne played pianoforte solos with her accustomed skill.

CAMBRIDGE.

The University Musical Society held on March 14 a Memorial concert to commemorate those of its members who have fallen in the War. The choir and orchestra were much larger than they have been for the last five years, the numbers indeed practically reaching the pre-war figure. The programme consisted of Dr. Rootham's setting of Mr. Laurence Binyon's words, 'For the Fallen,' Parry's 'Blest Pair of Sirens,' a Rhapsody ('A Shropshire Lad') by the late George Butterworth, M.C., and Beethoven's fifth Symphony. Though Dr. Rootham's work was composed and published in 1914, this was its first performance, and the reception accorded to the composer showed that the audience at any rate agreed that it was worthy a place beside that of one of the greatest English choral writers. This is the best work of Dr. Rootham's we have yet heard. It is quite spontaneous (it was written in three weeks), and its workmanship throughout is admirable. The voice-parts in several places are difficult, but always tuneful, while the orchestral treatment shows Dr. Rootham as a thorough master of his craft.

DEVON AND CORNWALL.

PLYMOUTH.

The Madrigal Society, conducted by Dr. H. Lake, was responsible on February 26 for a first appearance at Plymouth of Benno Moiseiwitsch, whose playing of Ravel and Debussy particularly was a revelation of tonal proportion and exquisite interpretation. Miss Tessie Thomas's violin-playing proved very acceptable, and the choir sang pieces by Elgar, German, Wilbye, Dunhill, MacEwen (a lovely 'Wind in the chimney'), Balfour Gardiner, and Rimsky-Korsakov ('Peaceful and still').

On February 20 the Royal Naval Accountants' Glee Party—which, under Mr. R. R. Kimbell, has proved of inestimable value to the members themselves as well as to local charities—took leave of its conductor at a farewell concert. Mr. Kimbell is succeeded by Mr. S. Horwood.

In celebration of the Jubilee of the Barnstaple Musical Festival Society two concerts will be given in the Autumn, including two performances of Dr. Edwards's new work, 'Hymn of Victory and Peace,' for soli, chorus, and orchestra, which work will also be produced at Exeter about the same time.

Mr. Josef Holbrooke, Mr. John Dunn, and Mr. George Pawlo visited Torquay Pavilion on February 15. During the next week end the band of the R.M.L.I., Plymouth Division, gave five concerts, conducted by Mr. P. S. G. O'Donnell. The Symphony was Schubert's in C, No. 7, and modern music (Rimsky-Korsakov, Rachmaninov, and Coleridge-Taylor) was interspersed with classical and lighter items.

Two concerts were given in the Pavilion on March 3 by Miss Ada Forrest, who sang English songs, Miss Lena Kontorovitch, who played violin music by Brahms and Sarasate; and M. Shapiro, who represented Chopin, Liszt, and Brahms in his pianoforte solos, and joined the violinist in the Brahms Sonata in A. The last of the musical events in the Pavilion up to date were two pianoforte recitals by Mark Hambourg. Miss Annabel Macdonald was the vocalist.

One of the most successful gatherings of the Torquay and District Organists' Association was held on March 1 at the residence of Mr. Harry Williams, when Mr. W. L. Twining read a paper on 'Voice Production.' The musical programme included the first performance of a Prelude in E by Mr. Harold Skidmore for violin, pianoforte, and organ. It is hoped that Associations will be formed at Exeter and Plymouth, and that amalgamation may increase the value of the several combinations.

St. Dennis and District Musical Society raised £18 to develop its work by giving a concert at Carne Hill on February 26, conducted by Mr. S. D. Collins, being

assisted by St. Austell Ladies' Quartet; and at Looe, on February 27, artists from Liskeard and Plymouth joined local performers in a concert in aid of the local Reading Rooms.

Launceston Choral Society is one of the most enterprising and successful in Cornwall, and adept in making the best of things as they are and thus achieving progress. Though unable to secure orchestral help, on February 27, under the direction of Mr. C. S. Parsonson it gave a very good rendering of Percy Fletcher's 'The Deacon's Masterpiece,' with Miss Ethel Baily at the pianoforte and Mr. D. J. Coldwell at the harmonium. The programme also included the part-songs 'Song of the Pedlar' (Coleridge-Taylor) and 'And did those feet' (Parry), also vocal and instrumental solos.

Want of space forbids the mention of a great number of smaller musical events that testify to the widespread and busy musical activity of these counties.

GLASGOW.

This month's record is one of local effort, and that almost wholly choral. The last of the Choral and Orchestral Union's concerts on February 22 took the form of a performance of 'Elijah' by the Choral Union, under Mr. David Stephen. The choruses were sung with good effect, and as a much more complete orchestra than earlier in the season had been engaged, the accompaniments were more adequately rendered. In the title-rôle Mr. Herbert Brown sang with distinction, and Mr. Herbert Walton acted as organist with exceptional skill. There is a likelihood of the Choral and Orchestral Union's complete orchestral scheme being brought into operation again next season, when, the absence of the Scottish Orchestra during the War being so greatly felt, the management are justified in looking forward to largely increased public support. Two concerts were given on March 1 and 2 by the St. Wilfrid's Choir. This promising body was recently formed by the most musical of the ex-students of Notre Dame Training College, under the leadership of the accomplished lecturer in music at the College. The two performances showed that the fine musical traditions of the College are being carried into extra-mural life. Especially was this evidenced in the consistently charming enunciation and expression exhibited in a programme of familiar choral music. Some excellent solo singing and pianoforte playing lent variety to the programme. Another new choir made its first public appearance on March 2—the Singer Mixed-Voice Choir, a completion and extension of the Singer Female-Voice Choir, which owes its inception to the Competitive Festival movement in Glasgow. The members of the Choir are employees in the great manufacturing firm of Singer's, and the creation of this and similar choirs is one of the most hopeful signs of the times. The new Choir's first appearance augurs well for the future, its judiciously selected programme being carried through with considerable success. Mr. W. Robertson acted as conductor. Under the same leadership the William Morris Choir gave its annual concert on March 13. The choral programme included no fewer than thirteen numbers, all of which were sung entirely from memory, thus securing to the fullest extent the conductor's best interpretation. The female-voice section is, owing to the conditions of the time, the better one; but the Choir's rendering of such pieces as Coleridge-Taylor's 'Summer is gone' and two of Stanford's 'Elizabethan Pastorals' left little to be desired. Pianoforte and violin solos were played by Miss Hilda Saxe and Mr. T. Shaw respectively.

LIVERPOOL.

At the sixth Philharmonic Concert, on March 1, the 'Emperor' Concerto found a notable interpreter in M. Alfred Cortôt, the distinguished French pianist. It was a brilliant performance, brimming over with vivacity and ardour and not lacking in suggestions of the deep things of the music. Even more exactly was M. Cortôt suited with César Franck's Symphonic Variations, which he played with sparkling clearness and crispness. The orchestral items of the programme—conducted by Mr. Landon Ronald—included Schumann's 'Manfred' Overture, his finest work, and Elgar's 'Polonia,' dedicated by the composer to Paderewski and to Polish aspirations, which it so nobly expresses.

The choral music at these concerts is notably gaining in interest. On this occasion two fine works were heard in Granville Bantock's 'The world is too much with us,' for six parts unaccompanied, and Elgar's 'Fly, singing bird,' for female voices with orchestra, conducted by the chorus-master, Dr. A. W. Pollitt.

Sir Edward Elgar conducted a splendid performance of 'The Dream of Gerontius,' given by the Philharmonic Society, at the seventh and penultimate concert on Saturday afternoon, March 15. The vocal principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Herbert Brown, a distinguished trio, and the instrumental and choral features of the noble work were no less finely realised.

The Victory Celebration concert of the Welsh Choral Union, on March 8, proved an exhilarating affair. The programme was made up of miscellaneous items in a regular crescendo of excitement, commencing with Sullivan's Te Deum, sung by the fine choir accompanied by the band of the Welsh Guards, which provided new thrills in the *finale*, where the tune 'St. Gertrude' was crashed out with the relentless rhythm and tonal glory of a first-class military band. It would be an interesting novelty to hear 'Elijah' under similar conditions. Mr. Hopkin Evans sent Faning's 'Song of the Vikings' hurtling along at perilous speed. It was an exhibition of choral steeple-chasing which aroused the Celtic fires of the performers and their audience. But Mr. Evans showed his real musicianship as well as temperament in better-balanced performances of other choral items. The playing of the Welsh Guards Band, under Mr. Andrew Harris, was not only a model of military precision, but also remarkable for the beauty and blend of its tone; as, for example, in Saint-Saëns's fine 'Marche Héroïque.' The songs contributed by Miss Mignon Nevada, and the pianoforte solos of Mr. Michael Mullinar, were other features of a generous programme. This promising young pianist does credit to his training at the Birmingham and Midland Institute of Music; his natural gift and technical equipment should carry him far.

Mr. Cyril Scott had a crowded audience at his recital in Crane Hall on March 12. In his songs he was fortunate in obtaining the services of Miss Astra Desmond, a fine singer and real artist.

Miss Jean Sterling Mackinlay gave another of her inimitable performances in the Play House on March 6.

Under its new conductor, Mr. H. Goss Custard, the Post Office Choral Society sang very well in Mendelssohn's 'Hymn of Praise' at its concert in the Philharmonic Hall on March 12. The chorus-singing was marked by high intelligence and efficiency, and bore witness to the careful training of good material. The vocal principals were Miss Lillie Wormald, Miss Muriel Weatherhead, and Mr. Henry Brearley.

The fifth concert of the Rodewald Society, on February 24, was sustained by the Catterall String Quartet.

Mr. Frederick Lamond gave a pianoforte recital on February 22, and demonstrated his unsurpassable excellence as a player of Beethoven.

Thanks to the enterprise of Messrs. Rushworth & Dreaper, the mid-day Wednesday recitals in Rushworth Hall have been maintained at a high pitch of excellence as regards programmes and performances. Stanford's 'In Memoriam' Trio had a first performance by the excellent Tobin Trio.

The Crane Hall Wednesday Afternoon Concerts have offered much of interest, notably on February 19, when Mr. Edward Isaacs played Rubinstein's G major Concerto, and on February 26, when Miss Una Truman played two extremely modern examples by Turina, which bear the titles of 'Dance of the Seises in Seville Cathedral' and 'A los Toros.' The recitalist on March 5 was Mr. Arthur Cooke.

A well-known Liverpool composer, Mr. Ernest Bryson, has written a new orchestral work, 'Drumtaps,' founded on a selection of stanzas from Walt Whitman's characteristic series. Conducted by Mr. F. H. Crossley, it was successfully produced at the concert of the Warrington Musical Society on February 27. Mr. Bryson is a disciple of the modern school, on whose lines he expresses himself with freedom and force. His music is distinctly interesting in its personal note. At this concert Mr. Crossley also conducted a performance of Coleridge-Taylor's 'Kubla Khan,' in which Miss Astra Desmond sang the contralto solo.

MANCHESTER AND DISTRICT.

Some of the most important music given here during the past month cannot be dealt with at first-hand owing to an illness which kept the writer away from the two Hallé concerts of this winter which one was most eager to hear—that of February 27, when Cortôt played the Beethoven 'Emperor' Concerto and Ronald repeated his reading of the second Rachmaninov Symphony, and that of March 8, which provided the first performance under Goossens of three orchestral pieces by Lord Berners: (1) Chinoiserie (*Allegro ma non troppo*); (2) Valse Sentimentale (*Lento*); (3) Kasatchok (*Allegro feroce*). Lord Berners has published pianoforte music under the name of Gerald Tyrwhitt, and an advance note in an earlier programme claimed that these orchestral pieces are parodies of the usual kind of 'Folk Lore' and 'Genre' music—Chinese music as conceived by the European mind; a version of the old 'Viennese Waltz'; and the Cossack Dance, a mixture of 'Charme Slave' and 'Bolshevism.' One's regret at missing the opportunity for hearing such orchestral experiments is keen.

After over two months' abstention from conducting, Sir Thomas Beecham reappeared at the Hallé concert on February 22. Well as this band has played under all the other conductors since December last, before many bars had been heard one was conscious of the presence of a vivid personality, and in nothing more than in Lalo's G minor Symphony. The programme contained a Lully Minuet, the Mozart G major Serenade, and Delius's 'Brigg Fair,' which had only had one previous performance here. But if applause be any criterion (*pace* 'Feste') it was more enjoyed than anything which preceded it. Miss Olga Haley, judged by her performances on this occasion, has emerged as a singer of real importance, her command of vocal colour no less than her emotional power being in strong evidence.

On February 20, 22, and 26, one heard in succession the Brodsky, Catterall, and 'Allied' Quartets—an exhibition of masterly playing in contrasted styles. The last-named Quartet is new to Manchester. A change has taken place in the personnel of the Edith Robinson Quartet, as Miss Isabel McCullagh has now formed a Liverpool quartet, her place in Manchester being taken by Miss Gertrude Barker.

On March 6, 10, and 11, Moiseiwitsch played at the Hallé, Gentlemen's, and Bowdon chamber concerts, on the two latter occasions assuming the burden of the programme himself instead of in association with his wife, who was unfortunately taken ill. Such a succession of recitals gave the Manchester pianoforte-loving public the most convincing demonstration of the great scope of his interpretative powers.

There is to be a six weeks' season of Beecham opera in May-June, and for what one may call the summer out-door season more ample preparations than ever before are in hand by the City Council. From May onwards numerous choral performances will be held in the parks, especially in the poorer districts, and probably not less than fifty such will be given voluntarily, in addition to music provided by reed and brass bands and massed choral performances.

Judging from the local papers, preparations would seem to be afloat for a mammoth out-door choral celebration of Peace at Bellevue Gardens, the Hallé Choir taking the initiative in providing a chorus adequate to the occasion. If something on a 'Handel Festival' scale is contemplated, the choice of work—suitable to the occasion and to the size of choir—must be somewhat restricted; the best of our recent choral music has sprung from the anguish of war and its conditions, and would not find a suitable medium of expression in such popular conditions.

The question of site for the Municipal Opera House is being rapidly dealt with. Soon after these lines appear it is probable that we shall know the positions of the available sites and the City Council committee's preference.

On February 25 was held the 160th concert of the Tuesday Mid-day Concerts, which were commenced in connection with the Committee for Music in War-time, and which are to be continued as an organized concert-giving concern, with Mr. William Eller as musical director. On this occasion Mr. Fowler Burton sang three numbers of Vaughan Williams's 'Songs of the Road,' and Mr. John Wills was joined by four Hallé wind-players in Mozart's E flat Quartet.

NEWCASTLE.

On March 8, under the auspices of the British Music Society, Mr. Thomas F. Dunhill delivered a lecture on 'Sir Hubert Parry,' to a large audience.

The lecturer said that some of the composer's admirers had labelled him the 'English Bach,' but Parry had been strongly influenced by our own Elizabethans and Purcell, and was very English in his straightforward sincerity of style. He was an architect, rather than a colorist; consequently his orchestral work was inclined to be square and ponderous. He showed best in his choral works and his songs. His contributions to musical history and literature revealed scholarship and balanced judgment. The illustrations for the lecture included the Cantata 'Voces Clamantium,' and the unison song 'Jerusalem,' rendered by a choir composed of members of the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. The Motet 'There is an Old Belief' was performed as a sextet. A group of the 'English Lyrics' was sung by Mrs. Rogers, who with Mr. E. J. Potts sustained the solo portions of the Cantata. Messrs. E. L. Bainton and T. Wilkinson played the accompaniments, and Mr. W. G. Whittaker conducted.

NOTTINGHAM AND DISTRICT.

In the immediate future the Leicester Choral Society is giving a performance of Coleridge-Taylor's 'Hiawatha,' under the direction of Mr. Charles Hancock. Since the splendid effort in aid of Railway Servants' Orphanage, the fortieth annual concert on February 8, Derby has been musically very busy. On February 18 Dr. Markham Lee gave a concert at the Temperance Hall, when the programme was entirely devoted to his own compositions; Miss Neville Cox, violinist, gave the first movements from Dr. Lee's Suite in D minor; vocal items were rendered by Madame Lonskaya and Miss Wilkinson, while Dr. Lee himself contributed the pianoforte solos. Choral numbers were supplied by a well-balanced choir under the guidance of Mr. F. J. Bonas. A very interesting lecture, musically illustrated, was given by the Rev. Fiddian Moulton, entitled 'The Gospel Story and its musical interpreters,' at the Technical College on March 6. At the Mayor's 'At home,' on March 12, a varied programme of organ music, representative of old schools and new, was rendered by Mr. W. Baker, assisted vocally by Mr. Fowler Burton. Derby is going forward with a scheme of Municipal music, and committees have been appointed to run (1) central concerts, (2) open-air concerts and Morris dances, (3) suburban concerts. In the future Elgar's 'Dream of Gerontius,' under Dr. Coward and with the assistance of Mr. Gervase Elwes, and a visit from Mr. Lionel Tertis (viola), are promised.

In Nottingham, Elgar's 'Caractacus' was performed by the Sacred Harmonic Society on February 20 in a manner which reflected credit on all concerned, the choir and orchestra no less than the principals. Mr. Allen Gill conducted, the solos being undertaken by Miss Caroline Hatchard, Mr. Alfred Heather, Mr. Fraser Gange, and Mr. John Buckley.

Very interesting was the pianoforte and violin recital given by Miss Alice Hogg and Mr. Fred. Mountney on February 25 at the Theosophical Hall, when the programme consisted of three Sonatas by three English composers—viz., John Ireland, Arnold Trowell, and John B. MacEwen. Still more encouraging is the fact that the work by Ireland had to be repeated. Mr. Bernard Johnson was assisted by Miss Minnie Wilson at the Albert Hall on March 2, when the items included the G minor Concerto of Saint-Saëns and a group of organ solos, comprising Handel's Concerto No. 6 and the 'Peer Gynt' Suite (Grieg). The attendance was phenomenal.

Dr. Radcliffe, the organist of St. Mary's, has issued a little booklet of organ programmes, recitals of which he gives every Sunday evening. The scheme embraces all that is best in organ work, in which direction Nottingham is very well catered for.

A lecture-demonstration on the Techniquer by Mr. R. J. Pitcher is announced for April 14 at the London Academy of Music, with Mr. Herbert Fryer as chairman and pianoforte recitalist.

OXFORD.

On March 8 the Professor of Music, Dr. H. P. Allen, gave an interesting lecture in the Sheldonian Theatre on 'The Orchestra in the time of Bach, and his use of it,' with illustrations. Beginning by enumerating the instruments in Bach's time, he lucidly explained the great difference between the orchestras of those days and the huge orchestras of to-day. In particularising the use of the more conspicuous instruments employed by Bach, it might be said that they would be sometimes found in very different situations—to take but one instance, the use of the trumpet, which with 'its loud clangour' will be found at one time to portray the greatest jubilation and merriment, and at another the most extreme seriousness, announcing the 'Great Day of Doom'

In his use of the trombones, said the lecturer, Bach seemed almost always to have placed them in unison with the voices, with the idea of augmenting the general tone, and not to have used them for special characteristic effects.

The Professor also mentioned some of the instruments of Bach's day, such as the oboe d'amore and the viola da gamba, which had now become obsolete on account of their ineffectiveness, and for other reasons. He went on to refer also to one other peculiarity of Bach's scoring which should be noticed in passing—that in which he selected a certain combination of instruments at the onset, and kept it steadily going throughout the movement, this being diametrically opposed to the practice of to-day. Speaking generally, the Professor said that Bach seemed to be very keen on 'solidity' in his scoring, and to have justly realised that this could only be done by the careful scoring of the stringed section of the orchestra, though as a matter of fact this excellent principle was fully realised more than a century before his time. With regard to the 'continuo,' which is largely employed by Bach, Dr. Allen remarked that it was, so to say, like the air we breathe—a something *always there*, the filling in the chords on the harpsichord or organ, and it is recorded that the great composer would himself sometimes leave his conductor's desk and, going to the harpsichord, put in bits here and there in the way he particularly wanted them. The excellently-chosen illustrations were played by a stringed band with the addition of trumpets, flute, and oboe.

SHEFFIELD AND DISTRICT.

An interesting new concert venture has been successfully launched at Sheffield. A series of six New Saturday Concerts organized by Miss Eva Rich, a well-known local soprano, and Mr. Allan Smith, a Sheffield violinist, is in progress at the Y.M.C.A. Hall, and so far has appealed to a large number of music-lovers. Chamber music is played at each concert. The works already given include Rheinberger's Quartet for pianoforte and strings, Mendelssohn's Pianoforte Trio in D minor, String Trios by Beethoven and by Percy Grainger, and Boëllmann's Symphonic Variations for violoncello, played with rich tone and artistic sensibility by Mr. Collin Smith. Part-songs for ladies' voices were given at the second concert by the Eva Rich Ladies' Choir, who sang Walford Davies's 'The Shepherd' and 'Cradle Song,' Ethel Boyce's 'Here a solemn feast we keep,' and works by Holst, Stanford, and Percy Fletcher. In addition to a group of well-equipped singers the concerts have the valuable co-operation of two admirable instrumentalists in Mr. John Collins (violin) and Miss Ethel Cook (pianoforte).

The University Musical Society, departing from its normal choral activities, occasionally organizes a chamber concert, a policy which is about to be developed still further by the University authorities. One such enjoyable music-making was given in the Firth Hall, when the Catterall Quartet appeared. Beethoven's Quartet in C sharp minor, Op. 131, was strong fare to the majority of those present—young students, for many of whom it was a first introduction to chamber music. In Dr. Ernest Walker's Quartet in D major they had music more suited to inexpert assimilation, and its delightful freshness, intensified by a brilliant, fanciful performance, charmed everybody. Debussy's exquisite Quartet, beautifully played, rounded off a programme which, despite its somewhat advanced character—bearing in mind the progressive educational object of the concerts—was evidently thoroughly enjoyed.

The Friday Three o'Clock Concerts arranged by the Misses Foxon continue their successful course. A pleasant variation was afforded at the sixth concert by a recital of folk-songs and old ballads by Miss Jean Sterling Mackinlay. Frank Bridge's Quartet for pianoforte and strings has been the most notable of the recent chamber works played. The performers—Misses Ethel Griffiths and Ethel Cook, Messrs. Allan Smith and Collin Smith—were technically competent, and secured much of the necessary atmosphere and freedom of style demanded by that fine work. At the seventh concert Liza Lehmann's song-cycle 'In a Persian Garden' was sung by Miss Pansy Moore, Miss Agnes Griffiths, Mr. Ralph Williams, and Mr. Bernard Maxfield, a well-balanced and well-rehearsed party.

Mr. Bernard Johnson, city organist of Nottingham, played at one of the Victoria Hall weekly concerts. Apart from his lucidly played recital-solos his visit was interesting by reason of his clever adaptation to the organ of the orchestral accompaniments to two Pianoforte Concertos—Saint-Saëns's in G minor (played by Miss Minnie Wilson) and Mendelssohn's in G minor (played by Miss Helen Guest). The experiment on the whole was successful, though the organ of Victoria Hall does not readily lend itself to the reproduction of orchestral tone-colouring. The two soloists played with refreshing assurance and adequate technique.

At the last of Messrs. Wilson Peck's successful series of Sheffield Subscription Concerts Sir Henry Wood conducted the Hallé Orchestra in a strong programme which included the 'Eroica' Symphony, Overture 'Sakuntala' (Goldmark), 'L'Après-midi d'un Faune' (Debussy), Three Spanish Dances (Granados), 'British Heroes' (Howard Carr), and 'Handel in the Strand' (Grainger). Miss Olga Haley was the vocalist.

YORKSHIRE.

LEEDS.

On March 12 the Leeds Choral Union ended its season with a concert of greater interest than the 'miscellaneous' programme usually provides. It introduced a complete novelty in the shape of an eight-part unaccompanied chorus, a setting of Longfellow's 'Hymn to the Night,' composed by Mr. Ernest Austin, and dedicated to the Society and its conductor, Dr. Coward, in recognition of their production of his 'Hymn to Apollo' last season. It is a broadly treated, impressive work, quite modern in its harmonization, but without any suggestion of being forced or wanting in spontaneity. The atmosphere and mood of the words are happily caught, and the music is a genuine attempt to interpret the poem. It was finely-sung under Dr. Coward's direction, and the composer was called upon the platform to receive congratulations on his success. The other important choral work was Bach's great Motet, 'Singet dem Herrn,' which, though it came at the close of a very long concert, was sung with admirable verve and sustained power. Two instrumentalists appeared, Mr. Frederick Dawson and Mr. John Dunn, who joined forces in the 'Kreutzer,' and played it with a more sympathetic ensemble than one expects from a couple of virtuosi. On March 8, Mr. Hamilton Harty conducted the last, and one of the best, of the Saturday Orchestral Concerts, which have given evidence of a growing love of orchestral music in a town where it had been only fitfully cultivated until Mr. Fricker founded these Saturday concerts, and conducted them until he went to Canada. The programme included Brahms's third Symphony, of which the reading was good, though the execution left some little room for improvement, and indeed, now that the war is over, one trusts that it may be possible to strengthen the personnel of the orchestra in several directions. Mr. Anderson Tyrer gave a forcible and brilliant interpretation of the solo-part in Grieg's Pianoforte Concerto, and the orchestra was at its best in Mr. Harty's own 'Comedy Overture' and the 'Siegfried' Idyll.'

The Leeds Bohemian Concert on March 5 introduced two modern Pianoforte Quintets—Taneiev's in G minor and Sinding's in E minor—which were played with great spirit by Mr. Cohen, Mr. Bye, Miss Simms, and Mr. Hemingway, with Mr. Anderson Tyrer as pianist. Mr. Cohen's own Sonata recitals have been continued on March 7 and 17. On the former occasion he and Mr. Herbert Johnson played Violin Sonatas by Mozart—an exceptionally strong work in

G—Ireland, in D minor, and Lekeu; on the latter date the programme included Sonatas by Brahms (Op. 78), César Franck, and Herbert Howells, the last a composition still in MS. On this occasion Mr. Lloyd Huntley was the pianist, An organ recital by Mr. H. M. Turton, at St. Aidan's, Leeds, on March 3, deserves record because it introduced some modern music of great interest—Stanford's first Organ Sonata, in F, three movements from Vierne's third Organ Symphony, an *Allegro* from Pietro Yon's 'Sonata Cromatica,' and pieces by Joseph Jongen, Augustine Barie, and Joseph Bonnet.

The Leeds University recital on March 4 was given by Miss Summers, whose programme was equally deserving of praise because of its unconventional character. She ventured to give a Beethoven Sonata other than the 'Waldstein,' or the 'Appassionata,' or the 'Pathetic,' or the 'Moonlight,' and chose the seldom-heard work in F sharp (Op. 78), which is probably ignored by virtuosi because it contains such small opportunity for display, but is characteristic and interesting. Franck's Prelude and Chorale and pieces by Brahms and Chopin were also played with a keen sense of their poetic and emotional qualities. The largest audience of the month was that which attended the concert given on February 19 by Madame Clara Butt, with the co-operation of Mr. Kennerley Rumford and Mr. Pachmann, but the programme, though well suited to the occasion, was not of general interest.

A particularly interesting concert was conducted on March 15 by Mr. E. Maude, who has organized a small but efficient string orchestra, which took part in a really enjoyable programme of music by British composers: Parry's 'Lady Radnor' Suite, Elgar's Serenade, Coleridge-Taylor's 'Novelletten,' and pieces by Edward German and Percy Grainger. The vocalist was Miss Etty Ferguson, who sang songs by Mallinson, Coleridge-Taylor, Graham Peel, Quilter, Cyril Scott, Walford Davies, Ireland, Stanford, and Frank Bridge, an excellent selection which presented British art in a most favourable light, and to which she did complete justice.

BRADFORD.

The Bradford Subscription Concerts have worthily maintained their high reputation during the War, and though many of the subscribers to the most expensive seats seem to have been scared off by war conditions, the quality of the concerts has not suffered. On February 28 Sir Henry Wood conducted the Hallé Orchestra in Beethoven's C minor Symphony, the 'Good Friday' piece arranged from 'Parsifal, and the fifth Suite in G, which he has cleverly arranged from Bach's Organ Sonatas. Mr. Howard Carr's impressionistic sketches illustrating some heroic deeds by Englishmen, were heard for the first time at these concerts. They are clever and vivid, if not particularly interesting from the purely musical point of view.

The Bradford Permanent Orchestra's Concert, on February 22, was conducted by Mr. Julian Clifford, and the pianist was Mr. Eric Brewerton, who played in capital style Arensky's Fantasia on two Russian chants for pianoforte and orchestra. Rimsky-Korsakov's 'Capriccio Espagnol,' and the 'Karelia' Suite of Sibelius, were other features of the programme. Miss Dorothy Parkinson was the soloist. The Free Chamber Concerts, on February 24, introduced Pianoforte Trios by Hubert Parry, Arnold Trowell, and Rubinstein, the executants being Mr. Edgar Drake, Miss Kathleen Moorhouse, and Miss Nellie Chapman. Miss Adelaide Taylor was the vocalist. At the next concert of the season, on March 10, Ireland's second Violin Sonata was repeated, so as to acclimatise the audience to a work which many found too strange in idiom to be easily understood. Sonatas by Cui and Esposito were also played by Messrs. Dunford and Midgley, and Miss Nellie Judson sang some well-chosen modern songs. The Bradford Festival Choral Society, under Dr. Bairstow, gave the first two sections of Coleridge-Taylor's 'Hiawatha' on March 7, together with Parry's 'Blest Pair of Sirens' and other shorter pieces, and on March 12 the Bradford Old Choral Society, under Mr. C. H. Moody, chose Sullivan's 'Golden Legend,' and a miscellaneous second part, which included two of Coleridge-Taylor's choral ballads.

OTHER TOWNS.

At Huddersfield the Choral Society, on February 28, gave, under Dr. Coward's direction, a brilliant performance of the 'Hymn of Praise' and Rossini's 'Stabat Mater,' with Miss Madeline Collins, Miss Olga Haley, Mr. Webster Millar, and Mr. Herbert Brown. On March 11, the Huddersfield Glee and Madrigal Society gave an unusually good programme, the artistic singing, under Mr. C. H. Moody, of part-songs by Cornelius, Fletcher (an effective setting of a 'Brocken' scene to Shelley's words), and others being varied by the playing of the Catterall String Quintet, in works by Beethoven, Schubert, and Debussy. Mr. John Booth was a most refined singer of some very interesting songs.

The Halifax Choral Society, under Mr. C. H. Moody, revived Stanford's fine 'Te Deum' for its concert on March 6, and gave and excellent all-round performance, in which Miss Agnes Nicholls, Mr. H. M. Bower, Mr. D'Oisly, and Captain Heyner were the principals, and in the miscellaneous part of the concert introduced the same composer's equally appropriate chorus, 'Our enemies have fallen.'

The Wakefield Chamber Concerts, which have been in abeyance during the War, were resumed on February 21, when the Catterall Quartet, with Miss Marjorie Sotham as pianist, played Brahms's splendid Pianoforte Quintet in F minor, Beethoven's Quartet in E flat (the so-called 'Harp' Quartet) being also in the programme. On February 26 the York Musical Society gave Stanford's 'Phaudrig Crohoore,' and Dr. Bairstow secured a highly finished interpretation, the clearness of enunciation being most noticeable, even apart from the fact that it was enhanced by the absence of an orchestra. Wesley's 'In Exitu' was also heard, and songs were contributed by Mr. Gervase Elwes. Miss Irene Scharrer was the solo-pianist.

Miscellaneous.

THE METROPOLITAN ACADEMY OF MUSIC.

The Annual Concert and Prize Distribution took place at the Conference Hall on March 1, before a very large audience. The performances throughout were excellent. Particularly good was the pianoforte playing of the more advanced students. The choice of music was notably progressive, *e.g.*, pieces by Palmgren, Ireland ('The Island Spell') Grainger ('Shepherd's Hey'), Arensky, Frank Bridge ('Fire Flies'), &c. A very enjoyable feature was the singing of Madame Day Winter's Ladies' Choir. Mr. Harvey Grace distributed the prizes, and made an appeal on behalf of the 'Musicians' Gift,' in response to which about £15 was collected.

Reports of a performance of 'Messiah' under unique conditions reach us from South Africa, the oratorio being sung on February 5 at the Union Buildings in Pretoria by the coalition choir of the Johannesburg and Pretoria Philharmonic Societies, some four hundred voices, with orchestra, uniting under the baton of Mr. John Connell, Johannesburg Town organist, in aid of the Governor-General's Fund. The Union Buildings were erected a few years ago for offices for the Government of the Union of South Africa, and are situated on a hillside to the North of Pretoria, on a site described by Lord Selborne as one of the finest in the world. The buildings have over a quarter-of-a-mile frontage, and consist of two large wings (built round centre courtyards (connected by a centre block and colonnade, semicircular in plan; this semicircular space has been treated to form a large amphitheatre capable of holding many thousands of people, a rostrum, of the same stone as the rest of the building, being placed at the foot. Here are held meetings of a national character, such for instance as a service of thanksgiving at the time of the Armistice. On the occasion in question it became evident that the offices in bulk formed a sounding board making for perfect acoustical conditions, even the most delicate string passages losing nothing of their subtlety because of open-air conditions. The cupolaed rostrum, picked out by soft lighting from the columned semicircle behind, was full of paintable potentialities, and the balmy, breezeless night made the conditions under which the oratorio was heard absolutely ideal'—of

which we understand conductor Connell took full advantage, getting every ounce of tone and temperament out of choir and soloists.

A rare and creditable record has been achieved by the South London Choral Association in completing fifty years of existence under the continuous conductorship of Mr. Leonard C. Venables. During this half-century of activity the Association has given many performances at the Crystal Palace, St. James's Hall, Royal Albert Hall, and other large halls in London. In 1880 the Surrey Masonic Hall was acquired, the South London Institute of Music was opened, and an orchestral society formed. At this Institute 160 concerts have been given. The Jubilee was celebrated at a performance of 'Elijah' on February 24, when a presentation was made to Mr. Venables. The South London Musical Club joined forces with the Association, and the solo parts were taken by Miss Mabel Corran, Miss Ethel Bilsland, Mr. David Ellis, and Mr. George Baker.

The Ashburton Choir sang Purcell's 'Dido and Æneas' (with orchestral accompaniment) at Ashburton Hall, Red Lion Square, Holborn, on March 8. A very interesting miscellaneous selection included Arcadelt's 'Ave Maria,' S. Wesley's 'O sing unto my roundelay,' Holst's 'I sowed the seeds of love' (first London performance), and 'Dashing away with the smoothing iron,' arranged for chorus and orchestra by Irene Bonnett, &c. Mr. Wilfrid S. Palmer conducted.

A fine performance of 'Messiah' was given at St. Paul's Church, Leamington, on February 20. The soloists were Madame Laura Taylor, Miss Edith Brooke, Mr. Walter Ottey, and Mr. Herbert Simmonds. Mr. C. Meachem led the orchestra, Mr. Lionel Higgins was the organist, and Mr. Robert West conducted. Mr. West's effective brass trio arranged from the Mozart score for two trumpets and a tenor trombone was used at this performance.

The Glastonbury Festival School, of which Mr. Rutland Boughton is principal, announces an Easter Holiday session from April 12 to 26, with courses of special study in early English music, Dalcroze eurhythmics, Hellenic dancing, and scenic and costume design. The secretary is Miss S. F. Meade, Horsington, Templecombe, Somerset.

The Potteries Choral Society, conducted by Mr. Carl Oliver, gave Stanford's 'The Revenge' as part of an interesting programme at Victoria Hall, Hanley, in February. The same work, with Oliver King's 'Soldiers' Rest' and various other part-songs, was given at the County Mental Hospital at Cheddleton on March 1.

The Colne Orchestra, which is now in its twenty-seventh season, gave a concert on March 4, with Debussy's 'Petit Suite' and an Idyll by C. W. Eric Fogg as items of a varied programme. Mr. Wildman, Mr. Bateson, and Mr. Fogg shared the work of conducting.

A Czecho-Slovak Festival is announced to take place in May at Queen's Hall and Wigmore Hall, with the assistance of the Prague Choral Society, the Moravian Choral Society, the Czecho-Slovak National Theatre Orchestra, the Bohemian String Quarter, and Miss Emmy Destinn.

The recent activities of the Long Eaton Co-operative Choir, conducted by Mr. William Woolley, have included a Sullivan concert on March 1, with a lecture on the composer by Mr. Woolley, and an excellent programme of part-songs and glees at Sutton Bonnington on March 15.

Mr. James Walter Brown, in a lecture to the Carlisle Literary Society on February 18, described his discovery of two Elizabethan manuscript part-song books that appear to embody the earliest example of a song-cycle.

M. Messager, composer of 'Veronique' and 'The little Michus,' has written a new light opera, 'M. Beaucaire,' in conjunction with Mr. Adrian Ross. It is to be produced shortly in London.

In aid of St. Dunstan's Hostel, the Metropolitan Concert Orchestra will give a concert at the King's Theatre, Hammersmith, on April 20. Mr. Henry F. W. Horwood will conduct.

Messrs. Chappell & Co. offer a prize of £100 for a light orchestral suite. The judges will be Sir Frederic Cowen, Mr. Edward German, and Mr. Landon Ronald—and good judges too!

Answers to Correspondents.

R. W.—We do not know of any books dealing specially with the use of the whole-tone scale and overtones in modern music. Any recent book on harmony, such as those by Lenormand (Williams) or Hull (Augener) contain examples and information. But your 'Young Student' will probably be better served by a book telling him how to leave the much-overworked whole-tone scale alone. He will find lots of possibilities still left in the ancient modes and the major and minor scales.

'Hoods.'—In asking us 'how many musical hoods are allowed to be worn' you have set us a problem at which we shy. There are unfortunately all too many 'allowed.' Some are distinctions, some merely expensive and inadequate garments. We must ask to be excused from the invidious task of classification.

Parsee Subscriber.—A reader kindly tells us that Loder's 'Brooklet' is edited by Edmondstoune Duncan and published in Augener's Ed. No. 4672.

J. Higgins.—We have no news as to when the recitals will be resumed. Your best plan will be to write to the local authorities of the towns in which you are interested.

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BASS. *mp* Fain would I change that note . . To which fond love hath charmed

Andante tranquillo.

(*For practice only*). *mp*

mf me Long, long to sing by rote Fan - cy - ing that that harmed me;

mf me Long, long to sing by rote Fan - cy - ing that that harmed me;

mf me Long, long to sing by rote Fan - cy - ing that that harmed me;

mf me Long, long to sing by rote Fan - cy - ing that that harmed me;

mf

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♩=♩

p *cres.*

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

Yet when this thought doth come "Love is the per - fect sum Of

♩=♩

p *cres.*

f

all de - light," I have no o - ther choice . . . Ei - ther for

all de-light," I have no o - ther choice . . . . Ei - . ther for

all de - light," . . . I have no o - ther choice, . . . no

all de - light," . . . I have no o - ther choice . .

f

dim. *p*

pen or voice To sing . . . . or write.

pen or voice To sing . . . or write. . . .

o - ther choice Ei - ther for pen or voice To sing or write.

Ei - ther for pen . . or . . voice To sing or write.

dim. *p*

FAIN WOULD I CHANGE THAT NOTE.

mp

O Love, they wrong thee much That say thy sweet is bit - ter,

O Love, they wrong thee much That say . . thy sweet is . . bit - ter,

O Love, they wrong thee much That say thy sweet is bit - ter,

O Love, they wrong thee much That say thy sweet is . . bit - ter,

mf

When thy rich fruit is such, As no - thing can be sweet - er.

When thy rich fruit is such, As no - thing can be sweet - er.

When thy rich fruit is such, As no - thing can be sweet - er.

When thy rich fruit is such, As no - thing can be sweet - er.

p *cres.*

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

Fair house of joy . . and bliss Where tru - est plea - sure is, I . . do a -

Fair house of joy . . and bliss Where tru - est plea - sure is, I do a -

p *cres.*

f *dim.*

- dore thee; I know thee what thou art, I . . serve . . thee with my

f *dim.*

- dore thee; I know thee what thou art, I know thee what . . thou art, I serve thee

f *dim.*

- dore thee; . . I know thee what thou art, I know thee what thou

f *dim.*

- dore thee; . . . I know thee what . . thou art, I

f *dim.*

p *pp*

heart, And fall . . . . be - fore thee. . . .

p *pp*

with my heart, And fall be - fore thee. . . .

p *pp*

art, I serve thee with my heart, And fall be - fore thee. . . .

p *pp*

serve thee with my heart, And fall be - fore thee. . . .

p *pp*

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The Musical Times

AND SINGING-CLASS CIRCULAR

MAY 1, 1919.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

III.—BENJAMIN DALE.

'He has written fewer and better works than any English composer of his generation.' That is the considered opinion of a well-known English musician, admittedly of the older school, concerning Benjamin J. Dale. To some extent it may be coloured by personal predilection as well as by a firm belief in conservative principles, but even when discounted in both respects, this sweeping statement is not devoid of some justification. Dale has few works to his credit, but practically all of them have a real permanent value, and, in the path of his choice, he has certainly achieved remarkable eminence. The accident of chronology which led us in the introductory article to assign to one group the English composers born between 1870 and 1885 places him at the end of a period, and the circumstance, though fortuitous, has its significance. He really does represent the end of a period. Though one or two of his close contemporaries, such as James Friskin (born 1886), still adhere to the same traditional principles, Dale's work is so characteristic of them as to stand out with special prominence. It is difficult to explain in words wherein this characteristic quality lies, especially as certain traits of his writing coincide more or less with the conventions laid down by the German composers of the middle 19th century. He has, for instance, an elegance of contour which seems to constitute a link with the days in which the Mendelssohn factor was dominant in English music. Moreover, he is not entirely free from a vein of sentiment which, were one disposed to be critical, might be ascribed to a similar source, though he contrives to escape the charge of sentimentality. The fact is that the elegance and the sentiment alike correspond to indigenous traits for which such methods constitute a sympathetic mode of expression. In other words, this musical elegance is his, not because of the glamour of its German exponents, but because it is natural to himself; and the sentiment finds expression in his music not because of its prototype in the German romantics, but because he really feels it and is impelled to give it voice. In short, even where Dale, to a superfical critic, might appear to be offering up incense on much frequented altars, he is in fact being not only spontaneous, but, in a very subtle sense, markedly individual. It is a paradox the key to which would be readily furnished by personal acquaintance. Its quest in the music itself demands sympathy and an absence of preconceived opinion in the matter. To us in England Dale's music appeals by virtue of qualities which we regard as indigenous. To segregate those qualities from the mere outward aspects of his writing is a matter of unprejudiced insight.

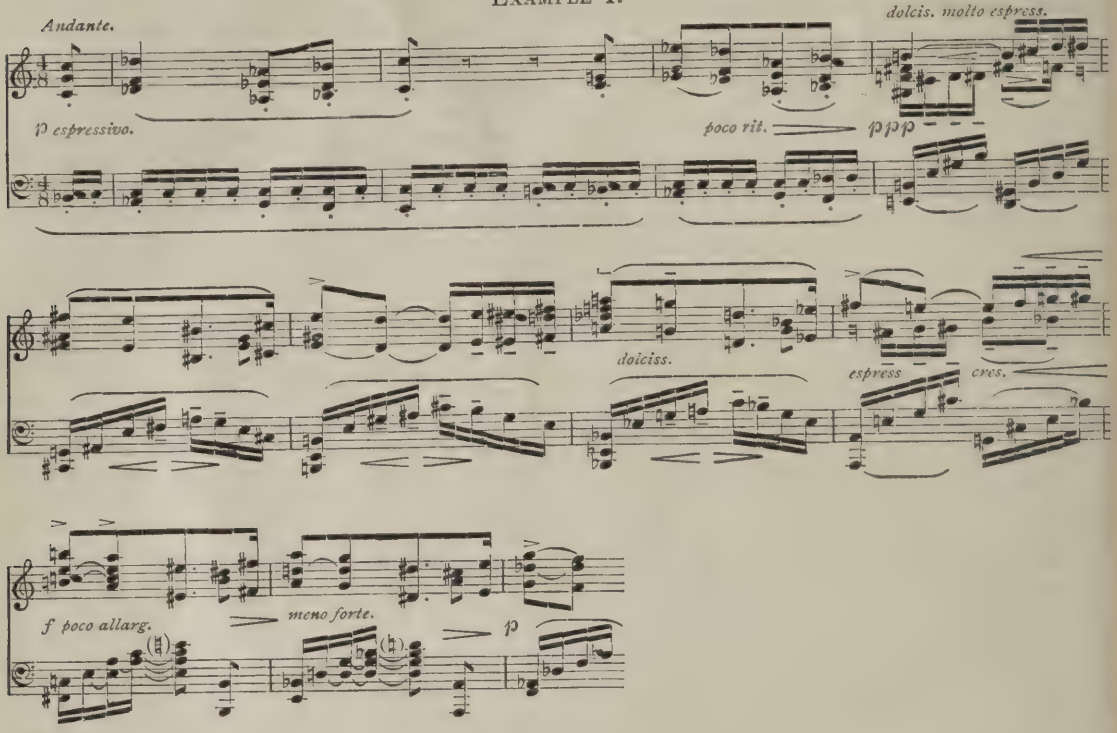
Benjamin Dale was born July 17, 1885, at Crouch Hill, London, and is the son of the late C. J. Dale, a talented amateur musician who was at one time the conductor of the Finsbury Choral Association. He studied with great distinction at the Royal Academy of Music, and was one of many pupils of Mr. Frederick Corder who have since acquired fame. As already hinted, his output is very modest, even in proportion to his years of musicianship. He made his début as a composer with an Overture inspired by Macaulay's 'Horatius,' which was performed May 10, 1900, but he has long since ceased to take that work seriously. Nor does he attach much importance to another Overture, 'The Tempest,' which was given two years later at Queen's Hall. These, and a Concert Overture in G minor, played at Bournemouth, are his only symphonic works, all being of very early date. With them may be classed a Concert piece for Organ and Orchestra which has had numerous performances, including one at a concert of the Patron's Fund.

It is with the Pianoforte Sonata in D minor, written in 1902, when Dale was still a student, and performed for the first time in 1905, that Dale's career as a composer acquires the outstanding prominence which entitles him to special notice among his contemporaries. A detailed analysis of this remarkable work was contributed to the *Musical Times* of April 1, 1918, by Mr. Frederick Corder. Both in its ambition and its achievement it is one of the most important compositions in the British repertoire. It is planned in generous proportions, and requires, to sustain its length, an exceptional breadth of interpretation, in the absence of which the separate performance of one of its two sections, however regrettable in itself, is the wiser course. It consists of an opening *Allegro* in the established form, and a theme with seven variations and a *Rondo*, the former being grouped to correspond with the conventional slow movement and *Scherzo* of a sonata, to which the latter supplies the *Finale*. The variations are separated from the *Rondo* by an elaborate bridge-passage which is in reality yet another variation, and the *Rondo* concludes with a re-statement of the theme in its most impressive form, the effect of which is enhanced by the high spirits of the intervening music. A romantic thread permeates the entire work, but is not permitted to exclude the element of humour which finds expression in an episode of the first movement, in several of the variations, and most characteristically in the *Rondo*. Apart from this the dominant quality is a healthy robustness combined with elegance of expression. Though the comparison may seem incongruous, one is led to think of the highly finished performance of an athlete whose strength is displayed the more convincingly through being associated with an easy grace. Though by no means ultra-modern

in its texture, the work betrays in places a sympathetic acquaintance with modern harmonic thought, in a very personal blend with the older tradition. It is difficult to realise in the presence of this Sonata that it was the work of a boy in his 'teens. The only evidence of his youth is the extraordinary exuberance of ideas which a maturer composer might have used more sparingly.

We give two extracts from the Sonata, (1) from the Variations, (2) from the *Rondo*:

EXAMPLE I.



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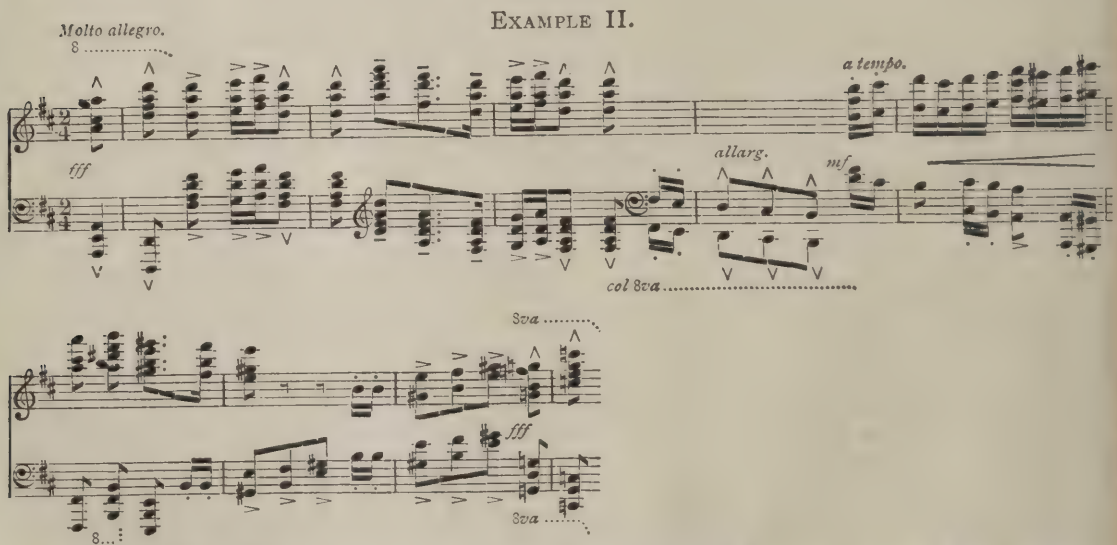
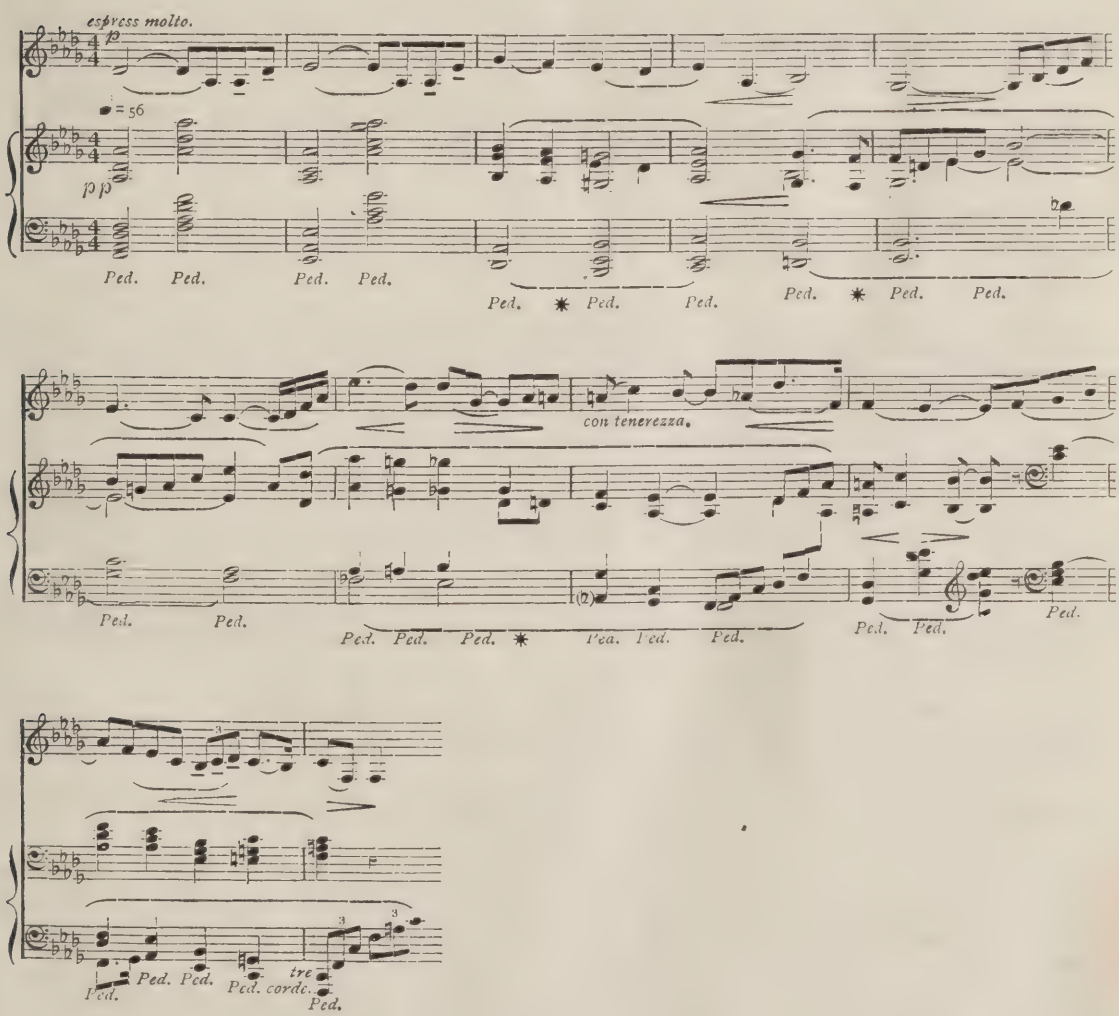


Dale's only other pianoforte work is a short piece entitled 'Night fancies,' dedicated to the present writer. It consists of a *Rêverie*, associated with a bell-like chime, and interrupted with a sudden torrent of whimsical and fantastic imagination.

Much of the rest of Dale's work is indelibly linked to the personality of Lionel Tertis, the greatest viola player of modern times, whose virtuosity has so extended the technical resources of his instrument that nearly all the younger English composers have felt impelled to contribute to a repertoire that had previously lacked interest. Even apart from the many solo works which owe their existence to his playing, any attentive student of English chamber-music will readily discover that the viola plays a distinctive rôle such as is

rarely allotted to it in the chamber-music of other countries. The first and most important of Dale's viola works is a Suite in three movements with pianoforte accompaniment, two of which were subsequently scored for orchestra. In the original form the Suite was first heard at Æolian Hall in 1906, and in the orchestral version the *Romance* and *Finale* were first played by Mr. Lionel Tertis at a concert of the Royal Philharmonic Society in 1911. Though written very soon after the Sonata, the Suite displays in many respects greater originality of invention, and the element of humour is given more elaborate expression in the first and last movements. But the gem of this attractive work is its middle section—the *Romance*—a movement constructed on strictly classical lines and based on two simple themes of haunting beauty. It is scarcely too much to assert that no finer slow movement has made its appearance since the days of the great classics. It breathes the very spirit of poetry, and makes such an appeal to the imagination that few can fail to respond to it. To the professed sceptic it may perhaps seem to lean overmuch in a sentimental direction, but the sentiment itself is so fresh, and so free from hysterical exaggeration, that the listener stands disarmed. This one movement alone would entitle Dale to an honoured place among modern writers of chamber-music. Here are its opening bars:

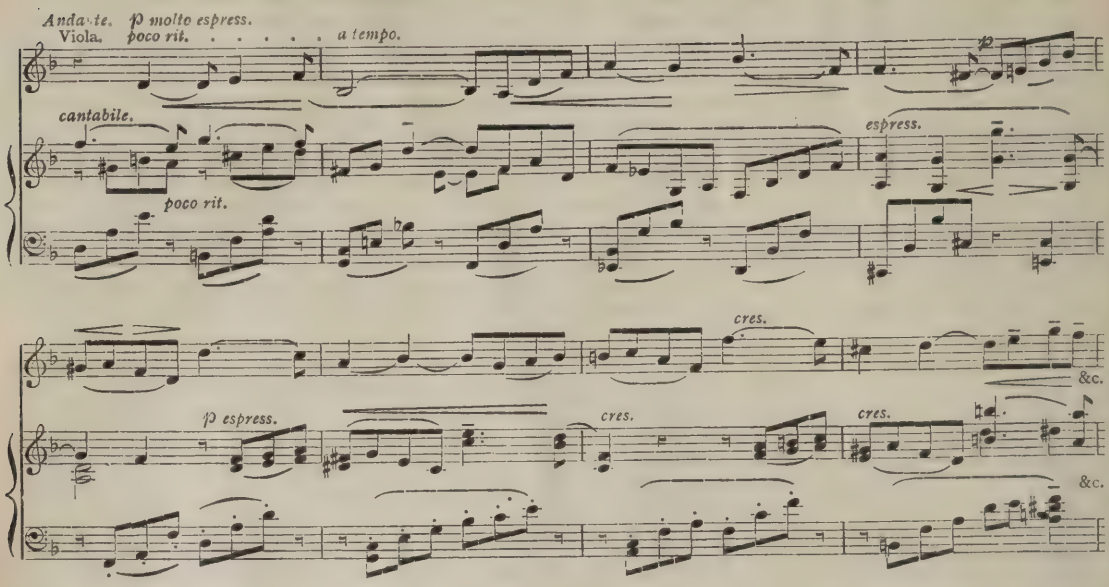
EXAMPLE III.



The Suite was followed by a Phantasy for viola and pianoforte, due—like so many other works in the same form—to the initiative of Mr. W. W. Cobbett. Owing perhaps to the condensation incidental to this form, the music has an aspect of greater maturity, but is otherwise conceived in the same vein of romantic feeling. Its principal subject is a simple tune somewhat resembling folk-song, and it contains an *Andante espressivo* which is a remarkable example of the composer's ability to sustain the interest in an extended melodic line.

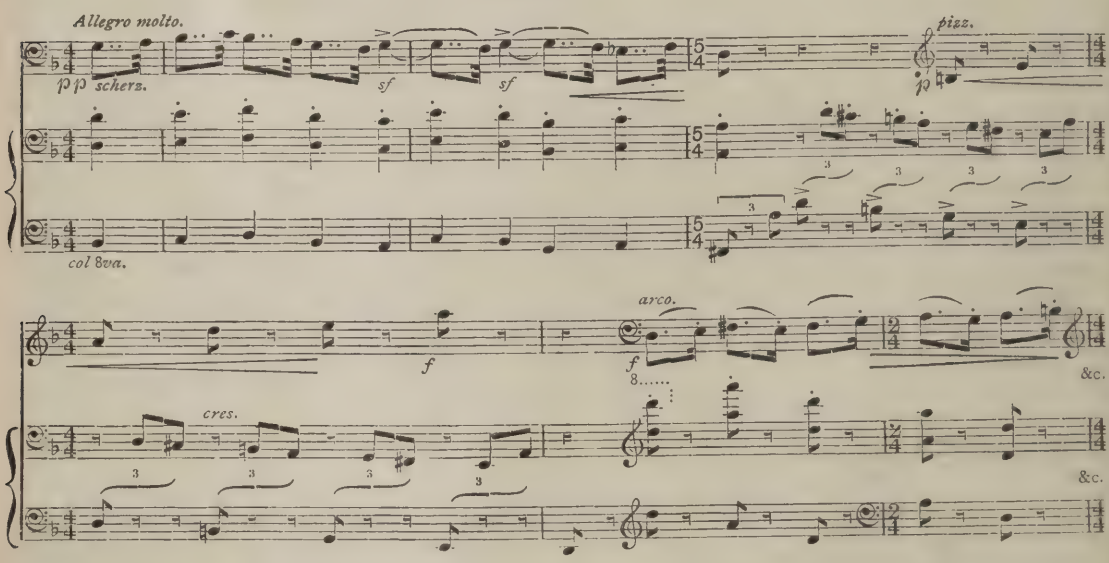
We give a brief extract :

Example IV.



But perhaps the most characteristic feature of the work is the *Scherzo* section, with its happy rhythmic freedom :

Example V.



In addition to these two compositions, Dale has written an ingenious short piece comprising an Introduction and Andante for six violas, which was first performed by a group of Lionel Tertis's pupils. Owing to the rarity of the combination, it is not likely ever to become popular; but it constitutes a striking display of first-class musicianship.

This practically represents the whole of Mr Dale's output at present, apart from a small amount of Church music, and a Cantata, 'Before the paling of the stars,' which was performed at Queen's Hall in February, 1913. This setting of a poem by Christina Rossetti derives its effect from simple melodic outlines in a highly-coloured setting with a moderate amount of rhythmic freedom. It is intended for a small choir, not exceeding eighty voices, and an orchestra of forty players. When it was written Dale had lapsed into a period of relative inactivity which his friends regarded as the preface to a new development of his methods, for he has too much of the spirit of the age to be content to cling so tenaciously as hitherto to those of tradition. Unfortunately the outbreak of war caught him in Germany, and he was interned at Ruhleben until last year, when he was removed

to a camp in Holland. He interested himself in such opportunities as occurred for music at Ruhleben, but the total absence of privacy was an insurmountable obstacle to serious composition, and we shall have to await more favourable conditions to learn the effect of four years of enforced reflection on one of the most interesting and promising musical personalities modern England has produced.

Under such depressing conditions Dale has naturally produced only works of minor importance, an English Dance for violin and pianoforte, and a couple of Shakespearean songs; but his admirers are looking forward with much curiosity to the composition upon which he is now engaged, which is a Quartet in three movements for pianoforte and strings. It will probably be completed during the current month, and it is to be hoped that a public performance will be arranged before the composer leaves, some time in June, for an examining tour in Australia.

Whatever may be the outcome of his present experiences, the works by which Dale is best known, the Pianoforte Sonata and the Viola Suite, have the appearance of representing the close of a chapter rather than the opening of one. It is unlikely that any English composers who are now students will, on reaching maturity, retain as much allegiance as he has done to a tradition which has lost contact with actuality. It is also doubtful whether the somewhat aristocratic distinction of which his style furnishes an excellent example, will characterise our post-war music. The present trend of musical psychology favours ruggedness rather than polished utterance, and the cult of beautiful phrases is giving way to a search for greater veracity. It is at least probable that those composers who have passed through vivid personal experiences in the present war will be among the foremost to give us this element of uncompromising truth in their music, and it will be surprising if Dale is not of their number.

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Concert-Overture in G minor	1904

Chorus and Orchestra.

'Before the paling of the stars" (Novello)	1912

Pianoforte Solo.

Sonata in D minor (Novello)	1905
Night-Fancies (Ricordi)	1907

Chamber Music.

Suite, for Viola and Pianoforte (Novello)	1907
Phantasy, for Viola and Pianoforte (Schott)	1911
Introduction and Andante, for Six Violas	1913
English Dance, for Violin and Pianoforte (Anglo-French Music Co.)...	1916

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THE RIGHT PERSPECTIVE FOR BEETHOVEN.

By W. Wright Roberts.

The higher function of the Shakespearean jester—as 'Feste,' of all people, will remember—was enlightenment, seasoned or not with irresponsibility. 'Feste's' happy pseudonym discounts the apparent levity of some of his remarks. Last month, indeed, he wrote much that was suggestive. I fully believe that he is not attacking Beethoven; he is attacking rather the complacent, uncritical 'Beethovenite,' and I sympathise with him in his aim.

He tells us that the master 'suffers from his date.' So, surely, do all composers, unless we get just the right perspective. In the case of Beethoven—not quite antique, not quite modern—this is difficult to find. If, in suggesting how we may find it, I question some of 'Feste's' assertions, I ask him to believe that I do so in no carping spirit.

We all of us have some mind-map of Beethoven's works. Do not some of us need to draw it afresh and differently? The C minor, the 'Appassionata,' and other over-played masterpieces show us a tragic figure, a being of Promethean heroism and divine pathos, which the conservative, sentimental public has taken to its heart, not always for musical reasons. This figure has become a convention. It may be the essential Beethoven, but it is not all Beethoven. And many of us, unfortunately, look for this Beethoven in all his works. I am not sure that 'Feste' has not that tendency.

But we sometimes forget that in his early works, and right on into full maturity, alongside the growing heroism and deepening tragedy there is a gay, care-free Beethoven, a stronger, subtler Mozart. Think of the E flat Pianoforte Sonata (Op. 31, No. 3), the last 'Rasumovsky' Quartet, the fourth Symphony. Need we search these works, any more than Mozart's, for deep emotional significance? Rather we should ask of them what they can give—joy, radiance, ideal formal beauty. If there is anything in such works that really catches at the heart, it is most often the very perfection of design, or of melodic curve. Such things, to sensitive minds, can be overwhelming; and some such impression may have been the cause of that rhapsody of Berlioz, quoted last month, on the *Larghetto* of the second Symphony.

Surely, then, if we look at these works as we do at Mozart's, we shall not be disappointed. The Mozart revival, in this strenuous age, is very significant. Art affords an escape from one's age, as well as an expression of it. Those who wish so to escape, from time to time, have a right to do so. They will not necessarily become less alert to modern developments: their judgment of present-day works may in fact be all the more discriminating.

Again, if Beethoven is more antique, is he not also more modern than 'Feste' seems to imply? Is 'Feste' really fair in stating that among the slow movements of the Symphonies only the Funeral March has more than 'slender emotional significance'? Is he fair in making the *Largo* of the

seventh Pianoforte Sonata in D stand out in such lonely glory? There must surely be good judges of music still left who cannot 'shed enthusiasms' quite so wholly. I try hard to shed those that are unreasonable, yet I still find more than 'slender emotional significance' in the slow movements of the C minor and Choral Symphonies. And need significance only be emotional? The *Allegretto* of the seventh Symphony baffles verbal description. But 'elemental' is perhaps the word that most nearly gives the main impression of a movement which, hackneyed as it may be, is like nothing else in music. As for the Pianoforte Sonatas, would 'Feste' really refuse to put the *Adagio* of the 'Hammerklavier,' and the two sublime sets of variations in Opp. 109 and 111, in the same category as the *Largo* of that early Sonata in D?

For the Beethoven of the 'third period' we must change our perspective. In the last works—apart from the more wayward humour, the deeper, more spiritual pathos—a most significant feature is the increasing freedom of form. Throughout his career Beethoven believed in *reprises*, but he had countless devices for enhancing their interest. Rarely indeed, once he reached maturity, did he lazily or mechanically give us 'the band as before.' The whole scheme of the later works took on more subtlety. Could anyone, hearing it for the first time, have foretold the key of the second movement of the C sharp minor Quartet, or foreseen the marvellous way in which Beethoven makes harmonic sense of such a remote key, in the course of the whole design of the work? Such things are emphatically not 'according to Cocker.' They show a master striking out into ever wider fields of harmonic and formal discovery.

And it was still more wonderful that the later Beethoven should have tried to reconcile with these discoveries a new and elaborate polyphony. No one would say he succeeded. The fugues are often rough and crabbed. It was left to later symphonists —to Brahms, to Franck, to our own Elgar—to complete the reconciliation. But should not this polyphonic interest, on 'Feste's' own showing, give the later Beethoven some of Bach's 'modern' appeal? 'Feste' says, very justly, that a good tune and good counterpoint are titles to musical immortality. He will not deny Beethoven many a good tune. If his later polyphony, from the modern standpoint, is not exactly 'good,' at least it is altogether remarkable. On the whole, then, Beethoven's chance of immortality should not be so very much worse than Bach's.

But the more conventional figure of the 'middle period' still overshadows this later Beethoven. Those who go to chamber concerts have the best chance of knowing him. But seldom, even now, does one hear in public any of those last five Pianoforte Sonatas which I sometimes think are worth all the others.

I am far from proposing that our chief pianists should often assail our ears with the 'axes and crowbars' of the 'Hammerklavier' fugue. Still less do I advocate an indiscriminate revival of early Beethoven. I am aware, too, that his periods overlap, the first into the second, the second into the third, inextricably. I simply suggest that by taking a broader view of his work as a whole, and by grasping more firmly the essential features of the masterpieces of all three periods, we should ask Beethoven, at each stage of his career, for what he can give. In that way we can get a truer, more elastic perspective.

I know I have only touched the fringe of a very big subject. On Beethoven's instrumentation, for example, there is much to be said which, in fairness to 'Feste,' his many interested readers must not anticipate.

THE CLAVIER TOCCATAS OF BACH.

By Sydney Grew.

(*Continued from April number, page 162.*)

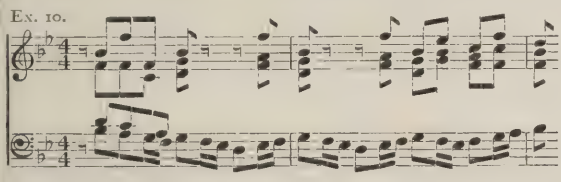
V.

The Fugues of the Clavier Toccatas have even less of scientific subtlety and contrapuntal intricacy than is customary in Bach Fugues. Their counterpoint is freely instrumental. Their spirit is the Toccata spirit of energy, emotional directness, and poetic freedom. They are not perfect examples of Fugue as Bach established the Fugue in the period of his latest maturity. They are not as the 'great' G minor Organ Fugue or as the Fugues in the Organ Toccatas in F major and D minor (*Dorian*). They are as the Fugues in such works as the Organ Toccata in D minor, the Preludes and Fugues in E flat (*St. Anne*), E minor ('short'), C minor (the early work in Novello's edition, Book II.), and so forth. They are not, however, so structurally free as the 'great' E minor Organ Fugue or the Fugue of the Fantasia and Fugue in C minor. They are associated in spirit with the Organ Prelude and Fugue in D major, for they are comparatively early works, the Clavier Toccatas in G minor, D minor, and E minor belonging to the years 1708-17, and those in F sharp minor and C minor to the years 1717-23—1722 is the year of the first book of 'The Well-Tempered Clavier.' They are all subordinated to the requirements of their respective Toccatas; and while they never break out into formless rhapsody in the way of the Organ Fantasia and Fugue in A minor (Novello's Edition, Book XII.), they retain an invariable air of spontaneity and unstudied ease. They represent the Fugue 'unbuttoned.' They are not exceptionally difficult to play. Except for the first Fugue in the F sharp minor, they lie well within the technique of the pianist who can play, say, the C major, C minor, G minor, and B flat major, Fugues of the first part of the '48.' Even the difficult Fugue in the F sharp minor is not so troublesome as the G major from the same book of the '48.' They would form admirable studies for developing the alert and easy style most suitable for the playing of Bach. To students who have for a time been acquainted with the Suites and 'Well-Tempered Clavier,' they stand as a sort of 'Open Sesame' to the entrance which admits to the entire treasures of the master. They should

prove a very safe medium for the first introduction of Bach to an average audience, particularly when played in conjunction with the Toccata of which they form part. The order in which the Toccatas are set out in this study of the works indicates the order of their poetical intensity. If the F sharp minor be placed after the C minor, it may be taken to indicate also their relative artistic value; though to attempt to set in relative order such exquisite works as these two is to waste effort. One might say that the first Fugue in the F sharp minor is the greatest movement of all the score that comprise the five Toccatas, which would place the F sharp minor ahead of the C minor; but beyond this argument would be futile. The Fugues generally end with a rich *Coda* in Toccata style, the last Fugue in the C minor closing thus with an effect of musical beauty and poetic significance scarcely surpassed elsewhere in Bach. The prevailing atmosphere of the Fugues is poetic. Their subjects are clear; they are developed organically, but in performance the subjects prove to be less important in the economy of the Fugues than the phrases and sentences that make up the larger sections.

The first Fugue in the G minor is Handelian:

Ex. 10.

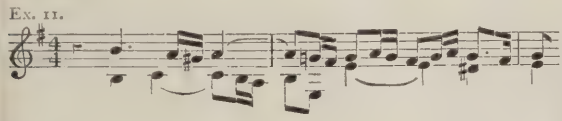


It would make a good organ piece, as indeed would the whole of the first part of the G minor Toccata. In form this Fugue is the least compact of all the Toccata Fugues. In style it is not contrapuntally clear. It is properly an Allegro of the type found in non-Bach free Suites. The second Fugue also is Handelian, but more compact and vigorous than the first. It is not unlike such independent Gigues as the large Gigue in G minor of Handel.

The D minor Fugues form a delightful pair when one is in the mood for them, which mood must be a mood of easy-going leisure. Otherwise they seem over-long and over-elementary in style and content. They are as detached from the bustle and emotional pressure of modern art as are the essays in the *Spectator*. The second is a most delightful and happy piece of music.

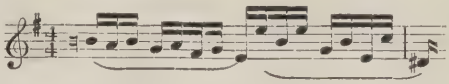
The E minor Fugues are pure Bach. The first has a strain of yearning that approaches melancholy:

Ex. 11.



It is potentially passionate, but in the result the piece represents the great Bachian, early German, poetic mood of grave lyrical sweetness. The second E minor Fugue is the only example in these Toccatas of the class of music that comprises the Organ Toccata in D minor. Its subject is five bars long:

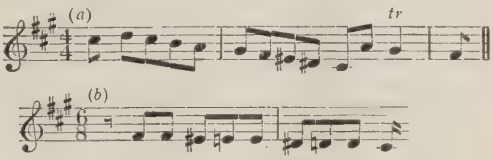
Ex. 12.



In mood this Fugue is delicately animated and very sweet and pure.

The Fugues in the F sharp minor Toccata are in vivid contrast to each other. The first is one of the most powerful and forceful works of Bach. Its close, however, is calm, in keeping with the prevailing poetical character of the Toccata. The second is characterised by a noble emotional 'urge.' It is less physically intense than the first, but it is perhaps more spiritually affecting. It is the complement of the *lento* section of the first part of the Toccata. The subjects of these two Fugues are as follows:

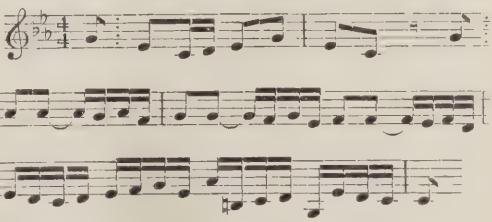
Ex. 13.



These two pieces appeal to me as representative of the essential Bach.

Regarded as a single piece, the Fugue of the C minor Toccata is over 150 bars long. But it has no absolute length any more than a perfect life has absolute length. It is all happiness, from the first sounding of the subject:

Ex. 14.



to the interrupted full close that leads into the *Coda*.

The point of this interrupted full close is one of the great moments in music. It is Bach's last expression of the Toccata-spirit in the form of actual Toccatas, and the *Coda* contains the ultimate thought of full twenty years of his work. It contains indeed the ultimate realisation of two centuries of artistic effort. As we touch the chord of interruption (it is merely the chord of the supertonic minor 9th in first inversion as used a thousand times by Bach and by the predecessors of Bach), a light surprises us; more than a light—a refulgent glow from some eternal source of light, by power of which we see that the Bach Toccata is a thing to be cherished, not discredited, and that this ultimate Toccata Fugue is nothing less than a winged flight into the purest and most ethereal world the human sense can know, the world of spiritual beauty. The student who realises this finish of the Toccatas has 'found' Bach.

Interludes.

The question of strict regard to an old—or even a new—composer's intentions is more often than not a matter of the letter *versus* the spirit. We know that with Bach and Handel the music was usually more important than the medium. Thus, in the set of Schübler Preludes, we find Bach taking vocal solos from the cantatas and transferring them to the organ, sometimes without the alteration of a note. Purists who object to transcriptions on principle should examine these Preludes. When they see Bach giving a soprano solo to one manual, and its elaborate 'cello obbligato to another (as in 'Bleib' bei uns'), without the slightest scruples as to the fitness of the idiom for its new instrument, they must surely relax their views. Of Handel's indifference in such matters there is no need to speak. Instruments generally were in a more or less embryo stage, with their characteristics few and ill-defined, so that it was natural for composers to put purely musical considerations first. But even later, when this argument no longer held good, we find composers surprisingly free. Thus Beethoven took his D major Violin Concerto and changed it into one for pianoforte. He arranged his second Symphony as a pianoforte Trio, and even produced a string Quintet from his Octet for wind instruments—a sea change if ever there was one. And we know that he not only countenanced a pianoforte-duet arrangement of his seventh and eighth Symphonies, but showed his approval in the most practical way by correcting the proof-sheets.

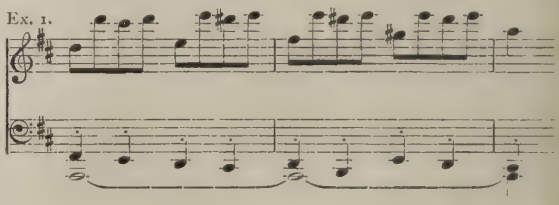
It may be argued that in these cases the composers were dealing with their own works, and therefore they established no precedent which would justify our tampering with their scores. But arrangements of all kinds are now so generally tolerated that the time for argument is past. I quoted the above examples as a proof that the great composers were by no means wedded to the original forms of their works. It has been left to some of their admirers to make a fetish of the written note.

A good example of this slavish respect for the original text, even when everybody admits its faultiness, is to be found in Schubert's C major Symphony. In the peroration of the first movement occurs what Prout calls 'a very grave miscalculation,' the subject being given to the wood-wind and horns, accompanied by the strings, brass, and drums. As scored by Schubert, the accompaniment hopelessly drowns the theme. Prout says: 'Had Schubert ever had the opportunity of hearing the Symphony played, he would probably have re-scored the whole of this peroration.' We may safely leave out the 'probably.' Prout then goes on to discuss various ways in which the matter may be put right, only to dismiss them with the observation that 'the retouching of the scores of the great masters is objectionable on principle, and we must take them, as men take their wives, "for better, for worse."' *

The analogy is not perfect, for the wise husband loses no opportunity of improving his wife, hopeless as the task too often appears. But would the giving of the theme to the trombones in unison, and so making the passage say what Schubert obviously wanted it to say, be 'retouching'? Is it not rather 'correcting' or 'remedying'? We should leave a score untouched if there is any respectable weight of opinion in favour of the original being correct or preferable in any way. But in such cases as this, where there can be no two opinions as to the composer's intentions, we must consider the spirit rather than the letter.

It is not a very long step from the few passages which are faulty through the composer's miscalculation to the far more numerous examples in which the failure is due to the limitations of the instruments of the period. Such passages are almost entirely confined to orchestral works, and, with scarcely an exception, have to do with the wind department and especially the brass. True, there are some cases in Beethoven's Pianoforte Sonatas, where he has been hampered by the limited range of the keyboard. Thus, in the early Sonata in D, the short keyboard leads to a miserably weak effect:

Ex. 1.



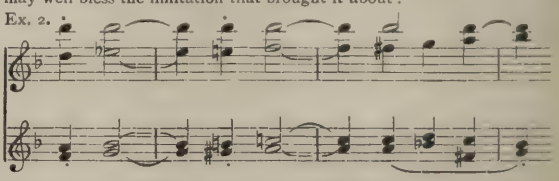
There can be no question as to what Beethoven wished to do here: if we have any doubt it is settled by the form of the same passage later in the tonic. Does any purist object to the above being carried on in octaves? Most editions give the extended form in small notes as an optional reading. The 1915 Bosworth reprint of the Liszt Edition goes farther, dropping the original version and boldly carrying the passage up to A. †

Now, if we may be allowed to alter this passage, why should we be content to go on suffering far worse things in the Symphonies, owing to the wretchedly inadequate brass instruments to which Beethoven was doomed? Take, as a good—or

* 'The Orchestra,' vol. ii., p. 105.

† But circumstances alter cases. Here we have a weak inverted pedal. In the D minor Sonata. Op. 31, No. 2, a similar keyboard handicap leads to an example of inverted pedal so beautiful that we may well bless the limitation that brought it about:

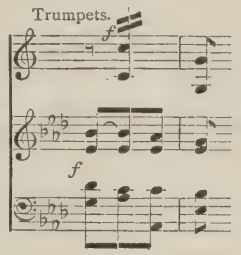
Ex. 2.



This is perhaps the only case where a composer has really scored off an obstacle.

bad—example, the passage beginning at bar 114 of the slow movement of the fifth Symphony. Here the bass strings have a florid version of the subject, while the rest of the strings, the wood-wind, and horns play repeated chords. Can anybody deny that the balance of the passage is upset by the vagaries of the trumpets? They have only two notes available during the eight bars, the C and G. The harmony of bars 1-2 is A flat, so they give us their tonic—C, the third of the orchestra's chord. Bar 3 and the first two beats of bar 4 modulate to B flat minor, so there is nothing doing for the trumpets. The third beat of bar 4 gives us a dominant on G, and leads to a bar in C minor, whereupon the trumpets improve the occasion with G and C. But it is a mere flash in the pan, for in the next bar the music is again in B flat minor, which, as the linguists in the Army say, is 'no bon.' Then comes the following (I reduce the harmony to its bare chords):

Ex. 3.



Here we have what may quite decently and truly be called a blasted tonic and dominant of C obtruded into the key of A flat, merely because the notes happened to be lying round handy. Can anything be more inept, especially in the final bar, where the brilliant and dominating tone of the trumpet doubles the leading-note? Prout objects to this doubling, and to the 'abrupt cessation of the trumpets in the middle of a phrase,' 'but' (he adds) 'the fault, if fault it be, rests not with Beethoven, but with the imperfection of the instruments for which he had to write.' Exactly. Then why should not a matter of this kind be rectified? There are many other examples—far too many to refer to—which are a constant source of irritation to the listener.

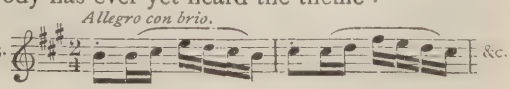
Hereabouts an angry reader—in Belfast probably—begins to bridle. 'What's all this? Are you daring to suggest that the Immortal Nine shall be re-scored? Hands off, Vandal!' I 'hands off' at once, realising that I am merely one of the rank and file of the profession. It is not for the likes of me to say what ought to be done. I merely ask why we should go on regarding the letter of Beethoven as being more important than the spirit. But my angry reader will, I hope, allow me to take a peep into the future. . . . The result is the following review from a *Musical Times* of 1940:

'*Symphonies 3, 5, 6, 7, 8, and 9 of Beethoven, adapted to the modern orchestra.* Full Scores, octavo and miniature. (London: Novello & Co.)

'We may safely anticipate a warm welcome for this edition of some of the best works of a composer who, for want of such a revision, has for some years past met with neglect. Most of our readers will remember how, in 1925, an International Conference of conductors and other eminent musicians met at Brussels to consider the advisability of bringing certain passages in Beethoven's Symphonies into line with modern orchestral developments. At first the general feeling seemed to favour no more than a re-writing of some of the passages in which the composer had obviously been hampered by the imperfect instruments of his day. A minority, led by Prof. Toomer (Principal of Wigan University) wished to go further and add parts for trombone, tuba, contrafagotto, and even the profundophone, the new machine-blown instrument which recently made such an impression at the Commonwealth Hall. This was bitterly opposed by the more conservative section of the Conference, but eventually Prof. Toomer carried his point. Indeed, so completely did the pendulum swing across that the final decision was to re-score the works, leaving Beethoven's arrangement where possible—*e.g.*, the string and drum parts, and most of the solo wood-wind passages. The task was entrusted to a committee of five—Sir Hugo Burls (London), Professor Abner P. Waghorne (Gippsville, Ga.), Mons. J. Bonhomie (Paris), Herr Minenwerfer (Berlin), and Signor Olla Podrida (Rome). The reputation of these musicians is a sufficient guarantee that the difficult task has been performed with the necessary combination of reverence and skill. Not a note of the original has been altered, and the new edition contains no harmony that was not written, or obviously implied, by Beethoven. We should hesitate to give an opinion on the merits of the new scores if we had no more than the printed page to help us. But, as our readers know, the new versions have all been heard in London during the past few months, especially at the ten days' festival of old classical works directed by Dr. Cecilia Bompas, whose virile methods are remarkable, even in this age of masterly women conductors. Having heard Beethoven in his new guise, we can honestly endorse the opinion of the musical critic of *The Times*, who wittily says that Beethoven may be regarded as a composer who has exchanged a glorious past for a brilliant future.

'We have not space to consider the scores in detail, nor is such consideration necessary. It will suffice if we draw attention to a few of the passages which, as scored by Beethoven, have been an infliction to many ears during the past two decades. Perhaps no movement gains more than the *Finale* to No. 7. Until the performance of the new version, we may venture to say that nobody has ever yet heard the theme:

Ex. 5.



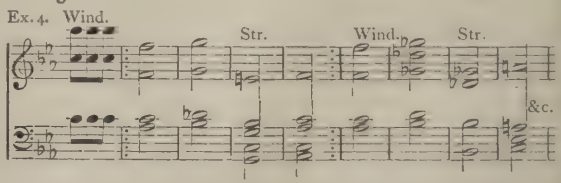
at its first presentation, and at its re-appearance on the return to the original key half-way through the movement. We were for a long while inclined to blame the conductor for allowing the trumpets and horns to assert themselves too much, but of late we have come to the conclusion that the passage is really one of the very few cases in which Beethoven miscalculated the balance. Support to this view comes from Hector Berlioz*, who in his critical remarks on this Symphony says, "We should better appreciate the freshness of coquetry of this phrase . . . . if the chords taken in upper parts of the wind instruments were less dominating over the first violins singing in the medium register, whilst the second violins and violas accompany the melody below with a tremolo in double-stopping."

'For years we detested this portion of the movement, with the tonic and dominant blared out by the brass. We knew what the first violins were supposed to be playing, and we believed them to be playing it, for we saw them hard at work. But we have always had to take the result on trust until a few weeks ago, when we heard the theme given to all the violins, *ff*, in octaves. The hideous single notes of the old trumpets and horns have been superseded by chords for the complete brass, *mf*, with the syncopation of the original retained, of course. The high wood-wind parts remain, with the addition of an extra flute and clarinet, but now played *f* instead of *ff*. The lower string part consists of violas and 'celli divided. The gay song of the violins comes out with exhilarating effect against the rich background, and the movement at last lives up to its old title of "the dance of humanity." The only other part of this *Finale* that has been drastically revised is the section marked *fff*. This is almost, if not quite, the only time Beethoven employed such a direction, and we may fairly believe that (not to put too fine a point on it) he wanted a jolly good row. Perhaps contemporary ears thought it *was* a jolly good row. But to those of us accustomed to the sonority of a modern orchestra, the result was merely a *forte*. It may be said that a big effect depends more on the vigour of the thought expressed than on dynamics. We willingly concede the point; but, after all, the dynamic side is far more important than is sometimes imagined. Play the opening of the C minor Symphony *pp*, and observe the result. It is no longer Fate knocking at the door: it is merely a woodpecker enjoying himself. The fact is, pace and force are the making of many movements, just as long-drawn thought or delicacy is the prime consideration in others. Here we have a passage which obviously demands terrific pace and tremendous power. Beethoven got the first, and did his best to secure the second. But it was a bad best, with eight wood-wind and four (natural) brass instruments. The passage as now scored is a cataclysm over which Beethoven would have smacked his lips. The audience at its first performance were startled, several being removed suffering from shock. A few purists wrote to the papers protesting, but we believe that the result would have pleased the composer. He would probably have regretted the casualties—though we cannot be sure of that. And the purists must admit that far more people are upset by harrowing plays of the Grand Guignol type than are ever likely to be bowled over by the most strenuous orchestral playing.

'In this passage, as elsewhere, the greatest gain comes from the inclusion of the trombones and tuba. It must always be a matter for regret that Beethoven made so slight use of the former. Why, for example, in the fifth Symphony did he reserve them for the *Finale*? There are passages in the first movement that cry out for them. They are absent from the first movement of No. 9, and enter in the *Scherzo* to play a very humble part—only partly redeemed by the single high D with which the bass trombone so splendidly ushers in the D major section. Even in the *Finale* they are made to do far too much in the miserable rôle of support to the voice parts, for all the world like the serpent or ophicleide at the church blaring out the plainsong in order to help lame cantors over the stile. The fact is, the trombone (which we now recognise as the noblest voice in the orchestra) was under a cloud during most of Beethoven's life. It was mostly reserved for the wretched ecclesiastical duty mentioned above, and rarely had a chance to show its capabilities. Think of what modern composers do with three trombones in harmony *ppp*, and see what Beethoven missed by being born too soon!

'The reader may ask how the thematic material of the Symphonies bears the burden of the additional orchestral parts. We know that certain types of music lose more than they gain when subjected to such a test. They become tumid rather than weighty. Without exception, we think it will be found that the balance here is all on the profit side. There are many passages in which the thought was profound, but the expression meagre. For example, this from the first movement of No. 5:

Ex. 4.



'We have always been impressed here, both by the weighty chords and the antiphony. But we have also felt that the means were too slender for the full realisation of Beethoven's intention. Apparently conductors have felt the same, for they have generally adopted an even more threatening attitude than usual in their endeavour to extract from their players as much tone as possible. The version before us gives a magnificent effect, the antiphony now being between the whole of the

* A neglected and almost forgotten French composer (1803-69) who did much for the art of orchestration, even writing a treatise on the subject. We wish some of our conductors could see their way to reviving a few of his best works, such as the 'Queen Mab' Scherzo, his brilliant version of the 'Rakoczy' March, &c.

brass, and the strings and wood-wind. The effect of the chords by eight horns, four trumpets, three trombones, and tuba is one of sombre magnificence.

'We hope we have said enough to indicate the general lines on which the revisers have worked. We believe that the best movements of these Symphonies are as imperishable as anything in music. There can be no more justification for continuing their performance on the inadequate lines of former days than for playing Beethoven's keyboard works on a pianoforte of 1818. There is nothing specially sacred in the actual scoring of Beethoven. He fixed certain broad principles, but it was inevitable that he could do no more, owing to many of the most important constituents of the orchestra being either uninvented or in an embryo stage. With an orchestral composer of to-day, the instrumentation is so important that it cannot be disturbed without injury. Indeed, too often the medium is more important than the matter, an unsound state of affairs. With Beethoven, the medium was often quite inadequate for the proper expression of the matter. The first of these discrepancies cannot be put right. Fortunately, the second can be. It has, we believe, been splendidly done in the edition of which we have been speaking.

'That such a step will escape censure is too much to expect. Already the storm is brewing. Last week the Society for the Protection of Antient Music met and passed a resolution to the effect that they "viewed with apprehension and alarm the re-scoring of certain of Beethoven's works, and called on Sir Augustus Bealby, the Minister of Fine Arts, to nip such vandalism in the bud, before it could wing its flight and spread its miasmatic influence farther." We believe this and similar protests will be unavailing. When organists find Bach's works better on an old-fashioned tracker organ with heavy touch and few accessories; when pianists think the "Appassionata" sounds better on a pianoforte of a hundred and fifty years ago than on a concert-grand of to-day; when a man who wants to go somewhere safely and quickly prefers a motor car to an airplane; then, and not before, shall we believe that there are ears that can tolerate Beethoven played on the imperfect orchestra for which he wrote: not because it was all his fancy painted it but because it was that or nothing.'

———

Well, there is my prophecy. 'Nonsense!' says a reader, taking off his coat. 'Bolshevism!' says another, putting on his thickest boots. Perhaps so. Those of us who live the longest will see the most. You and I may never hear the effects arranged by Burls, Waghorne, and their co-workers. But I believe that one of two things will happen: Our children will hear them, or they will hear no Beethoven at all save at antiquarian concerts or lectures. In a word, Beethoven will either be re-scored, or discussed as a fossil. Can we doubt which the shade of that tempestuous Titan would prefer?

Feste.

REGISTERS.

By Agnes J. Larkcom.*

There is perhaps more controversy and disagreement about the Registers of the human voice than about any other part of the Art of teaching Singing.

We have teachers who deny the existence of registers, teachers who say they should be ignored, teachers who insist on five, or three, or two; some who train the registers up, some who train them down, and again others who never think about them at all.

I propose to put before you in as simple a manner as possible, the theory of registers as taught by Manuel Garcia, and explained by him in a paper read before the Royal Society of Great Britain in 1855, after a long period of research accompanied by experiments on himself and others, conducted on absolutely scientific lines.

I was permitted some years ago, by the courtesy of the Royal Society, to have a copy of the original address made, as delivered to them and recorded in their 'Proceedings.' The address is in exceedingly technical language, but I hope to make its main teaching clear without using many of the somewhat jaw-breaking terms which seem so dear to the medical profession.

I think we are safe in taking for granted that every note produced by the human voice is formed in the larynx by the vibrations of the vocal cords.

These ligaments in the female larynx are somewhat less than half an inch in length.

As far as we know the glottis alone has the power of varying the pitch of the voice, variations which have been known to extend in some exceptional voices to three or more octaves.

How can such a tiny instrument as the larynx produce such a great variety of pitch without in some way, at some point, modifying its action?

I expect we are all more or less familiar with the theory of vibrating strings as explained so beautifully by Professor Tyndall in his treatise on 'Sound.' By referring to that we shall see that in all vibrating strings the pitch of the sound produced is determined by these conditions—namely, the length, tension, thickness and density of the vibrating element.

In passing I may as well remark that I am now dealing entirely with the pitch of sounds, not at all with quality. It is, in my opinion, the aspect of the subject with which the registers are most concerned.

We find then that in all vibrating strings, a long, thick, or heavy cord vibrates more slowly at a given tension than a short, thin, or light one. We have only to look at the inside of a pianoforte or at a violin to recognise that this principle underlies the mechanism of all manufactured stringed instruments. In a violin there are four strings of equal length but different thickness. The pitch of each differs according to its thickness, and individually can be varied by shortening it by finger pressure.

If a stringed instrument is out of tune we tighten (or stretch) the string to sharpen, or loosen it to flatten, but the principle is always the same.

The human larynx seems to possess some of the characteristics of a stringed and some of a wind instrument, but the aspect of the case which is of such great interest and importance to us as teachers of singing is the fact that the vocal apparatus as a whole is provided with muscles which can thicken, make thinner, tighten or shorten the cords or vocal ligaments.

Manuel Garcia defined a register as 'a series of homogeneous sounds produced by one mechanism.'

* A Paper read before the Society of Women Musicians.

He recognised three registers in most female voices and divided the two lower into two parts.

He taught that the mechanism employed in varying the pitch of the voice was of two kinds—one a closure of the cartilages, and the other a stretching of the ligaments. Both closure and stretching have the effect of raising the pitch.

The glottis or vibrating element of the human voice consists roughly of two parts, one of cartilage (the Arytenoids or Pyramids) which close, and the other of ligaments which *stretch*. The two parts into which he divided the chest and medium (or falsetto as *he* called it) registers, include the notes produced first by closure, then followed by those produced by stretching. The singer is not aware when the action changes from closure to stretching, and it is rarely noticed by the listener. Behnke used to call these divisions the 'Lower Thick and Upper Thick' and the 'Lower Thin and Upper Thin.' The definition is not elegant, but it expresses the physical condition very well.

In the lowest register (that which is usually called the 'chest' register), the whole glottis is thrown into loose, full vibrations. As the pitch rises the cartilages can be seen to close gradually; then when their work is done, the ligaments begin to stretch, and that goes on as long as it can be done without any feeling whatever of effort or fatigue.

Signor Garcia showed that the ligaments are connected with the outside of the trachea or windpipe by means of a fleshy membrane.

All through this membrane are tiny muscular fibres of different lengths which seem to have the power of drawing the membrane towards the middle of the larynx, thus by contraction thickening the resisting element, and having the effect of making the cords vibrate slowly at a given tension.

In producing a chest note we have therefore these conditions: the vocal cords made thick and heavy by the drawing forward of the membrane, a contraction of the larynx, and considerable resistance to the pressure of air from the lungs. The result is, or ought to be, a brilliant and powerful tone.

Gradually the arytenoid cartilages meet and close and raise the pitch of each succeeding note, then they cease, and the work is carried on by the stretching of the ligaments. It is here that great care must be taken.

The stretching movement must be continued only as long as it is *perfectly easy*. Directly there is the least sensation of tightness or effort the proper limits of the chest register have been reached or passed, and the modification called changing to the medium or falsetto ought to be brought about.

This modification consists of relaxing the membrane so that a thinner surface is presented to the ascending column of air. The cords are loosened, the cartilages separated, and the whole process is repeated, the only difference being that as the vocal ligaments are *thinner*, the tension necessary to produce a higher note is less than that necessary to form the last of the chest register, and there is no strain or fatigue.

This register can be used by the singer with perfect ease up to about C♯, when most people begin to experience the need for further modification.

At or about this point, if the voice is being used with ease, 'stop closure' is supposed to begin. That is, the cords are closed, sometimes at each end, sometimes halfway, so that only a very short portion can vibrate and high notes are produced without difficulty at a quite moderate tension. If the medium is persisted in, the singer is using what Sir Morell Mackenzie used to call the 'long reed.' This method is tiring, but the notes are very strong. It is, however, dangerous to the majority of voices.

My experience as a teacher has shown me that in the majority of voices the head notes are the last to be developed. We all know that they are generally the first to go. It would almost appear as if the production of true head tones depended on a certain power of 'accommodation' in the vocal ligaments which belongs to the prime of life only. Certainly the head notes of the most gifted singers tend to deteriorate at about the same epoch that the eye begins to lose its power of accommodation, and it is foolish to try to arrest their decay. The medium or chest notes are available for many more years, and sometimes remain beautiful even in advanced age.

I have in several instances (I can recall at least six) noticed what appeared to me to be a fourth register in the female voice, that is, a certain adaptation which gave to high sopranos the power of singing the notes from D to A and even B♭ in alt, with precision and ease. It has seemed to me that these notes were produced by a kind of damping process. They are, of course, unusual, but when the power exists singing these acute notes involves no effort, and causes no fatigue; in fact, exertion tends to spoil them. I expect many teachers and singers have also observed that sometimes when there is a slight cold, extremely high notes can occasionally be sung with ease and clearness. Manuel Garcia, when commenting on this phenomenon, suggested that perhaps a little mucous had collected on the vocal cords in such a manner that they were 'damped,' and the vibrating portion in a way artificially shortened, thus temporarily making very high sounds possible and easy. (Perhaps a node is formed and the resultant notes are harmonics.)

So we see that if voices are trained carefully, and if the principles underlying the different adaptations are understood and acted on, the best possible use can be made of the vocal mechanism, and its widest compass used without fear of injury or strain.

Actual observation of the movements involved in singing are so difficult that I think there will always be some things which are more or less matters of conjecture. The theory of adaptation I have endeavoured to explain offers at any rate an admirable working hypothesis. It rests on known scientific laws which can easily be tested in stringed instruments, and the teacher who bases her work on these principles and uses care and judgment in their application is not likely to do much mischief, and will probably obtain good results.

The rather fashionable method very much to the fore to-day of making the medium register do the work of three, though avoiding the difficulty of the change, sometimes miscalled the 'break' (it only becomes a break through misuse or abuse), tends in my opinion to limit the voice both as to compass and tone. Contraltos do not avail themselves of the brilliantly resonant chest notes which form the most useful and attractive part of their special endowment, and sopranos do not develop the fluty pure head notes which are so beautiful and characteristic. The mezzo alone is fairly happy.

The great principle which underlies everything is no doubt ease of emission based on deep and well-controlled breathing. If this is ensured, given that the teacher is dealing with a young unspoiled voice, there is not likely to be much difficulty.

Unfortunately the desire which is so frequently present in the minds of both teacher and pupil to produce brilliant telling tone in a short time on the notes E♭, E, and F (first line and first space) and strong resonant notes for sopranos an octave higher, is a strong temptation to force up the respective registers.

A steady, gentle, persistent use in the appropriate registers of sustained sounds on different vowels, 'Ee' frequently for the first medium notes, and 'Oo' or 'Oh' for the first head notes, is almost

certain to bring about equality of tone and satisfactory blending.

When mischief has been done by misuse of the registers and the poor student is suffering from 'nodules' on the vocal cords (a frequent result of forcing up the chest register), *rest* is imperative for a time; then the medium must be trained down by means of very gentle exercise of the voice, beginning above the point of difficulty and persisted in until control is regained, and the muscles have returned to their normal elasticity. The use of the exercises for flexibility found in Garcia's 'Art of Singing,' published by Leonard & Co., cannot be too highly recommended. These exercises help to blend the registers, to smooth over rough places and make transition easy; they also strengthen the throat and assist in obtaining breath control.

Personally I think a singer ought always to know when and where she changes her register, but her aim should be to conceal it from the listener.

There is a great difference in individuals as to the ease or the reverse with which the change is effected. Some throats seem to do it so easily that even the teacher has difficulty in detecting it. These cases are very 'grateful and comforting' to the teacher, but are not so common as one could wish. In many the change is difficult and noticeable, and only patient practice can overcome the trouble. There is great divergence of opinion amongst voice trainers as to the advisability of talking to students about their registers. Some teachers of high repute find they can do their work better and obtain finer results by not calling the attention of the student to the means by which these results are gained. Personally I have always preferred to explain my reasons and methods to my pupils. I like them to be aware of their dangers and to be ready to resist temptation through knowledge and understanding of the delicate mechanism they are using and developing. Still I have the greatest respect for the workers who differ from me in this, and recognise that the same ends may be attained by different ways.

In bringing forward this simple statement of Manuel Garcia's observations on the registers of the human voice, I feel I am offering something which may be useful in helping to solve the difficulties which are met with by young teachers when they first begin to practise the delightful but difficult art of teaching singing.

Manuel Garcia was a very old man when I had the privilege of studying with him, but up to the time of his peaceful and beautiful death in 1907, at the patriarchal age of 101 years, he never lost his interest in science, or relaxed in his unselfish devotion to the highest ideals of vocal art.

His intellect was keen, his taste severe. The length of his experience as a teacher gave him unique opportunities for testing his theories and watching the results of their practical application.

The methods of a master of such noble character, rare gifts, penetrating insight, and widespread and remarkable success, must always be of interest to every serious teacher of singing.

Many theories have been advanced and advocated, and considerable matter has been written on the subject since the day when Garcia's 'Treatise on the Art of Singing' first saw the light. But amidst much that is valuable and a good deal that is worthless, that wonderful work still seems to retain the place awarded to it when it first appeared. It remains to-day what it was a couple of generations ago, the classical manual for the teacher and the safe practical guide for the student in nearly all that appertains to the beautiful art of singing.

Occasional Notes.

Mr. Newman in a Hurry.

Mr. Ernest Newman lost no time in replying to our 'Occasional Notes' of April 1. Indeed, thanks to the *Musical Times* being published a couple of days in advance he was able to deal with us in the *Birmingham Daily Post* of March 31. This was sharp work, but it is pretty certain that less haste and more reflection would have ensured a better result. We feel that certain passages in Mr. Newman's answer should be given as wide publicity as possible, so we propose to quote them, with brief comment. Mr. Newman makes much of the alleged anonymity of our remarks. But the article was editorial, and we have yet to learn that editorial matter must be signed or regarded as anonymous. Mr. Newman, of course, knows quite well that he has no grievance on this score, and merely harps on it (he uses the word 'anonymous' seven times) in order to eke out his scanty ammunition in a counter-attack so promptly delivered as to show obvious signs of haste—even flurry.

It was only his fun.

As our readers will remember, we took exception, first, to Mr. Newman's ill-natured attempts to wet-blanket a scheme that, put forward as it was by a committee of representative musicians and other public men, deserved a fair trial. Second, we protested against his easy assumption that those of us who do not see eye to eye with him must therefore be fools—the epithet was his. Mr. Newman's 'reply' to this is an expression of wonder 'that professional musicians have so much poorer a sense of humour than most other people.' 'Why is it,' he goes on, plaintively, 'when you chaff them they think you are angry and abusive? . . . . If musicians object to criticism in general . . . . they have the simple remedy in their own hands. . . . . Anyone who puts an idea into the air must expect people who differ from him to put up a barrage against it.'

Much depends on the nature of the 'barrage.' We expect people who differ from us to argue, not abuse. Our complaint was not that Mr. Newman criticised the League of Arts scheme and song-book. On the contrary, we objected to the absence of criticism. To describe the compilers of a book as 'people utterly destitute of a sense of humour'; to dismiss its contents as being mostly 'the merest doggerel and commonplace'; to call the work as a whole 'a roaring joke,' and 'pitiful stuff'; and (in order to make the curse thoroughly comprehensive) to dub its prospective users as 'fools,' may be Mr. Newman's idea of 'criticism.' We are glad to believe it is nobody else's. We admit that it is lively to read, and we are sure it is easy to write, but we see nothing else in its favour.

Mr. Newman's idea of banter is also peculiar. He says that we do not know when we are being 'smiled at.' We 'mistake chaff for bad temper.' Here is the case in the form of a brief duologue:

E.N. (heatedly)—Your scheme is absurd, your book ridiculous, and your supporters fools, though I won't bother you or myself by any critical considerations.

M.T. (mildly)—Why not give the scheme fair play? If you don't feel disposed to help it, you might at least abstain from damning it. If it is absurd, it will fail soon enough. And don't be so ready with your 'fool.' Since when have you had the monopoly of wisdom?

E.N. (at boiling point).—You have no sense of humour, and, like most musicians, object to criticism. I was merely chaffing. (Boiling over.) Can't you see I'm merely pulling your leg, and enjoying myself hugely at your expense? (Foaming.) It's only my fun! (Pawing the air.) *I'm smiling at you.*

Mr. Newman readily assumes that we had him in mind when we spoke of people 'whose musical and spiritual home is in Germany.' Far be it from us to object to his fitting on the cap. He goes on to say:

I cheerfully confess that one at least of my musical homes is in Germany. But my musical morals are those of a debauchee. Like the sailor who has a wife in every port, I keep up not merely two but half-a-dozen musical establishments. I have a musical home in Germany: I have others, equally dear to my immoral heart, in France, and Italy, and Russia, and Finland, and Scandinavia, and England.

'Equally Dear'?

He must not imagine himself to be singular in his appreciation of the best foreign music. We hope that we too are not blind to its merits. But we think that this appreciation should not debar us from showing sympathy for the work of our own countrymen. Even some slight bias is pardonable. With Mr. Newman the bias is in the other direction, and is anything but slight. His internationalism, like that of a small and cantankerous section of our politicians, generally resolves itself into a warm admiration of every country but his own. He includes England in his list of musical homes—appropriately putting it last, with Germany at the other end. If we may judge from his customary attitude towards our native composers, England is less a musical home than a week-end lodging to which he repairs (not in the best of humour) on as few occasions as possible. He attempts to turn the tables by pointing out that Messrs. Novello 'owe a very large part of their prosperity to the publication of German music.' As everybody knows, the bulk of the Novello catalogue consists of British works, chiefly choral. When Mr. Newman's sympathy for native music is in the same generous proportion, his most intimate friends will rub their eyes, and ask 'Can this be Ernest?'

'E.N.' on Ring-craft.

The more recent controversial methods of Mr. Newman have puzzled some of us. After reading the following naive avowal, they puzzle us no longer:

Not that I would deny that my manner is often most irritating. I admit it; indeed, it is designedly so. The technique is so absurdly simple that it is a mystery to me why its victims do not see through it at the first glance. Often a subject is well worth a couple of articles—or even three; but it is always best in these matters to let the second and third be motived by someone else, and, for preference, by someone who has been annoyed by the first. Now there is no surer way of making the average man angry than by chaffing him. The master at whose feet I am proud to have sat is Jack Johnson: that dusky genius always used to make his fights easier for himself by throwing facetious remarks at his opponent, who got nettled, lost his temper, hit out wildly at his tormentor, and left his guard open. I do not pretend, of course, to anything like my master's consummate mastery. I am not comparing little things with great. I am only indicating the school in which I have been an unprofitable but still conscientious scholar. The technique, however, such as it is, has rarely failed me.

Every man to his taste. This is a free country, and nobody will wish to interfere with Mr. Newman in his choice of feet at which to sit, pupil-wise. We would only suggest that he shall go to some sporting friend, and inquire: (*a*) The opinion of boxers on the Johnsonian tactics with which he is so delighted; (*b*) What kind of reputation his 'master' bears in sporting circles; and (*c*) Why 'the dusky genius,' although now in England, is never heard of to-day, in spite of the unprecedented activity in the prize ring. When Mr. Newman has heard the answers, he will understand why his ambition to be looked on as the Jack Johnson of Journalism is not likely to be opposed. His fellow-writers gladly give him a walk-over.

We resist the temptation to discuss Mr. Newman's reply in further detail, because after all the real point is not merely what Mr. Newman thinks of the League of Arts or anything else. It is the far more important question as to whether musical differences of opinion are to be discussed with due regard to the decencies of debate, or settled by calling names. Mr. Newman's attitude towards those who differ from him has for some time been steadily becoming more abusive. For example, if (in company with many excellent musicians and critics) you are of opinion that a national school of music may, to a considerable extent, be based on folk-song, you are 'merely stupid people.' Those who wish folk-song to play a substantial part in school music are 'cranks, who, if they are not checked, will end in making the children as dull as themselves.' The Council of the League of Arts (Messrs. Granville Bantock, Rutland Boughton, John Ireland, Sir Edward Elgar, Benjamin Dale, &c., &c.), are 'pompously absurd.' A search of the file of Mr. Newman's articles written during the past two years would yield a long list of such 'chaff' and 'criticism.' Never did musical questions, and especially those concerned with our own composers and performers, need sympathetic and broad-minded discussion so much as at the present time. To such discussion nobody is more able to contribute than Mr. Newman—or less willing, apparently.

Putting Them in Their Place.

The Two Newmans.

Musical journalism, and therefore music generally, is the poorer since he laid down the rapier for the bludgeon and began to run amok. Feeling that a protest was due—even overdue—we have ventured to make it. For the Ernest Newman who gave us 'A Study of Wagner,' and 'Gluck and the Opera' we have respect and admiration. We have neither for the far inferior writer of the same name who confesses proudly that his method of disputation is based on the less reputable tactics of the prize ring.

The Critics Again.

A writer in the *Nottingham Evening News* makes a complaint calculated to spread the idea that the production of Elgar's Violin Sonata at Æolian Hall on March 21 excited little attention in London. He says:

And what of the musical critics of the great newspapers? I searched the columns of the provincial editions on the following day—and found one small notice. *The Times* mentioned that the work had been produced, and that a full notice would appear in Monday's issue. The musical gentleman had forgotten about it by Monday, or I am blind. The remainder of the London Press contained nothing about the Sonata; the musical critics had been too busily engaged thinking out the virtues and the beauty of the foreign compositions elsewhere.

There is a third alternative to the two he suggests, viz., that the London Press only reached Nottingham in the shape of provincial editions. There were appreciative notices of the Sonata in *The Times*, *Morning Post*, *Daily News*, *Daily Chronicle*, *Daily Mail*, *Evening News*, *Evening Standard* (all on March 22), *Referee* (March 23), and *Daily Telegraph* (March 24). The fault probably lies with the editorial powers-that-be who habitually insist that concert notices must appear somewhere in the following day's issue, even at the price of missing the early editions. It is part of an eagerness to be up to the minute with 'news.

CRITICAL SCRAMBLES.

The system leads to other misfortunes than the misconception instanced above. It hampers the thinking and writing powers of the critic. In no other form of art, we imagine, is public judgment so hustled. There may be only an hour for a musical work, perhaps important and elaborate, to be sized up and the manuscript to be delivered. Next morning the criticism stands for ever, to guide the taste of the public, or submit to jealous scrutiny by the many musicians whose delight it is to direct bitter and sarcastic shafts at 'those critics.' The dangers of the system are as a rule admirably avoided by the experience and 'happy knack' of its practitioners, but they certainly exist and constantly endanger fairness to critic, artist, and public. There are cases where it can defeat its own ends. Performers cannot be expected to adapt their programmes to the exigencies of newspaper criticism, and a new work may appear towards the end of a concert. By that time the critic is far away, writing that the work was 'announced for performance,' or 'included in the programme.' Otherwise it is ignored, and the expressed judgment which is looked upon as 'news' goes by the board.

ERNEST NEWMAN'S DEPARTURE FROM BIRMINGHAM.

BY W. BEESON.

In his own inimitable way of informing the public of an important fact, Mr. Ernest Newman, in the *Birmingham Daily Post* announces his impending departure from Birmingham, a city which is, he considers, unmusical and in a general way uncultured.

There are those who will say that if Mr. Newman could have tolerated an uncultured city for thirteen years it is rather late in the day to sever his connection with it purely on the above grounds, but readers of Mr. Newman are aware that he has been expressing his opinion of the city of his adoption for a number of years. Mine is not the pen nor is it an ideal occasion on which to write an appreciation of Mr. Newman, but my reason for rushing into print is that having recently perused a few of the paragraphs that have here and there crept into the Press anent Mr. Newman leaving Birmingham, I feel I should like to put some members of the musical (and all of the unmusical) public right upon one or two little matters in which they so freely express their hastily made judgment of this great critic. To begin with, one writer considers he has no sense of humour. This writer might just as well accuse Mr. Newman of a lack of mnemonical development, and the simile would be equally ridiculous, for whether attacked or attacking, whether damning an artist with faint praise or the reverse, the broad-minded tolerance of his humour has always been super-evident.

Personally I have found it difficult on occasions to see eye to eye with him, but as I happen to be one of those derided people who believe that any theory is better than no theory at all, I cannot agree with one critic who considers that Mr. Newman is dogmatic, for this seems to be an ugly word to apply to those opinions which contemporary writers have done their best to refute and signally failed, for it cannot be denied that in his frequent bouts with other musical writers his opponents have invariably come off second best. On more than one occasion Mr. Newman has startled the musical world with his peculiar theories, and when I use the word 'peculiar' I must not be taken as indicating anything in the nature of a fad or a crank idea. Why the musical world might term them peculiar is purely and simply because for a number of years Mr. Newman has refused to accept the settled opinions and prejudice of other musical writers, and the British musical world is so notoriously conservative that it takes a very long time indeed to discuss any new question with the necessary calmness and self-abstraction. He is frequently accused of being abusive in his writings, but surely this must be a reflection upon his accusers, because no editor would tolerate a lack of refinement in his paper, therefore to possess a refined abusive wit is a powerful asset to any critic, and the only counter is to make such a weapon in his hands ineffective. Merely to accuse an opponent of being abusive, in a journalistic sense, is in itself a weakness, and moreover is betraying a lack of that particular sense of humour which the writer accuses Mr. Newman of having the monopoly of. As an educator Mr. Newman has undoubtedly been a powerful force to Birmingham. He has made the unmusical milkman and the grocer read him, and I know no other musical writer who has succeeded in doing this. If this were all that Mr. Newman had done in Birmingham it would be in itself a triumph, and no other town but Birmingham would have failed to profit by it. To my mind his great success as a combative writer was his peculiar power of being able to dissociate himself from his own letters and articles when once he had written them. I do not know how he worked, but I should imagine when he had heavily laid about him with his pen he would promptly read his own writings for a loophole for counter-attack. Having failed to find any opening in his own armour, then and only then would such articles or letters see the light of day. He is a past-master in the art of laying traps when attacking the theories of others, and many times I have discerned the yawning ambush he has prepared for an opponent, who, seeing what he considered an opening, has rushed in, only to get a reply that has, metaphorically speaking, laid him flat.

Of his actual technical knowledge no one will dispute Mr. Newman's profundity, though many like myself would be inclined to dispute his basis or standard of musical criticism. To a quick wit, a delicate sense of humour, a broad-minded knowledge of the world, and voracious appetite for general and special reading, is allied a real and practical understanding of music.

To writers who, like myself, have lived in the same town as Mr. Newman for a number of years, he has been a real source of inspiration and encouragement, and Birmingham without his caustic and volcanic pen will not be the same, even to those who are frankly envious of his powers. Birmingham certainly can lay claim to having had in its midst a writer who has raised the standard of English musical criticism in European eyes. His passing from us will be a very real regret indeed, except possibly to many people who have on dozens of occasions wished he would go, or to dozens of people who have on many occasions wished the same thing.

MUSIC FOR PEACE CELEBRATIONS.

We understand that in the event of a peace concert taking place at the Royal Albert Hall, the following will be the principal features: A selection from Parry's 'War and Peace,' a new Motet by Sir Frederick Bridge, 'Peace lives again,' Elgar's 'Fringes of the Fleet,' Stanford's 'Last Post,' Bridge's 'Flag of England,' and the hymns 'O valiant heart' and 'Recessional.'

This may serve as a guide to choral conductors who have not yet made their choice. We have received so many inquiries on this point that we add the following suggestions: The 'Peace' section of Parry's 'War and Peace' may quite well be performed alone. The Overture should be played, and a cut made from the end of the ninth bar after figure 8 to the beginning of the sixth bar after figure 61, substituting a tied minim F for the crotchet and quaver G F. The result is a work lasting about thirty minutes, and difficult to surpass for peace concerts, whether in churches or halls. The *alla marcia*, 'Forward through the glimmering darkness,' is one of the finest and most stirring choruses Parry ever wrote. The balance of an hour's choral singing might well be made up with Elgar's or Rootham's 'For the Fallen' (about fifteen minutes) or Stanford's 'Last Post,' and a couple of detached choruses or hymns of jubilant character.

Another very appropriate work would be Hamilton Harty's 'Mystic Trumpeter.' It is for baritone solo, chorus, and orchestra, and takes about thirty-five minutes to perform. The closing section of Whitman's poem, 'O glad, exulting, culminating song,' might have been written for such celebrations as we shall shortly be engaging in.

For efficient church choirs a good plan would be an hour's recital of fine native Church music from Byrd and Gibbons down to the present day, both *a cappella* and accompanied, relieved by a few good organ solos and orchestral items, and some festival hymns. Not the least advantages of such a scheme would be the addition of some fine numbers to the choir repertoire.

THE RULES OF COMBINED COUNTERPOINT.

By George J. Bennett.

Whilst there is now general agreement as to the rules of Simple Counterpoint, a considerable divergence of opinion still exists among teachers as to how far these rules may be relaxed in Combined Counterpoint—*i.e.*, when the score contains two or more moving parts.

Nor is this to be wondered at. Anyone turning to Albrechtsberger or Cherubini for a complete elucidation of the subject will be disappointed; at the same time, it is of interest to observe that in cases of extreme difficulty they were inclined to a certain latitude not permitted by the strictest theorists at the present time.

In Sir Frederick Bridge's Primer—which has borne the test of forty years' constant use—we find an admirable exposition of the rules of Simple Counterpoint in a concise form, but although there are some exercises in Combined Counterpoint, the absence of rules is noticeable—this, perhaps, from limitation of space.

In recent years attempts have been made to deal fully with the subject, notably by Dr. Kitson, whose exposure of Macfarren absurdities is of the greatest value.

Other theorists, still fettered by Macfarren traditions, do not seem to fully realise that a rule which is good in Simple Counterpoint may not be applicable to moving parts. Some of them, applied to moving parts, are indeed opposed to the practice of the early composers, as I will endeavour to show further on. Whilst a rigid observance of these rules is insisted on, insufficient importance is attached to musical effect; weak harmony and harsh progressions, such as would be condemned in any ordinary piece of music, being apparently considered of little moment.

The type of Counterpoint produced under these conditions is certainly strict, perhaps in some ways stricter than any that has gone before; but it can hardly be considered musical, or as representing any particular period.

A growing feeling of doubt as to whether such crabbed work can be really beneficial to the student has at last culminated in a trenchant attack on our present system of Counterpoint by Dr. Ralph Dunstan. Without entering into a discussion as to the advisability of the drastic reforms which he suggests, I propose to draw attention to rules adopted by some teachers and examiners which seem to be at least open to question.

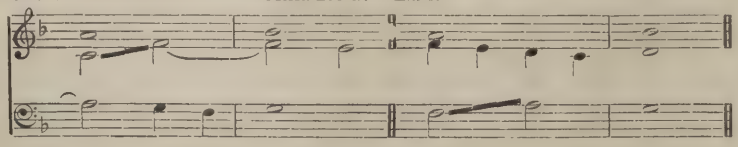
Let it be clearly understood that the following remarks, except where otherwise indicated, are intended to apply solely to Counterpoint with two or more moving parts.

I.—A DISSONANCE BETWEEN TWO PARTS MAY NOT BE APPROACHED BY LEAP IN EITHER PART.

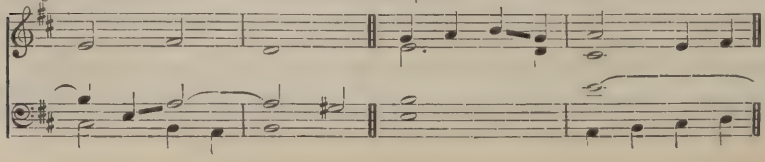
The composers of the Polyphonic period made occasional use of a dissonance approached by leap in one part, as in the following examples. Many more might be quoted if space permitted. It is important to observe that the dissonance is in some cases approached by similar motion.

The bars in $\frac{4}{2}$ time have been divided into two parts, to make each bar-length correspond to that in Strict Counterpoint:

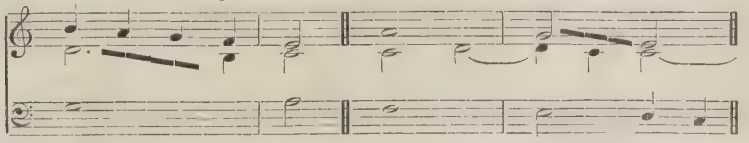
Ex. 1. Palestrina. Missa Brevis. Ex. 2.



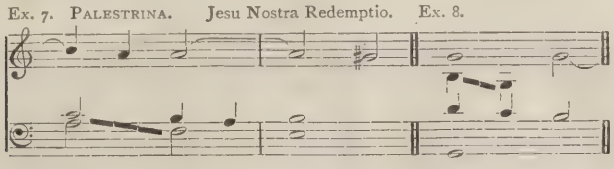
Ex. 3. Palestrina. Lauda Sion. Ex. 4.



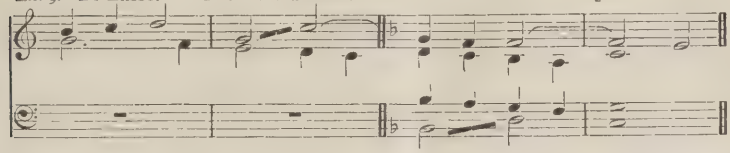
Ex. 5. PALESTRINA. Venite Sponsa Christi. Ex. 6.



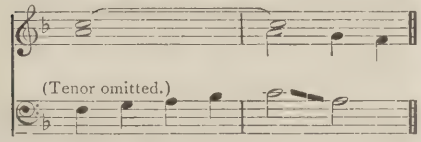
Ex. 7. PALESTRINA. Jesu Nostra Redemptio. Ex. 8.



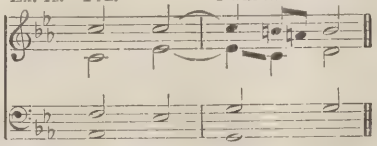
Ex. 9. DI LASSO. In die Tribulationis. Ex. 10. DI LASSO. Quinti Toni.



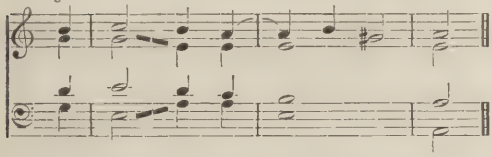
Ex. 11. GABRIELLI. Missa Brevis.



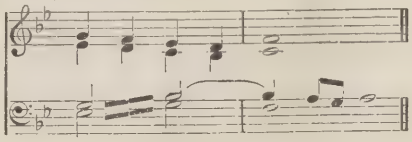
Ex. 12. TYE. "I will exalt Thee."



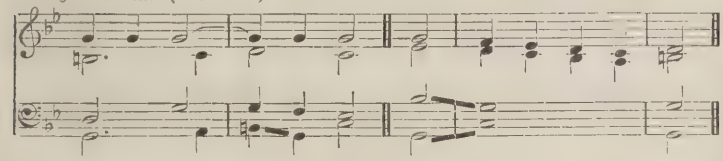
Ex. 13. TALLIS. Gloria in Excelsis.



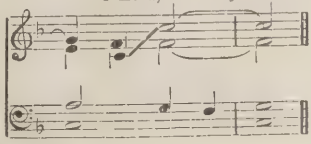
Ex. 14. PATRICK (in G minor).



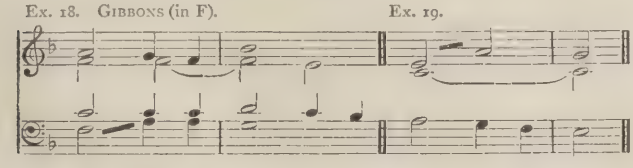
Ex. 15. FARRANT (in G minor). Ex. 16.



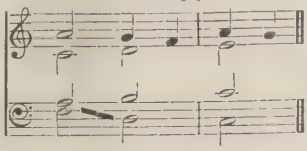
Ex. 17. BYRD. "O Lord, turn Thy wrath."



Ex. 18. GIBBONS (in F). Ex. 19.

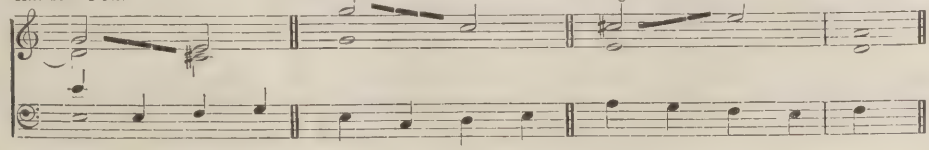


Ex. 20. GIBBONS. "Lift up your heads."



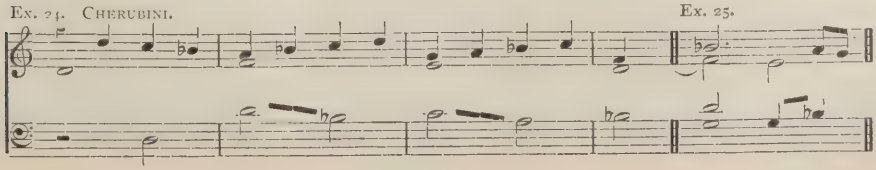
The following examples, taken from various text-books on Strict Counterpoint, show that all theorists have not regarded such dissonances with disfavour:

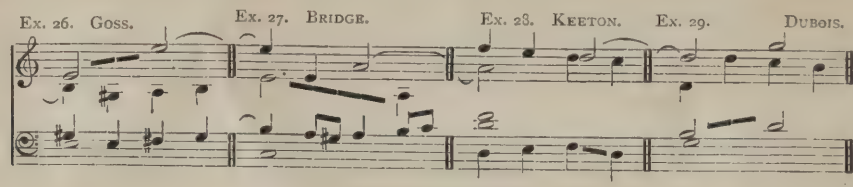
Ex. 21. FUX.

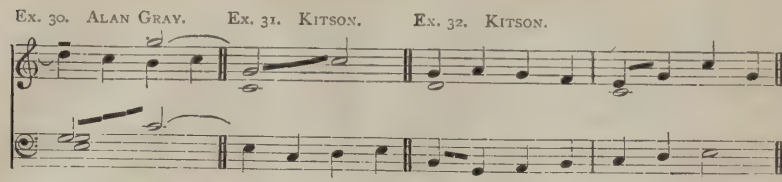


Ex. 22. BEETHOVEN. (Corrected by ALBRECHTSBERGER.) Ex. 23. CHERUBINI.

Ex. 24. CHERUBINI. Ex. 25.





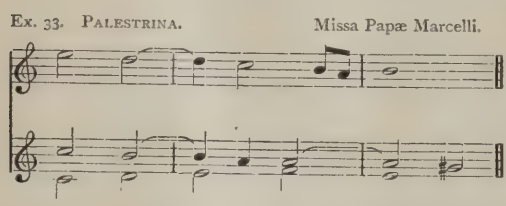


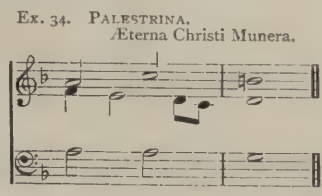
Ex. 32 affords an amusing instance of doctors differing. The same example appears exactly note for note, except the last half-bar, in Dr. Pearce's 'Academic Counterpoint' (page 190), but there it is condemned, the author taking a directly opposite view to Dr. Kitson.

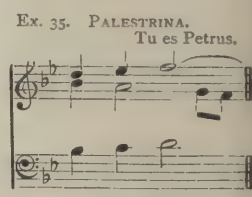
Whilst conceding that such treatment of a dissonance should only be employed in moderation, its absolute prohibition seems to be both arbitrary and unnecessary.

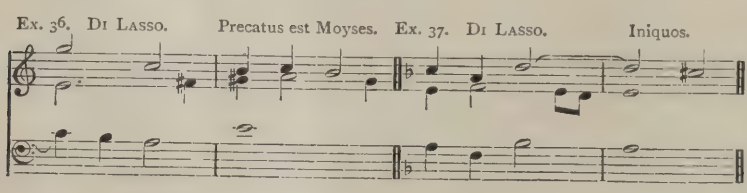
2.—A SYNCOPATED MINIM MAY NOT BE TAKEN AT THE SECOND CROTCHET OF THE BAR.

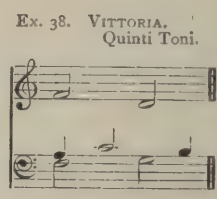
The syncopated minim was quite an important feature in the music of the early composers, a few examples of which are appended:

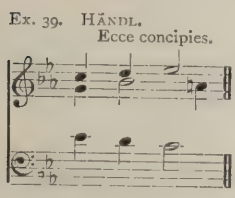


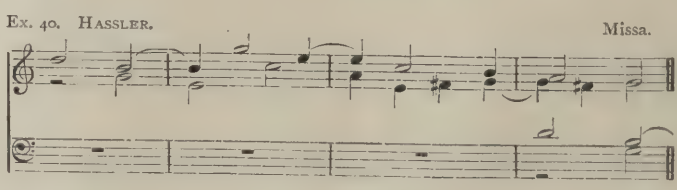


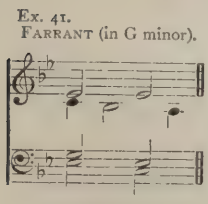


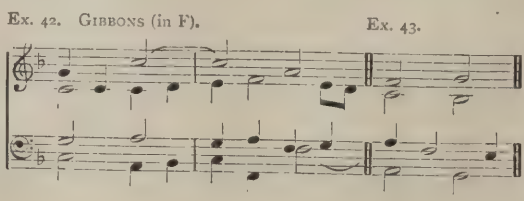


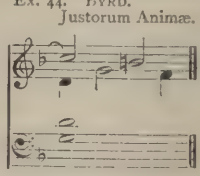












Morley includes the syncopated minim in his "Plaine and easie Introduction" (1597). It is curious that later theorists made no use of it, but it is only in the most recent text-books that we find it actually forbidden. A perusal of the examples in Gordon Saunders's "Examples in Strict Counterpoint" (Part 2) will show that there is at the present time a tendency to use it.

In combining two or more florid parts, also in combining the 5th and 3rd species, it can be occasionally employed with good effect.

(To be concluded.)

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

By F. A. HADLAND.

It may appear to some people quixotic to attempt to write on the subject of what is generally admitted to be the dullest period of music in England so far as composition is concerned—that is the 18th century and the first half of the 19th. But everything is entitled to as much advocacy as may help to rescue it from undeserved neglect, especially when it possesses merits which seem to be traditionally overlooked.

So far as England is concerned the 18th century may be called the age when Handel came, saw, and conquered. But the conquest was not quite complete, and it is well to remember that much talent and some genius of independent native origin light up the long vista which stretches from the death of Purcell to the beginning of the Victorian epoch. The beacon lights of Greene, Boyce, and Battishill burn with a steady flame, and the Anglican Church, with all its apparent lifelessness at that time, nourished a goodly band of musicians whose works will not be allowed to die. The secular music of this long period is that which has been greatly neglected, and it is not too much to assert that many professional musicians, in spite of their acquaintance with Grove and other authorities, seem to have tacitly agreed to ignore it.

The 18th century, in spite of its great critics and theologians, was essentially dull, although patriotism was well in evidence. Perhaps to this latter source we are indebted for the noble and peculiarly English vocal music to which the age gave birth, although English poets seem never to have been attracted to the outpourings of their musical brother artists in the same degree as we find in the case of Burns and of Moore. In the arts of design the century was one of ugliness. The Renaissance had spent its energy, and had given place to the Georgian style, till at length architects frankly gave up the idea of beautiful design, and lapsed into downright hideousness, in which state architecture remained until the Oxford Movement brought with it a wave of æstheticism.

It may be asked, 'Why trouble about an age of dullness?' The answer is that there lived all through that age composers who were neither swamped by the commanding genius of Handel, nor dragged down by the generally low level of contemporary taste and artistic invention. It would be superfluous to say much about Church musicians. The 'Dictionary of National Biography,' W. A. Barrett, Myles Birket Foster, Henry Davey, Grove's Dictionary, and many other authorities of equal merit have placed on record so much concerning Anglican music as to leave little more to be done in this way.

There remains the secular music to be considered; and in common with others who have turned their attention in that direction I hold the opinion that a considerable field still lies open which may well repay the labour of research. This has been worked from time to time by a few enterprising publishers, but it is far from exhausted.

A matter for great regret is the absence of sufficient means of presenting the wealth of glees and part-songs which are the special outcome of English vocal culture. Mendelssohn's appreciation of our native creations in this department of art is well known, and he frequently gave them warm commendation.

The Handelian obsession had suffered little diminution when Wagner appeared on the horizon, and his brilliant light overpowered the beams of the lesser.

The present generation knows little or nothing of the peculiarly English genius which is found in the works of Horsley, Webbe, Samuel Wesley, Pearsall and Bishop. We may readily grant that the operas of Bishop are not suitable for resuscitation, but it can hardly be denied that they contain much that is beautiful, although allied to out-of-date libretti. The special manner of employing the glee in his operas as an element intermediate between the solo and the chorus has given us approximately two hundred such compositions, only a very few of which are known at the present day.

Perhaps the worthiest of the immediate successors of Purcell was Jeremiah Clark, whose secular compositions are now quite ignored. Clark, connected in most people's minds almost exclusively with Church music, was a most refined artist, and the revival of some of his secular compositions would be a matter of much interest. It is of course well known that Boyce was quite distinguished outside his cathedral work, and the same may be said of Battishill.

It is a pity that the Englishman Burney, who through his historical works exerted a considerable influence, should have neglected if not despised the madrigal. As regards native instrumental music much that would have been hopelessly lost has been revived within the last twenty years by Mr. Dolmetsch, a foreigner, to whom we are much indebted.

Besides Handel, the foreign musical influence in England during the period under consideration does not amount to much. Perhaps Pepusch, with the phenomenal success of the 'Beggars' Opera,' counts for something, although he did little more than arrange the existing English songs which he found ready to his hand. The three Huguenots, D'Urfey, Dupuis, and Rimbault, were born in England, and their training was entirely English. They appear to have been the chief or only musical representatives of that industrious people connected with England.

Without quoting Jackson of Exeter as a composer, his memory is entitled to respect as a cultivated observer of what was passing in the musical life of England in his day. He remarks that anything that helps to fix Art to a certain point is destructive to further improvement. The Handel Festivals at Westminster Abbey contributed to establish and to fix a taste for Handel to the exclusion of the works of other masters, which Jackson remarks is a thing to be much lamented. Had he lived in the height of the Wagner worship he would probably have had something to say about the frequency of programmes devoted exclusively to that composer.

At the present day it seems to be impossible to combat in some quarters the notion that England was never a musical nation, but perhaps if the man in the street finds the idiom of the madrigal period beyond him, and fails to recognise the beauty of the golden age of Elizabeth and James I., he might be glad to hear some of the compositions of the 18th century, which are nearer to his own time.

I hope to be able in a future article to specify some 18th century music worthy of revival.

(To be continued.)

MEMORIAL TO SIR HUBERT PARRY.

A project has been formed to perpetuate the memory of Sir Hubert Parry at Exeter College, Oxford, of which he was a member since 1867 and in recent years an Honorary Fellow, by the foundation of a permanent organ scholarship at the College, to be called the 'Hubert Parry Organ Scholarship.' All Exonians who are interested in the scheme, and others who were in any way associated with Sir Hubert Parry's life or work in Oxford, are invited to communicate with the Rector of Exeter.

A CHEERFUL PILGRIM.

Somewhere in Boswell's 'Life of Johnson' we read of a man who said to the sage, 'You are a philosopher, Dr. Johnson. I have tried, too, in my time to be a philosopher; but, I don't know how, cheerfulness was always breaking in.' We found the above delightful remark occurring to us from time to time in reading Sir Frederick Bridge's newly-published book of reminiscences.* From page 1, wherein he appears as a small boy at Rochester Cathedral watching the old blind bell-ringer tolling the knell for the Duke of Wellington, to page 349, in which he takes his leave with an appropriate quotation from the Psalter, Sir Frederick writes with a light-hearted gusto that gives his book a tonic property of more value in these worrying times than any purely literary quality.

The child is father of the man. Frederick Bridge (aged eight) was not content with watching the bell-ringer. Before long he had persuaded the ringer to take a back seat for a time, and was hanging on to the rope himself: 'I should like to say I had tolled the bell for the great Duke of Wellington,' he says. The enterprise and (to put it nicely) absence of diffidence shown so early has been a great factor in his long life. In 1852 the motto 'Get on, or get out' was unknown, but the spirit behind the words was floating round, and a choirboy at Rochester Cathedral inhaled some of it. He got on.

Rochester is not, we believe, regarded as a very stimulating centre to-day, but at that time there must have been something in the air conducive to success. At all events, as Sir Frederick points out, seven old Rochester boys became Cathedral organists and three of these were also University professors of music. This fine record was not due to educational advantages. The cathedral choir schools of the period left much to be desired. Sir Frederick quotes two writers in the *Choristers' Magazine*, a quarterly periodical issued by Westminster Abbey Choristers. The first, recalling his days in the Choir School at Westminster, says, 'It seems hard to realise that the authorities, who had the best years of a boy's life in their hands, treated us with such indifference. The only thing that most of us excelled in was sacred geography—very good in its way, but hardly sufficient to fit one for a future career.' The second, speaking of a slightly earlier period, says, 'No one received any education. Walter Macfarren came to school with me (in Charles Street, Westminster) for a short time, *but not one of the others attended any school.*' One's faith in education receives something like a shock when the writer adds, 'And yet many turned out clever and important men'—which shows that in order to succeed you may have education but you must have grit. Young Bridge and his companions had plenty of the right stuff.

The old bell-ringer mentioned above (known as 'Blind Fred') may be regarded as one of Sir Frederick's first organ teachers. He was not only a capital fiddler, and in great local request for dance music purposes, but a keen Church musician. He was organ-blower as well as bell-ringer, and so it fell to his lot to supply the wind for the youth's organ practice. He would frequently leave his handle and pay a rapid visit to the keyboard with a helpful suggestion or criticism, being able to do this easily enough because the boy was not allowed to play loudly, and the organ was of a type that was satisfied with but little wind. 'He was rather hard on my extempore playing, which I admit was not very good,' says Sir Frederick, 'but once I tripped him up by taking a phrase from one of Mendelssohn's Lieder, using it as a subject. This brought him round to me with the exclamation, "Ah, Master Fred, that *is* something like." I thanked him, but was artful enough not to tell him whose it was.'

It is a pleasant picture, this of the two Fred's, the one old and blind, the other young, and with his eyes uncommonly wide open.

Sir Frederick's first appointment (held with other small posts during his articles) was at Shorne, a village five miles from Rochester. There being no other means of transport, he did the journey on foot, passing on the way the 'Bull Inn,' with its Pickwickian associations, and, a mile or two farther, the spot where Falstaff ran away 'on instinct.' Here the youthful organist frequently saw Charles Dickens, whose house—Gad's Hill Place—was hard by.

Our young players may be encouraged to read that there was no rush to secure the services of the future Abbey organist. At the age of twenty he decided to launch out, and applied vainly for several posts. He missed one in London, after being among the selected four. The appointment was in the hands of the vestry, and he was advised to canvass the parish for votes. He did so, but in vain, for one of the other candidates happened to be a Freemason, and sailed in on the votes of his fellow-masons. Nor did he fare better in his attempt at Faversham Parish Church. Curiously, one of the two judges was Turle, whom Bridge was destined to succeed. Not unnaturally, in later years Bridge was wont to remind Turle of the Faversham rejection, whereupon Turle would (also very naturally) pass the responsibility on to his fellow-judge—Jones, of Canterbury.

The Faversham failure, however, was the prelude to a very important step, for the Rector at once recommended the young organist for a post at Holy Trinity, Windsor. Here he came in touch with Elvey, Stainer, Parry, and many other friends who proved of great value in later life.

Here is a glimpse of Parry in an unusual rôle. Sir Frederick says: 'We did "Elijah" and "The Hymn of Praise" more than once; in connection with "Elijah" it may be interesting to note that the part of the Prophet at one of the performances which I conducted was sung by no less a person than Hubert Parry, then at Eton. Our bass failed us at the last moment, and Hubert Parry kindly undertook to sing the part. The thing I remember most about the performance was the extraordinary speed at which he sang "Is not his word like a fire?" Fortunately we had a good band, and although the conductor was naturally inexperienced, the players pulled him through very well.'

Bridge was already making attempts in the direction of a Cathedral appointment. After several failures, he went to Manchester, and so, at twenty-four years of age, began that long and distinguished career with which musicians, and especially organists, are so familiar. Among the reminiscences of Manchester is a good story which deserves to be widely known to-day, when there is so much dabbling in superstition of various kinds. Bridge got the story from Hallé, and has not yet met with it in print, though he thinks it may be familiar: A girl (presumably in the Fatherland) bought a lottery ticket, and asked particularly that she might have No. 23. There was some difficulty at first, but she was so insistent that the number was obtained for her. It turned out to be a lucky one, winning a large sum. When she claimed the money, the authorities asked her why she had been so anxious to secure No. 23. 'Oh!' she said, 'because of my dream. I dreamt three nights that I bought No. 7, so I said to myself, three sevens are twenty-three; that's the number I'll have.'

* 'A Westminster Pilgrim.' (Novello & Co.)

One of Bridge's first difficulties after his appointment to Westminster in 1875 was in connection with the establishment of regular full rehearsals. The boys practised daily, but (it seems incredible) there was no rehearsal for men and boys together! 'Occasionally,' says Sir Frederick, 'the soloists would come to my house to rehearse, yet this was purely an act of grace on their part. I soon made a move to get regular rehearsals established, but this was stoutly opposed by some members of the choir, one of whom, a man approaching seventy, told me that when he was appointed he undertook to obey the laudable customs of the Abbey, and he did not find that the laudable customs of the Abbey included any rehearsals!' Another old singer who gave trouble was a septuagenarian soloist. His voice was naturally very weak, but he insisted on singing 'Comfort ye.' Bridge took the matter to the precentor, pointing out that the singer would not dare to perform at a concert, and he ought not to do so at the Abbey. The precentor took the line that as the lay-vicar was in the choir, he had the right to sing what fell to his turn. When the anthem came round again, Bridge tried to reason with the old man, who angrily replied that he had sung it before Bridge was born—an answer which brought the natural retort, 'All the more reason you shouldn't sing it now.' There was considerable trouble, Dean Stanley regarding the organist's action as an 'error of judgment'!

Bridge found the lay-vicars capable, and, on the whole, pleasant to work with: 'They were, perhaps, sometimes a little bit inclined to self-complacency, and one with whom I was very friendly gave me an opportunity of scoring off him, an incident which often afforded us laughter in after years. I asked him about a particular anthem, saying, "Do you sing so-and-so here?" "We sing anything," he replied; "Yes," I said, "and anyhow!"'

Apropos the reluctance of soloists to give up when their voices began to fail, Sir Frederick tells us of a very old alto at the Chapel Royal singing a recitative in one of Purcell's anthems. The words were 'The ungodly have laid a snare for me,' and the cracked voice annoyed an old peer who was given to thinking aloud. When the ancient had finished bleating 'The ungodly have laid a snare for me,' the peer was heard to remark, 'I wish to heaven they'd caught you!'

By far the greater part of the book is of course concerned with the author's long period of duty at Westminster, and gives us a record of important functions, with, in many cases, particulars of the music used. Although nobody imagines the organist's work on such occasions to be light, few realise the amount of anxious labour and organization necessary to insure things going without a hitch.

Nothing in the Abbey reminiscences is of more musical interest than Sir Frederick's account of the way in which the autograph score of Purcell's Te Deum came into his possession. The discovery was just in time for the work to be performed at the Purcell celebration, superseding the corrupt version of Boyce with its hundred and fifty interpolated bars of dull interludes. As a good example of affection for the familiar, even when proved to be spurious, Sir Frederick tells us of an 'excellent, but conservative, Cathedral organist,' who wrote saying that 'he did not like to give up the Purcell he had known so long'!

Very interesting are the pages concerning the Gibbons celebration. There is a quaint letter from Orlando, reproduced in facsimile, and an old account of a visit to the Abbey by the French Ambassadors and others, at whose entrance 'the Organ was touch'd by the best Finger of that Age, Mr. Orlando Gibbons.' The company remained 'about half-an-hour, while the Quiremen, vested in their Rich Copes, with their Choristers, sang three several Anthems with most exquisite voices before them.'

The energetic personality of W. G. McNaught could not be better described than in the following passage:

> I have never done much work as an examiner, such employment being for me very fatiguing. On one occasion when Sir John Stainer was incapacitated through illness, I accompanied the late Dr. McNaught for a week on one of those whirlwind examination tours in which his soul delighted. The genial Doctor was Sir John Stainer's assistant, but I believe Sir John's physical make-up could not support the fierce bouts of 'inspecting' that seemed to be the breath of life to McNaught. My week with him is a nightmare, in which processions of candidates come and go endlessly; in which we seem always to be boarding trains by the smallest margin of safety; in which night brings no rest, for we have to sit far into the small hours making up returns and preparing for the morrow; and generally the whole thing proceeds at breathless speed, and the problem emerges in all its stupendous proportions. I remember telling my companion that it really had been the hardest week's work I had ever done, and I would not undertake his job for £5,000 a year.
>
> McNaught was entirely unruffled, and always seemed to have absolute mastery of the situation, working with extraordinary devotion and celerity, yet never revealing the slightest impatience. He even found time to fit in some journalistic work, and to conduct a publication of which he was editor. This he achieved from the end of a wire, and by ways and means of speeding letters through the post in the shortest possible time unknown to ordinary mortals.

Our space is running short, so we must resist the temptation to quote more from this very quotable volume. There are so many plums in the way of good stories that if we began picking them out, we should extract more than would be fair. Not all are concerned with music; there are some good ones connected with sport. Two of these latter show Sir Frederick trying unsuccessfully to 'wangle' things. There will be many a laugh over his dashing, if brief, display at the wicket, and at his fish wager: in both cases he was unexpectedly caught. In fact, his book, like his lectures, is capable of giving almost as much pleasure to the layman as to the musician. To the latter, however, it will be much more than a series of entertaining memories. There are many pages of historical interest, the value of which will increase as time goes on, *e.g.*, the early records of the Abbey organs, the notes on the Gresham Professors, the biographical details of past Abbey organists, extracts from documents in the Muniment Room, &c., &c. Of the numerous portraits and other illustrations we spoke in our last number.

In his speech at the Music Club dinner, Sir Frederick very happily quoted Dr. Johnson's remark that it is necessary for a man to be constantly making new friends; if he does not wish his later years to be lonely he must keep his friendship in constant repair. Sir Frederick has always done that, but perhaps never more so than by this book. It will please his old friends, and we are pretty confident that it will bring him many new ones.

How much his extraordinarily full and varied career owes to his high spirits and sense of humour is well known. These qualities are still very much in evidence, and we can best describe his book in few words by saying that it is like the man—cheerfulness is 'always breaking in.'

DINNER TO SIR FREDERICK BRIDGE.

On April 1, at the Connaught Rooms, the Music Club gave a dinner in honour of Sir Frederick Bridge. The Right Hon. the Lord Ernle, Minister of Agriculture and Fisheries, was in the chair, and the large and representative gathering included Lady Bridge, Sir Alexander Mackenzie, Sir Frederic Cowen, Prof. H. P. Allen, the Very Rev. The Dean of Westminster, Dr. J. C. Bridge, Sir Charles Sykes, M.P., Dr. Clifford B. Edgar, M.P., Mr. Alfred Davies, M.P., Mr. and Mrs. Ben Davies, and many others well known in the musical world.

The following sent messages of regret for their enforced absence:—Madame Clara Butt, the Earl of Shaftesbury, The Earl Howe, Sir Edward Elgar, Sir Walter Parratt, Sir Charles Stanford, Sir Charles Santley, Mr. Justice Younger, Sir Homewood Crawford, Sir Henry Wood, Dr. Charles Pearce, and Messrs. Rudyard Kipling, Edward German, and Landon Ronald.

The toast of 'The King' having been honoured,

The Chairman said: Ladies and Gentlemen,—I must apologise for the dress in which I appear here to-night. I am like, I feel sure, a peahen among a whole drove of peacocks; but the explanation is that I was detained up to the very last moment in the House, and I could not get away except by coming straight here in my ordinary working clothes. I apologise. Now, in a representative gathering like this of the musical world I cannot pretend to think for one moment that it is as a musician that I am asked to take the chair. Neither do I suppose that it is in my capacity as President of the Board of Agriculture. I think in common speech and thought we are accustomed to link music with many things, but I never heard of its being linked with fertilisers, and indeed, when I come to think of it, the only animal that is inseparably connected with music of a mechanical type is the monkey, and that is not an animal which is included in the live-stock of a farm. So, then, Ladies and Gentlemen, it is neither as a musician nor as a farmer that I take the chair to-night; but I think that there are three grounds why I should propose the toast of the evening, the health of Sir Frederick Bridge. One of them is the ground common to all of us—a warm admiration for his work and his character. The second ground is this, a friendship of forty-five years: it is about that time since he came from Manchester to take up his responsible duties at the Abbey. And the third ground is the link that there is between him and me because of his friendship for my father, to whom, as I believe, he owed the possession in the first instance of his charming house in Littlington Tower, one of the most beautiful spots in old London. These, then, are the reasons why I propose the toast. Music in our history has had its ups and downs. I have a sort of recollection that Shakespeare tells us that the man that has no music in himself is not to be trusted. That represents the 'ups.' I also remember, though I do not profess to quote the words accurately, a passage in Darwin's 'Descent of Man,' that represents the feeling prevalent in 1875 among the majority of English-speaking people. Darwin said: 'The capacity for enjoying music and for producing musical notes is not of the least direct use to men in the ordinary habits of life.' It always used to amuse me when I read that passage. In what perhaps was appropriately called the 'Descent of Man' there occurred this passage: 'Musical notes seem to have been acquired by the first male or female progenitors of mankind for the sake of attracting the opposite sex'; and I remember in my youth I used to think that if, many years ago, the art of producing musical notes assisted in attracting the opposite sex, it was of very practical use in one of the ordinary habits of mankind. But with that possible exception, in 1875, in spite of a great deal of promise on all sides, music was relegated to the limbo of useless arts. Neither, as I recollect Westminster Abbey, was the field particularly favourable for the organ. Anybody who remembers its services then must have been struck by their artistic poverty. I could remind Sir Frederick of many circumstances in those bygone days, but the fact was that the authorities of the Abbey at that time, to put the matter on its lowest ground, had not recognised the truth of what Pope put into a couplet, that

> 'Some to Church repair,
> Not for the doctrine, but the music there,'

and the Dean of Westminster of that day, Dean Stanley, was not a lover of music. His favourite instrument—I have heard him say so himself—was the big drum; and I also well remember that Sir Frederick Bridge, in adapting himself then, as I have no doubt he has done since, to the tastes of his Dean, used to produce from the organ when playing the Dead March in 'Saul' such a roll of drums as made the Dean's frail figure vibrate with ecstasy. Well, we have passed to-day far away from that position in 1875. To-day music, as we all know, holds a definite, assured, legitimate place among the arts. It is recognised as the one medium for the direct expression of the complex emotions of a complicated age. It has asserted for itself and secured for all time an educational and beneficent influence on the development of our national life, and its value has been found not merely for the expression or excitement of emotion, but above all for its discipline, its control, and its relief. The place of music to-day is assured and definite. Now in that movement, that progress of music in the last fifty years, our guest to-night, Sir Frederick Bridge, has played a distinguished part. He has played it as organist of Westminster Abbey, as a composer, as an historical researcher, and so wide and varied has been his life that I must imitate his own nimbleness and rapidity of movement in the rest that I have to say. Of his tenure of Westminster Abbey I shall say nothing except this, that a small boy who in 1852 insisted upon tolling the bell at the Duke of Wellington's funeral has lived to take a prominent part in many of the stately ceremonials with which we have seen our illustrious dead consigned to the grave in Westminster Abbey. The Dean of Westminster himself is going to speak to you of his (Sir Frederick's) work at the Abbey. I will only say this: that he has worthily followed the traditions of the greatest of his predecessors, Henry Purcell. As to his merits as a composer, I cannot speak with the critical knowledge and understanding which many of you ladies and gentlemen may possess, and will only lay stress upon the strength and solidity which are the characteristics of his music, of his noteworthy setting of Tennyson, of the dignity of music written for special occasions—like that for the Jubilee of 1887—of the admirable spirit with which he has caught the very essence of Kipling's ballads, and of the humorous side of his music which is presented to us to-night, both in 'The Goslings' and in 'Bold Turpin.' As a teacher and a lecturer he has influenced thousands; and he has infused them with something of his own infectious enthusiasm, and the young men and women whom he has trained for their work are further centres of influence wherever they are working to-day. There are thousands who have attended his lectures who carried away with them a higher appreciation of music, and also a gratitude to the lecturer for the fact that his sense of humour has often not only sustained but has aroused their interest. And then there is his sterling value in researches. He has made known to the public the history of music in Westminster Abbey. I should like to dwell upon many other things that he has done, but outside the Muniment Room at Westminster Abbey let me say that he has placed under a debt of eternal obligation every lover of Samuel Pepys; and behind all these varied activities of his life there is the man himself. Shrewd, practical, full of humour, he has beneath that surface a deep, rich vein of artistic feeling—enthusiastic, almost effervescent, full of vivacity, with interest and zest in many forms of life. He is a fisherman of no mean prowess, and as a shot he has at least made a considerable noise in the world. He has lived among us for fifty years that generous, frank, and genial life which makes for a happy and genial old age; and to speak of old age in connection with Sir Frederick is to speak a contradiction: he has all the youthful freshness of his interest, and come what will, live as he may, we all wish him long life and happiness, and we all shall remember him with affection for his connection with Westminster Abbey; and yet I say, live as long as he will, we shall never speak of him as 'old Westminster Bridge.' Ladies and Gentlemen,

I give you the toast of long life and happiness to Sir Frederick Bridge.

The Dean of Westminster: My Lord, Sir Frederick Bridge, Ladies and Gentlemen,—I shall only stand between you and Sir Frederick Bridge for a very few moments, but I occupy this position, as you will surmise, by request, because, being the representative, unworthy as I am, of Westminster Abbey, it is quite right that the Dean should have a little say before Sir Frederick Bridge has the innings which we all want to see him take. Poor Sir Frederick Bridge! He has had to deal with a succession of Deans, and one has cared for the drums, and the others, whether they were musical or not—I am rather afraid that Sir Frederick himself would say that they were not—have cared for other things; and when he has come to the last of the roll, and has had to deal with your humble servant, I am afraid that he has had the impression that the last of the roll must have been reached. But, Sir Frederick, it has been one of the privileges of the last eight years that I have been Dean that you have presided at the organ. I came to the Abbey not even—such is the kind of Dean that is appointed!—not even knowing you by sight, but having heard of you almost all my life. Bridge, of Westminster Abbey, was known to me for years and years and years, though I had not known him by sight, and only heard him when I was one of the congregation and he was up in the organ-loft. Now, Ladies and Gentlemen, you will expect me to flatter him. Shall I flatter him? Whom shall we pick out to flatter him? Shall it be the typewriter, who listens to his dictation and hopes to be able to put down the words in accurate succession as they flow from his honied lips? I defy anybody, at least I should defy my own skill, to attempt to put down in writing what he is able to dictate with his extreme lucidity combined with celerity. Yet I am perfectly certain that after a few months' silence we shall all be delighted in reading his autobiography, and shall find that the typewriter has been able to do a perfect miracle of achievement. Then, too, my dear Sir Frederick, I have had some delightful letters from you. I have had the utmost difficulty in deciphering them; but I am bound to say that they are the most skilful bits of hieroglyphics that I have ever puzzled over, and I have always been able to arrive generally at the sense which they conveyed. They were beautifully explicit, and it was always a pleasure to have a letter from you. But, Sir Frederick, you have been something more than a good letter-writer: you have been a good friend. I do not think a man could want a better friend than Sir Frederick, who has known how to stand by people in difficulties, in troubles, and in trials. He has had difficulties and troubles and trials himself, but he has been one of the best of friends to many men, and I expect there are many in the musical world whom the world in general does not know anything about, to whom he has been one of the kindest and best of friends. And I think, Sir Frederick, that you have been one of the most loyal men that the Abbey has ever known. I think that your heart is bound up with the old Abbey. For forty-four years you have worked there with true devotion, and if anything was for the honour and credit of the Abbey you were always to the front in upholding and maintaining it. Indeed, as I look back over only these few years, you are the patriarch in the old Abbey precincts. It is no exaggeration to say that, because you know that you and I have seen many dear friends pass away during the last eight years, and you stand almost alone in what had been a fairly large galaxy of persons of distinction. You and I are the only ones left, pretty well, of the Abbey body of which I was called to be a member eight years ago. Well, Sir Frederick, God bless you! As you look back upon those forty-four years of hard work and devoted affection on behalf of the Abbey, may it add many more years to you of happiness and distinction in time to come. I do feel that you have set us an example in one respect. I regard you as one of the most industrious men I have ever come across, and there is an old Latin saying—forgive me for saying anything in Latin at a convivial gathering—'Homini diligente semper aliquid est' (There is always something for every man of real diligence); and you have laid down the office which you have discharged and adorned for many years, not to be idle and indolent, but perhaps almost to renew the abundance of your youth in the pursuit of many other activities. I do not believe that you will be in the very least degree the less effective and efficient a man because you have resigned. I believe myself that when the time comes and physical strength is just a little beginning to wane, it is not wise to prolong the period of strenuous activity until people say, Why does not such and such a man resign? It is far better to do as you have done, Sir Frederick, and resign in the plenitude of your fame and distinction and in the fulness, in a wonderful degree, of your powers. You have earned the respect of the whole world, and our gathering to-day is for the purpose of tendering you our homage, not because your powers have waned, but because you have maintained your powers so fully and so richly during the forty-four years, and have made your bow to the Westminster Abbey public and yet have not retired into the background. It would be an impertinence for a man like myself, with only eight years' experience of the Abbey, to go deeply into the past. Your experience and knowledge of the Abbey have been so wonderful, and intimate, and affectionate that it would be presumptuous on my part to enter into these details. I stand before this company, and I invite them to realise for a moment what Sir Frederick has made of the Abbey, and how the people of the Abbey have overflowed in affection towards him, while he has overflowed with loyalty, heartiness, generosity, and affection towards them. It is thus that I most cordially endorse what our Chairman has said in reference to Sir Frederick; and, Sir Frederick, with a warm heart, with all good wishes to yourself and Lady Bridge, I pledge you most heartily this evening, your very good health, and many years of happiness and strength in the time to come.

The toast was drunk with acclamation, followed by musical honours, and cheers for Sir Frederick and Lady Bridge.

Sir Frederick Bridge: Lord Ernle, my dear Mr. Dean, Ladies and Gentlemen—I am sure you will know that it is impossible for me adequately to express all I feel on this occasion, and all the gratitude I feel to you all for coming here to-night. As many of you know, a similar compliment was paid to me after the last Coronation, but this is of a different character. You come to assure me after my forty-four years of pretty strenuous work at the Abbey, and after the loss of so many of those with whom I have worked, that I yet retain the friendship, and I hope I may say the affection, of many old and many new friends. Dr. Johnson says that if a man does not make acquaintances as he advances in years he will soon find himself left alone; a man should keep his friendship in constant repair. Well, that is what I have tried to do, and the gathering to-night seems to show that I have succeeded. The need comes home to me when I think of the men who have passed away since I was appointed to Westminster. During my career there we have had three Sovereigns on the throne; I have served under four Deans and five Precentors—think of that, organists!—and at the National Training School of Music and the Royal College of Music I have worked with five Directors. I have seen three organists at St. Paul's, and have seen all the Cathedral organists of England except one appointed since I came to Westminster, the exception being my old friend Dr. Keeton, of Peterborough, and I remember his being appointed when I was organist at Manchester Cathedral, so that I have seen them all out. Of course you will quite understand that this gathering has its serious side to me. It marks the close of my Abbey duties, but as the Dean has told you, and as I am happy to say, not my connection with the Abbey. To resign into younger hands the important charge that has been mine for so many years is no light matter, but I made up my mind that I would do so with cheerfulness, and I may add even with thankfulness. And I ought to be thankful to have been spared so long, to have had such good health, to have had so many opportunities, and apparently to have performed the duties of my office so as to gain the affection of those with whom I have worked. Also I think it my duty to place on record the kindness and great consideration shown to me by the Dean and Chapter at this crisis in my life. Particularly must I say some words about the Dean. I have had some experience of Deans—having served in the course of my career under seven Deans. Now Deans and Chapters are to some people rather terrors,

and although I have had sometimes to submit where I would have rebelled, yet I am bound to say I have no real complaint to make. Rather, I am only too conscious of the great and continued kindness shown to me, by the present Dean of Westminster in particular. Whenever I have had to undertake a big service—and that has happened fairly often—the Dean never failed to write me a charming letter of thanks and congratulation. But never in my whole career have I experienced more kindness and consideration than has been shown to me in my retirement. To continue in my house, the scene of many joys and sorrows, is a real boon, and to be able still to call myself Emeritus-Organist of Westminster Abbey is an honour which I owe certainly to the Dean and for which I tender heartfelt and grateful thanks. Well, now, Ladies and Gentlemen, I need say little more, but I wish particularly to express my grateful thanks to Lord Ernle for coming to preside to-night. I am sure you will all thank him too, for a more delightful speech on such an occasion as this I have never listened to. I am usually sorry for the unfortunate object of a chairman's remarks at such a gathering as ours, because the chairman generally puts his foot into it, but our Chairman to-night has really made me feel proud. I am particularly delighted to have him here to-night, because he has told you of the intimate connection that existed between his dear father and myself. Canon Prothero was my first great friend at the Abbey. He did me great service at the Jubilee of Queen Victoria, and he was a kind friend and affectionate counsellor in a time of great domestic affliction, writing to me every day for a fortnight charming words and hopeful thoughts. It is always a happiness to me to remember that he spent a short holiday with me in Scotland, and actually landed his last salmon with my rod. Therefore, to the son of my dear friend, and to a man who has taken a leading part in the Government in these anxious times, I tender my grateful thanks. To the organizers of this meeting I can only express in public what I have said in private. I value the compliment paid to me very highly. I see also in the choice of music which they have made that they recognise my cheerful moments. The first part-song seems to have been selected because of its reference to the Dead March in 'Saul,' of which I am supposed to be an expert—it is said to be one of my show pieces!—and the drum part of which was taught me by Dean Stanley. I do not know how the Chairman knew this, but he knows a good deal, and I am glad to think we have a man in charge of agriculture in this country who has known so much about these things, so much more than one ordinarily expects. He has told you a little of the secret, though not quite all. He has related that Dean Stanley said the instrument he admired the most was the big drum. It is a very funny thing, but I do owe the fact that I am able to play the Dead March in 'Saul' with better drum effects than most people, primarily to the hints that I received from Dean Stanley. I really must say that Dean Stanley did indeed teach me to play the drums in the Dead March. He was dissatisfied with my performance, and said it did not sound to him like the Dead March he was accustomed to. I asked him who he had heard play it. He said he had heard Dr. Buck, of Norwich, play it. I said Dr. Buck was a good teacher of boys, but I had never heard that he was a capable organist. But I said I would see what I could do with the drums, and took counsel with Mr. Turle. Then I went into the Abbey and gave the Dean a performance of the Dead March, putting in some drums he had never heard before and drums that very few people have ever heard since, and he wrote to tell me afterwards that he was quite satisfied. Well, now, to pass on to the next part-song to-night, I see it is 'Bold Turpin.' That seems to be a suggestion that as a highwayman I have robbed the Church. Now that I have not done—no organist gets a chance of that. The nearest approach to it was when I charged a good fee for editing the hymn-book for the Wesleyans, but I should not have done that if my own Church had not refused to let me assist in the editing of the new edition of 'Hymns Ancient and Modern.' I am glad now that I did not have a finger in that pie. The third and last part-song, 'When Father votes,' is a fine picture of the scene in my own house when I am rushing off to a rehearsal at the Albert Hall and cannot find my gloves. The last song, 'Michael O'Leary, V.C.,' which my dear friend Mr. Ben Davies has done me the honour to come to-night to sing, reflects my admiration for the Army. I do not suppose any man has ever played the National Anthem as many times as I have played it, because I have played it at every afternoon service in the Abbey during the whole of the War—from the time the War began until after the Armistice—and very thankful I was when I had to give up the job; but I did play it, and I think with some effect. I have written some serious music. I have written what was called a 'serious glee,' but nobody wants to hear it; but these humorous things apparently please you, and I assure you they please me. I will not detain you much longer. Now I do not usually prepare any notes for my speeches, but I made some notes for to-night. I did not feel that this was a humorous occasion, and I wanted not to make a fool of myself, and also I wanted if I possibly could to do justice to, and to acknowledge as I ought to do with thankfulness and joy, this extraordinary compliment paid to me, and I beg that you will all accept my thanks. I am only too thankful that I have been able to face this great crisis, which you have only got to try in order to know that it is a trial. When Sunday comes round I sometimes feel, as you would all feel, that I would like to fall in and play again; but one cannot have his cake and eat it, and having retired it would not be fair to one's successor. I have put that before me, and tried not to make it difficult nor irksome for him. And neither is it fair to oneself to go in and keep one's ears and eyes open to observe what one does not like and what one thinks he could have done better. I am not suggesting I feel like that: I have not done it. If my attendance at the Abbey has not been so frequent as the Dean might have expected, he knows my reasons for it, and I think you will agree I have acted as a wise man. I remember an old Lancashire saying, 'There is nothing to beat a good old 'un, except a good young 'un.' Well, I hope you believe you have had a good old 'un, and I hope and believe that you have got a good young 'un, and I only wish that he may at the end of his career have the happiness of looking back to many opportunities such as have come to me, and that he will be able to feel, as I do, that he has been most fortunate in his opportunities and most fortunate in the result of his labours. I wish him every success, and I hope that I may be spared a few years—I cannot speak about that, of course; I may be spared a great many years, but that is in God's hands—but I hope that I may be spared to see him go on, and that the old Abbey services will go on in that perfection which I venture to think they have attained, and that he will be able at the end of his career to merit and receive such kind treatment as I have received from the Dean and Chapter, and such an overwhelming tribute of affection and respect from such a company as I see before me to-night. I may say I have had two communications put into my hands since I came here to-night. One is from Madame Clara Butt and Mr. Kennerley Rumford:

> 'Our love to you and best wishes; greatly regret we are unable to be present to-night';

the other is a most charming letter from Sir Charles Santley:

> 'My Dear Bridge,—I have been afflicted with acute rheumatism for four years. It grieves me that I cannot be present at the dinner to congratulate you on your retirement to-morrow evening, and must write what I would much prefer saying on that occasion. We have been true friends, colleagues, and companions for about half a century. May we still be the first for another half. At any rate, I wish you many years of health and happiness, together with Lady Bridge, to whom I beg you will present my kindest regards. So good-bye and God bless you both. Remember me kindly to your brother John, if he is still alive [he is] for whom I have the highest esteem and regard.—Yours affectionately, 'C. SANTLEY.'

I value that very much, and I am sure you will forgive me for taking up your time in reading it. Now, my Lord, Mr. Dean, Ladies and Gentlemen, my affectionate love to you all. I have just had a telegram put into my hand expressing regret that illness prevents his coming, from Mr. Louis N. Parker.

PROF. MILNIKOV proposed 'Music,' and gave an account of Russian music during the past century, describing its chief characteristics and aims.

PROF. H. P. ALLEN replied. He put in a plea for better education of the listener, and for increased local activities in musical directions, and paid a cordial tribute to Sir Frederick for his kindly reception and assistance on occasions when the Bach Choir had sung in the Abbey.

MR. ALFRED KALISCH proposed the health of the Chairman in a happy little speech.

The music, under the direction of Mr. Sydney H. Nicholson, consisted of Sir Frederick Bridge's humorous part-songs, 'The Goslings,' 'Bold Turpin,' and 'When Father votes,' sung by the Westminster Abbey Male-Voice Quartet (Messrs. Hatherley Clarke, Herbert Thompson, Bertram Mills, and Leonard Salisbury), and 'Michael O'Leary, V.C.,' sung by Mr. Ben Davies, accompanied by the composer.

BELLS.

BY W. W. STARMER.

WESTMINSTER ABBEY.

At last the authorities of Westminster Abbey have been moved to do something with their bells and put them in ringing order.

The Dean, Bishop Ryle, says that poverty is the cause of this not having been done before. This is a lamentable state of affairs in connection with our national fane. However, poverty was not the cause of the Abbey losing a most generous gift of a peal of ten bells in 1902. In that year a peal of ten bells was actually ordered by the donor. The scheme was frustrated by the opposition of Mr. Micklethwaite, the then architect, who would not permit any bell-ringing whatever. Now, after seventeen years, the tower appears to have got a new life—or is it that another architect has given a different opinion as to its stability? Unfortunately architects have never distinguished themselves when dealing with strains, pressures, &c., *re* bells. To deal with such things satisfactorily, a good knowledge of engineering is required, and of this they generally have but a slight acquaintance.

The six bells constituting the present ring are a mixed lot, containing one 14th-century and two 16th-century productions. These can be preserved for antiquarian reasons, particularly the 14th-century bell, but they should not be included in the new peal.

Two new bells are to be added, and the 14th-century treble is to be replaced by a new bell, making a ring of eight, with a tenor of 30 cwts. A peal of this weight would be creditable for a village or country town, but for our noble Abbey it is indeed but a very poor thing.

The old bells are to be re-tuned. Can this be done so as to fulfil the exact musical requirements without seriously impairing these bells? It is almost an impossibility. Surely for such an important national occasion as the Peace celebration a new ring of eight bells, with a tenor of not less than 50 cwts., *tuned most accurately*, according to modern requirements, hung in a well-designed and well-constructed steel frame—proper representative work embodying all the great improvements in bell-making and bell-hanging made in England during the past twenty-five years—would be a more suitable thing than a tinkered-up set of miscellaneous bells of different periods and design, which cannot be brought into proper accord individually or collectively.

It has been stated that this ring of eight will be the heaviest in London. This may be so when peals consisting only of eight bells are considered, but as every ring of ten or twelve bells contains a perfect peal of eight, those of St. Paul's, Bow Church, Southwark Cathedral, &c., include a much heavier peal of eight than the proposed ring for the Abbey.

MALINES CATHEDRAL.

The bells of this famous carillon are safe and sound. M. Josef Denyn, the City Carillonneur, has returned to his duties, and will soon be playing his clavier as of old.

During the German occupation much was done by the citizens of Malines to prevent the Huns from playing their national melodies on the carillon. The essential parts of the connections with the clavier were removed, throwing every bell out of action, and the great bell, Salvator, was lifted out of its bearings so that it could not be rung. Plaster models were made of the Hemony, Van den Gheyn, and other bells, and both bells and models were safely hidden. All this had been accomplished before the Huns notified their intention of requisitioning the bells. There was a tremendous storm of protest, strongly supported by the great Cardinal Mercier, the intensity of which caused the Huns to abandon their project of stealing the bells.

As the war continued, so many workmen were out of employment that the city authorities decided to thoroughly restore the framework and improve the arrangements in connection with the bells. A new bell-frame was erected and the bells were re-arranged as to position; a new playing-room was built, and electric light installed; a series of iron ladders was provided to ensure easy access for the adjustment of the action-work connected with the clavier; and an electric motor was fixed to wind up the driving weight which actuates the elaborate chime mechanism. All these improvements were most satisfactorily carried out.

When the news of the Armistice was received, the devoted friends of the carillon succeeded after great effort in lifting Salvator (eight tons) into its bearings. This took four hours to accomplish, but by three o'clock on the afternoon of November 11 the great bell hurled his enormous voice of triumph over the whole city, while the long file of grey uniforms, creaking wagons, and cannon began the Hun retreat in the direction of Louvain. The Grande Place was filled with an enormous and frenzied crowd, waving their hats and singing the Belgian National Hymn and 'God save the King,' while the last of the Huns, with lowered heads, departed in the direction of 'liebe Vaterland.'

BELLS AS MEMORIALS.

It is probable that bells will be required in many places as War memorials, and it is to be hoped that all the authorities dealing with such matters will secure the best expert advice to ensure obtaining bells which are truly *musical instruments* of good tone and accurate tune. During the past twenty years England has become famous for producing the best bells in the world as to tone and tune. This has been accomplished by much costly experimental work done by those who have devoted their energies to solving a most difficult problem and thoroughly mastering all its intricacies. Their work has been so successful that five tones in *every* bell, covering a range of *two* octaves, can be tuned to the accuracy of a single vibration—which represents a minuter correctness than the best-tuned pianoforte or organ.

'Clog an Air,' the bell described in the October *Musical Times*, was recently sold at Christies' for the sum of 1,250 guineas.

PRESENTATION TO SIR FREDERICK AND LADY BRIDGE.

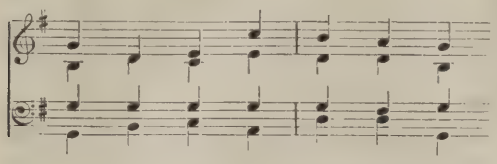
At Westminster Abbey, on April 12, Sir Frederick and Lady Bridge were presented with four silver candlesticks and a cheque to mark Sir Frederick's retirement from the post of organist. The presentation was made by the Dean of Westminster.

SCHUMANN'S BARRING.

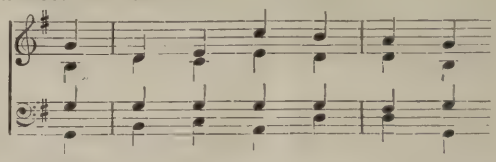
By H. Elliot Button.

Since the introduction of systematic barring in music, and the consequent development of harmony, there is perhaps no custom that has been so rarely broken by the great composers as that of placing the $\frac{6}{4}$ on a stronger accent than its succeeding $\frac{5}{3}$ chord in a $\frac{6}{4}$ $\frac{5}{3}$ cadence.

This custom has been so consistently kept that such a passage as :



is almost inconceivable if barred thus :

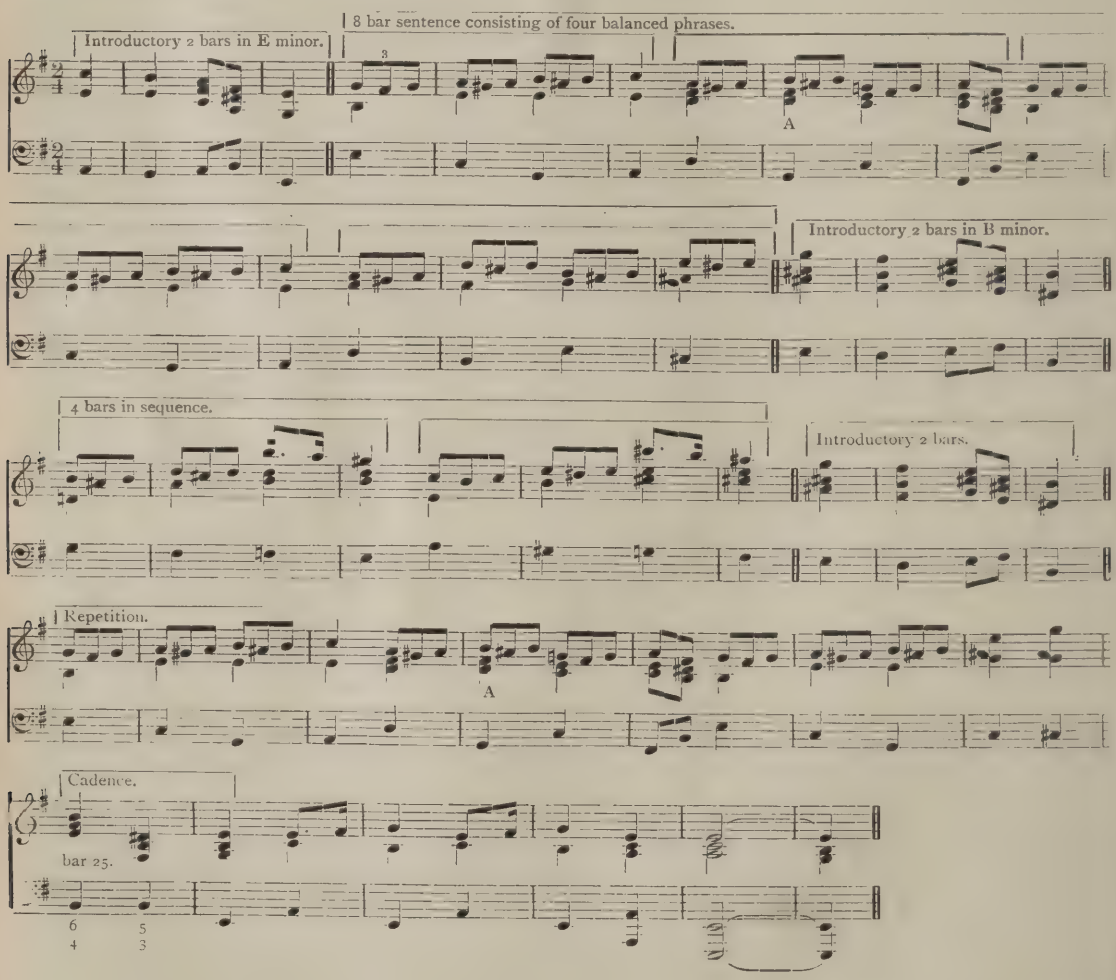


When we find the custom broken by a composer of such weight as Schumann we naturally look for some hidden reason.

Such an instance will be found in the second of 'Three little pieces,' Op. 99, bars 25-26, and one feels inclined to draw the conclusion that in the tense abstraction of composition the composer has inadvertently misplaced his bar-lines.

Let us alter the barring to bring this $\frac{6}{4}$ $\frac{5}{3}$ cadence into its normal position, and see how it affects the rest of the piece.

It will be sufficient and indeed clearer to write it in skeleton form. We must of course begin on the up beat :



It will be noticed that in the chord marked A the suspended F♯ now comes in its appointed place—*i.e.*, on the accented beat of the bar—another good reason for deducing that the composer has misplaced his bar-lines.

Now it may be argued that Schumann at no time felt himself bound by the customs of other composers; but he used the conventional $\frac{6}{4}$ $\frac{5}{3}$ cadence, with the $\frac{6}{4}$ on the strong beat, with such constancy as to make it highly improbable that he deliberately departed from the practice in this instance.

The ornate filigree work woven around the structure can hardly be taken to justify the barring, but it certainly tends to obscure the rhythmic accent.

Alexander.

A HUMOROUS PART-SONG.

Words Anonymous.

Composed by A. Herbert Brewer.
Arranged for Mixed Voices by the Composer.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Soprano. *Allegretto vivace.* *mf cres.* He

Alto. *mf cres.* He

Tenor. *mf* And, though there might be grand - er, He *cres.*

Bass. *mf* There was a chap who kept a store, And, though there might be grand - er, He *cres.*

(For practice only.) *Allegretto vivace.* *mf* *cres.*

sold his goods to all who came, And his name was Al - ex - an - der, Al - ex - an - der, his *f* *ff*

sold his goods to all who came, And his name was Al - ex - an - der, Al - ex - an - der, his *f* *ff*

sold his goods to all who came, And his name was Al - ex - an - der, Al - ex - an - der, his *f* *ff*

sold his goods to all who came, And his name was Al - ex - an - der, Al - ex - an - der, his *f* *ff*

f *ff*

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Also published for Female Voices in Novello's Two-Part Songs, No. 183; and for Men's Voices, T.T.B.B., in The Orpheus, No. 526.

mf

name was Al - ex - an-der. He mixed his goods with cunning hand, He was a skil - ful

mf

name was Al - ex - an-der. He was a skil - ful

name was Al - ex - an-der.

name was Al - ex - an-der.

mf

cres. *f* *legato.*

bran - der; And since his su - gar was half sand, They called him Al - ex -

cres. *f* *legato.*

bran - der; And since his su - gar was half sand, They called him Al - ex -

mf cres. *f* *legato.*

And since his su - gar was half sand, They called him Al - ex -

mf cres. *f* *legato.*

And since his su - gar was half sand, They called him Al - ex -

cres. *f* *legato.*

ff

- Sand - er, - Sand - er, - Sand - er, they called him Al - ex - Sand - er.

ff

- Sand - er, - Sand - er, - Sand - er, they called him Al - ex - Sand - er.

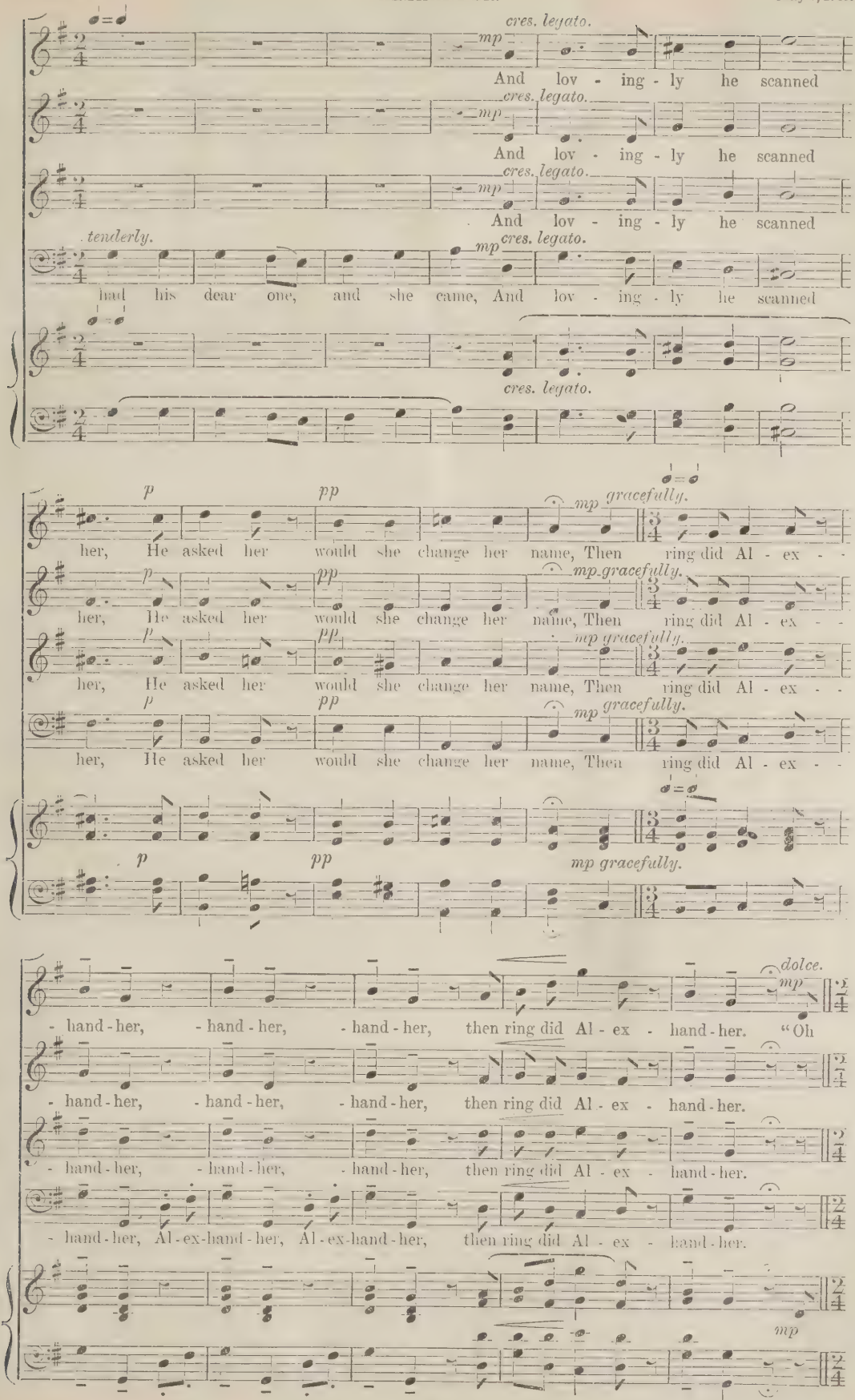
ff

- Sand - er, - Sand - er, - Sand - er, they called him Al - ex - Sand - er.

ff *mp*

- Sand - er, Al - ex - Sand - er, Al - ex - Sand - er, they called him Al - ex - Sand - er. He

ff *mp*


cres. legato.
mp
And lov - ing - ly he scanned
And lov - ing - ly he scanned
And lov - ing - ly he scanned
tenderly.
had his dear one, and she came, And lov - ing - ly he scanned
p
pp
mp gracefully.
her, He asked her would she change her name, Then ring did Al - ex -
her, He asked her would she change her name, Then ring did Al - ex -
her, He asked her would she change her name, Then ring did Al - ex -
her, He asked her would she change her name, Then ring did Al - ex -
mp gracefully.
dolce.
- hand - her, - hand - her, - hand - her, then ring did Al - ex - hand - her. "Oh
- hand - her, - hand - her, - hand - her, then ring did Al - ex - hand - her.
- hand - her, - hand - her, - hand - her, then ring did Al - ex - hand - her.
- hand - her, Al - ex - hand - her, Al - ex - hand - her, then ring did Al - ex - hand - her.

♩=♩

very decided. *f*

yes," she said, with smi - ling lip, "If I can be com -

very decided. *f*

"If I can be com -

very decided. *f*

"If I can be com -

very decided. *f*

"If I can be com -

♩=♩

f very decided.

ff joyfully.

- man - der;" And so they framed . . . a part - ner - ship, and

ff joyfully.

- man - der;" And so they framed . . . a part - ner - ship, and

ff joyfully.

- man - der;" And so they framed . . . a part - ner - ship, and

ff joyfully.

- man - der;" And so they framed . . . a part - ner - ship, and

ff joyfully.

In strict time. *pp dim.* *ppp*

called it, and called it Al - ex - - and - - her.

In strict time. *pp dim.* *ppp*

called it, and called it Al - ex - - and - - her.

In strict time. *pp dim.* *ppp*

called it, and called it Al - ex - - and - - her.

In strict time. *pp dim.* *ppp*

called it, and called it Al - ex - - and - - her.

In strict time. *pp dim.* *ppp*

Church and Organ Music.

MEMORIAL SERVICES.

A memorial service for members of King's College and Trinity College who have fallen in the War was held at King's College on March 31. The music included C. W. Pearce's 'Out of the deep' and 'Rest eternal,' Hiller's 'He in tears that soweth,' and Bridge's 'Crossing the bar.' The service opened with the National Anthem and closed with the 'Dead March.' The choir was provided by students of Trinity College, conducted by Dr. C. W. Pearce, and Mr. E. Stanley Roper was at the organ.

A memorial service for members of the staff of the Metropolitan Asylums Board who died in the War took place at St. Bride's, Fleet Street, on March 21. The Vicar, the Rev. A. Taylor, officiated, and the organist of the Church, Mr. Herbert Townsend, played the organ. The opening hymn, 'For all the saints,' was accompanied by Mr. F. G. Dent, a member of the Head Office staff, who lost his right arm on the Somme. The Head Office also supplied all the adult members of the choir. The Burial Service sentences were sung to Croft's setting and Psalm xc. to Hervey's chant. Miss Gertrude Dunthorne sang 'I know that my Redeemer liveth,' and quartets in the Rev. C. Harris's 'Supreme Sacrifice' were taken by Master V. Newland, of the London College for Choristers, and Messrs. Millis, Hatfield, and Glanville. The hymn 'On the Resurrection morning' was followed by Chopin's 'Marche Funèbre' and the 'Last Post.'

CHOIR-TRAINERS' LEAGUE.

The open choir practice held by Mr. S. H. Nicholson, the new organist of Westminster Abbey, at St. Anne's, Soho, on March 18, brought together a gathering of nearly two hundred choir-trainers and others. Mr. Nicholson, after a few opening words explaining his views, dealt with the saying (not intoning) of the General Confession and the Pater Noster, and after showing that there was no objection to the Responses being sung in unison, passed on to the Venite and the Psalms. He got the extemporised choir to sing certain verses with the note in front of the first minim shortened so as to match a short syllable, and also pointed out that the other end of the chant was capable of being lengthened where perhaps three syllables after the last accent made that course desirable, as in the word 'testimonies.' A hymn was sung, first verse choir and congregation, second verse choir alone, third verse congregation alone, and so on, to illustrate the pace most suitable, and also the kind of organ accompaniment that should be used. Mr. Nicholson and his choristers (basses, tenors, and altos having volunteered from those present, and some boys having been brought from a church in the S.W. district) very soon got into each other's ways, and it was felt throughout that the idea of making this Choir-Trainers' League event a kind of lecture, and at the same time a quasi choir-practice, was distinctly a step in the right direction.

An appeal has been issued for help in founding a professorship of ecclesiastical music at King's College, London. The report points out that

> there is a unique opportunity for bringing the interests of music and of the Church together at King's College. Its central position is specially suitable for public lectures, out of which classes, conferences, and seminars might be developed. As a training school for the clergy who keep in close touch with the College after ordination it offers special scope for more advanced musical study and for the practical end of maintaining a high standard both of selection and performance in our Church services. Its connection with the University would guarantee that the work done there would be done well, and would adequately meet the needs both of devotion and of art.

A strong committee has been formed, with Viscount Hambleden as treasurer. The sum required is £12,000. Inquiries should be addressed to the secretary, the Rev. F. Clement Rogers, King's College, Strand, W.C. 2.

We have received a booklet containing a record of a hundred organ recitals given at St. Michael's, Cornhill, by Mr. Harold Darke, between May, 1916, and April, 1919. It is a notable list of fine music, old and new, native and foreign; and the musical education of the community will benefit greatly when the rank and file of organists show such enterprise and catholicity. The hundredth programme was chosen by vote, and consisted of Buxtehude's Prelude and Fugue in F, the Allegro Cantabile from Widor's fifth Symphony, Tchaikovsky's Funeral March, the *Andante* from the 'Unfinished' Symphony, and Rachmaninov's Prelude in C sharp minor.

A series of Lenten choir and organ recitals, given by Mr. Arthur Egg at Christ Church Cathedral, Montreal, contained much fine organ music by Bach, Wesley, Healey Willan, Franck, Parry, Darke, Harwood, Bairstow, and Charles Wood. On the choral side were Bach's 'I wrestle and pray,' Parry's 'Voces clamantium,' the Prelude and 'Sanctus Fortis' from the 'Dream of Gerontius,' and four choruses from Brahms's 'Requiem'—a splendid list.

The organ at Bensham Road Wesleyan Church, Gateshead, has recently been overhauled and enlarged by Messrs. Lewis & Co., who built the original instrument in 1878. The re-opening took place on April 9, when Mr. James M. Preston gave a recital, his programme including Claussmann's 'Allegro Symphonique,' Liszt's 'From Crag to Sea' March, D'Evry's Meditation and Toccata, Silas's Fantasia, and Best's Romanza and Allegro.

The seventh series of organ recitals at Toronto University by Mr. F. A. Mouré was as usual a feast of good things, among them being Lemare's 'Grand Cortège,' Parry's Fantasia and Fugue, Franck's Cantabile, Bach's Passacaglia and Fugue, Déodat de Sévérac's Pastorale, Rheinberger's eighth Sonata, and Healey Willan's Epilogue.

At Aberystwyth, on April 1, the Tabernacle Choral Society sang Dudley Buck's 'Ode to Peace,' Mendelssohn's 'Come, let us sing,' and a miscellaneous programme. Mr. J. Charles McLean conducted, and Mr. C. H. Clements was at the organ.

Stainer's 'The Crucifixion' was sung at the Congregational Church, Sutton Coldfield, on April 9, conducted by Mr. George A. Russell. Mr. C. W. Perkins accompanied and played organ solos.

ORGAN RECITALS.

Mr. J. A. Meale, Girlington Wesleyan Chapel, Bradford—Sonata No. 1, *Mendelssohn;* Concert March 'The Tritone,' *Wolstenholme.* Wesleyan Central Hall, Westminster (5 recitals)—Fantasia and Fugue in G minor, *Bach;* Festal Commemoration, *West;* Theme with Variations in A minor, *Faulkes;* Fugue *à la* Gigue, *Bach;* Marche Héroïque, *Lemare;* Introduction and Variations on 'The Vicar of Bray,' *Meale;* In the South, *Lemare.* Chapel Street Wesleyan Methodist Church, Luton—Sonata No. 6, *Mendelssohn;* Prelude and Fugue in D, *Bach.*

Mr. H. C. L. Stocks, St. Asaph Cathedral—Solemn Melody, *Walford Davies;* Dithyramb, *Harwood;* Pastel in B, *Karg-Elert;* The Storm, *Lemmens;* Coronation March, *Tchaikovsky.*

Mr. J. Pullein, St. Mary's Cathedral, Glasgow—Introduction and Passacaglia, *Reger;* Pastorale from Symphony No. 2, *Widor;* Sposalizio, *Liszt;* Légende in C, *Dvořák;* Berceuse, *Arensky;* 'Pomp and Circumstance' No. 4, *Elgar.*

Mr. W. J. Lancaster, Bolton Parish Church—Concerto in F, *Handel;* Sketch, *Schumann;* Cantabile and Final from Symphony No. 2, *Vierne.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Minuet and Trio from Symphony in G minor, *Bennett;* Prelude and Fugue in G, *Bach;* 'Death of Ase'; Berceuse in G, *Gounod;* Les Mirlitons, *Tchaikovsky;* Grand Solemn March, *Smart.*

Mr. Harold M. Dawber, St. George's, Stockport—Festival Toccata, *Percy E. Fletcher;* Lied and Scherzetto, *Vierne;* Allegro Appassionata from Sonata in C sharp minor, *Harwood;* Imperial March, *Elgar.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (three recitals) — Toccata (Sonata No. 14), *Rheinberger;* Meditation, *Dubois;* March in B flat, No. 2, *Silas;* First two movements, Sonata No. 6, *Merkel;* Scherzo, *Capocci;* Le Pastour, La Sarabande, and Petites Litanies de Jesus, *Gabriel Grovlez;* Violin Sonata in E minor, *Bach;* Air on the G String, *Bach;* O Salutaris, *Franck* (violin, Miss Felicia Borelle).

Mr. Alban Hamer, All Souls', Leeds—Prelude and Fugue in B minor, *Bach;* Sposalizio, *Liszt;* Gothic Suite, *Boëllmann;* Prière, *Jongen;* Requiem Æternam and Pæan, *Harwood.*

Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh (five recitals)—Gothic Suite, *Boëllmann;* Andante (from String Quartet), *Debussy;* Fantaisie, *Saint-Saëns;* Suite, *Borowski;* Villanella, *Ireland;* Choral Prelude, 'Come, Holy Ghost,' *Bach;* Legend, *Harvey Grace;* Imperial March, *Elgar;* Prelude and Fugue in C minor, *Bach;* Holsworthy Bells, *Wesley;* Sursum Corda, *Ireland;* Overture to the Occasional Oratorio, *Handel;* Choral Prelude, 'O God, Thou God of the Faithful,' *Karg-Elert;* Scherzo, *Guilmant;* Finale in B flat, *Wolstenholme.*

Mr. C. T. Weigall, Parish Church, Devizes—Prelude 'Parsifal,' *Wagner;* Rêverie, *Lemare;* Fantasie and Finale (Sonata No. 10), *Rheinberger;* Allegretto, *Vierne;* Scherzando, *Archer;* Grand Chœur, *Hollins.*

Mr. James Downie, North U.F. Church, Bearsden—Moment Musical in F minor, *Schubert;* A Sea Song, *MacDowell;* March in E flat, *Lêfébure-Wély.* At the Parish Church — Sonata in D, *Peace;* Canzona, *Wolstenholme;* Old Londonderry Air; March on a Theme by Handel, *Guilmant.*

Dr. W. Rigby, St. James's, Paisley—Concerto in D minor, *Handel;* Minuetto, *Gigout;* 'St. Francis of Assisi preaching to the Birds,' *Liszt;* Funeral March, *Tchaikovsky;* Scherzo, *Sandiford Turner.*

Mr. W. H. Trenwith Davies, Congregational Church, Pontefract—Ave Maria d'Arcadelt, *Liszt;* Sonata No. 3, *Mendelssohn;* Minuet and Trio (Symphony in E flat), *Mozart;* Andante poco tranquillo, *Hollins;* Toccata in A, *Blaikley.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Bridal Chorus in D flat, *Guilmant;* Hymn of Nuns, *Wély;* Overture to the 'Occasional' Oratorio, *Handel;* Cantilène in F, *Rheinberger;* Jubilant March, *Stainer;* Sonate Pascale, *Lemmens.*

Mr. Bertram Hollins, Beckenham Congregational Church—Grand Chœur in E flat, *Guilmant;* Gothic Suite, *Boëllmann;* Allegretto in E flat, *Wolstenholme;* Good Friday music from 'Parsifal'; Allegro Moderato e Pomposo, *F. E. Gladstone.* At Queen's Hall—Overture to 'Occasional' Oratorio; Fantasie in E minor, *Silas.*

APPOINTMENTS.

Mr. Ernest T. Gyngell, organist and choirmaster, St. Mark's, Myddelton Square, E.C.

Mr. Purcell James Mansfield, organist and choirmaster of Paisley Abbey.

JOHN MERBECKE AND HIS MUSIC.

Dr. R. R. Terry had much to present that was interesting in connection with this old English Church musician, at the meeting of the Musical Association on March 11. He said that the commonest phenomenon in the life of most of us was our proneness to take things for granted, to repeat catch-words and shibboleths without thought or reflection —our blank ignorance of things we regard as most intimate and familiar. Tallis, Byrd, and Shakespeare were household words, yet how many of us could quote correctly, or say how many tragedies Shakespeare had written, or even state how many of his plays we had seen? Merbecke had suffered similarly by being a household word, and had thus shared the fate of Tallis, Tye, Whyte, Byrd, &c., who are chiefly known by their least distinguished work.

Merbecke was born in 1523, and became organist at Windsor in 1541. His 'Book of Common Praier Noted' appeared in 1550, when he was twenty-seven years old, and it was an extraordinary fact that after that date no music seems to have come from his pen. He devoted the remaining thirty-five years of his life to writing books and pamphlets on behalf of the Protestant faith. Often couched in violent language, these writings neverthelsss left no doubt of Merbecke's sincerity, and for this reason the composition of his five-part Mass, 'Per Arma Justitiæ,' must be assigned to the earlier period of his life, before he changed his faith, for it was impossible to conceive a man of Merbecke's strong opinions writing a work for the Communion he held in such abhorrence.

It was in connection with 'The Book of Common Praier Noted' that Merbecke was chiefly, if not entirely, known to the present generation. It was a work of historical importance, but a large amount of loose writing about it went on, and always had gone on, in the press. No complete modern edition later than that of Rimbault (1845) was in existence. The Oxford Movement brought again into notice that portion of it used 'At the Communion,' and the publication of 'The Cathedral Prayer Book' made its use more or less general. Although there were now on the market many editions of the Communion Service—good, bad, and indifferent—none of them were in exact accordance with the original. This was partly inevitable, since Merbecke's music was written for the First Prayer Book of Edward VI., which differed considerably from the present 'Book of Common Prayer'; but granting all this, modern editors still had much to answer for. The lecturer incidentally protested against the tendency to sing Merbecke's music in notes of equal length, in Solesmes fashion. Merbecke himself expressly pointed out that he made use of notes of four different lengths, and Dr. Terry said that despite certain anachronisms in the accompaniment, which Stainer acknowledged in the latter part of his life, the setting in 'The Cathedral Prayer Book' gave a much closer approximation to Merbecke's original than it was the fashion to avow in some quarters.

The prominence given to the setting of the Communion Service would seem to have diverted attention from the music which Merbecke provided for the other portions of the 'Book of Common Praier Noted,' and there was on all hands either complete ignorance or very hazy ideas of the nature of his setting of Morning and Evening Prayer, of the Benedicite, of the Quicunque Vult, and of the Burial Service. There was no authentic Plain-Chant throughout the book, excepting the Versicles and Responses for Mattins and Evensong. The rest of his adaptations, so-called, bore only a very shadowy likeness to the originals. Possibly he was bound to work in accordance with Cranmer's 'opinion,' viz., that there should be 'for every syllable a note.' Merbecke evidently worked from a late Salisbury MS., such as the Erlyngham Noted Breviary in the Chapter library there.

There was only one setting of the Te Deum in English Antiphoners which was practically the same as the Tonus Solemnis in the 'Vaticana.' Merbecke's adaptation was quite as good as the Tonus Simplex in the latter book. The choice of Tone V. for the Benedictus would seem to be arbitrary, for Tone VIII. was a much more usual setting. Merbecke's choice probably fell on Modes I. and VIII. for the Magnificat because those were the ones which had been most frequently used in the old services. The choice of Tones V. and VIII. for the Nunc Dimittis was doubtless dictated by the fact that the former was the Salisbury use for all the great Feasts but one, and that the latter occurred in the same way throughout Advent and at Easter Compline. For Benedicite, the English form of Tonus Peregrinus was used, and the Athanasian Creed was set in the IVth Mode in the Sarum Breviary. In the Communion office the Kyrie was from the Sarum 'Missa pro defunctis,' the Gloria and the Credo were original, the Sanctus and Benedictus qui venit were a compressed form of the IInd Mode setting 'In Dominicis,' and the Agnus Dei was based upon a Sarum melody which did not occur in 'Vaticana.' The Offertories and Post-Communions were probably Merbecke's own.

As regards his technique as shown in his Mass, &c., he had less freedom than, for example, Taverner. His phrases were detached and scrappy; but the ensemble was broad,

dignified, harmonically strong and satisfying. He was a master of choral effect, and one felt in his book that there was a great wave of strong sound; yet he could be tender on occasion. If he did not scale the heights reached by Byrd, if he never plumbed the depths of strong emotion as did Tallis and Whyte, if his serious cast of mind knew not the *joie de vivre* of Taverner, if he lacked the breezy resilience of Philips, the blandness of Shepherd, and the easy, confident technique of Robert Johnson, Merbecke yet remained one of the great figures of his time, represented (oh, the pity of it!) by one Mass, a mutilated Motet, and a three-part carol. But had he left nothing save the Mass 'Per Arma Justitiæ,' that work alone was sufficient to place him among the Olympians to whom we tendered our deepest admiration and offered our sincerest honour and reverence.

A number of illustrations were sung by boys from Westminster Cathedral, aided by some volunteer tenors and basses. Sir Frederick Bridge, the new president of the Musical Association, was in the chair, and moved a vote of thanks to Dr. Terry for his interesting paper.

THE MUSICAL MIND IN ENGLAND.

At a meeting of the Incorporated Society of Musicians (Midland Branch), held at Birmingham on April 5, Mr. Sydney Grew delivered a lecture on the 'The Musical Mind in England,' in the course of which he said that the question as to whether a nation was musical or otherwise could be settled only by taking a long view.

Observing the general development of the musical mind, and the changing conditions of the English mind during the past thousand years, the lecturer said that on two occasions we had been in the strict sense of the term unmusical. Each of those occasions covered roughly two hundred and fifty years—1300-1550 and 1625-1875. But such stretches of time are not great as time goes. In the case of a nation that develops slowly and that is subjected to frequent foreign influences—especially in the case of a nation that out of inner conviction and deep-rooted desire for justice and sanity in the national life is forced frequently into the agitation of long-continued struggles—a thousand years are but as a day; just as in those brief periods (as our Elizabethan period) which produce immortal works a day is as a thousand years. If we had been potentially unmusical as well as actually unmusical during those stretches of time, we should not have risen to the magnificent musicianship of the period 1575-1625, or to the position we have held in music since about 1899. The English mind, out of its complexity and depth, develops very slowly. It takes the oak as symbol of the nature of its growing as well as symbol of the result of its growth.

By nature the English mind and the musical mind are not antagonistic. They are at base identical. Music is by nature spiritual. It is the means whereby are directly represented spiritual states and conditions. It is the direct language of the soul; and it appears only at such times and in such places as contain the human soul in a condition of maturity, able to apprehend spiritual truth in fulness and to represent it tranquilly in life and in art. The function of music is to utter affirmative matters, not negative. The substance of music consequently is entirely moods of confidence, never moods of doubt, pessimism, and fear. Music knows nothing of spiritual restlessness, and less than nothing of that extreme form of pessimism and egotistical pride that results in spiritual revolt.

The English mind is fundamentally tranquil. Its great native characteristic is the quality of brooding thoughtfulness. Out of this rises the English capacity to sustain long-continued contemplation and to maintain at all times a dignified spiritual courage. It is unshakably optimistic, and it never entertains moods of spiritual rebellion. As the Englishman avoids despair in his sadness, so he avoids hysteria in his gladness. As the history of fifteen hundred years proves, he carries into every department of spiritual life the quality of serenity; and whenever the process of mental development and national circumstances have brought about conditions of native energy and stability in the national mind, he, like any other man, has represented himself in music, and in music that has all those qualities of permanence and universality which make it a great and essentially spiritual art.

The nature of the English mind was proved in both the Dark Ages and the Middle Ages. The mediæval mind was antagonistic to music. It was a mind charged with fear and apprehension. It reached ultimately a condition of serenity, as is shown in the 'Paradiso' of Dante and in the music of Palestrina; but it never reached the condition of humanised serenity characteristic of the modern mind and of the English mind in the very middle of the Middle Ages. The English mind was never mediæval. Bede shows that in the Dark Ages it had 'a sweet and reasonable temper.' The presence of such 'humanitarian' poetry as the 13th century' poems, 'Sumer is icumen in' and 'Foweles in the frith, shows that while mediæval Europe was expressing itself in the art that was to culminate in the dreadful hell and purgatory of Dante, England was already in the mood—tenderly sympathetic, broadly emotional, and entirely human—that was to culminate in Chaucer and Langland. That is why, at a period when the rest of Europe regarded music as a branch of applied mathematics, the companion in study of such sciences as astronomy and perspective, the Englishman, regarding music as an art of spiritualised nature, produced music that was several centuries ahead of music in general, and that even to-day is alive with a warmth that appertains only to music that is true music.

When circumstances in general disturbed the native serenity of our national mind, we could not represent ourselves in music; yet on two occasions, at times when we were mentally most unsettled, we produced two great musicians—John Dunstable and Henry Purcell—who, if not fully English in spirit were still entirely English in birth. And on the supreme occasion when the English mind was in a condition of perfected stability and native energy, we produced in our Elizabethan madrigals music that is warm with modern emotionality, while the music of other contemporaneous composers is detached to the point of coldness.

Music is a 'humanitarian' art. The English mind is 'humanitarian.' It is the chief poetic mind of the human race; and at all times when music has rested on poetry rather than 'abstract' principles, the English mind has been musical. Recent events, read in the light of a thousand years of history, suggest that the English mind is once again approaching to the condition when it has the capacity to represent itself in perfect music.

Letters to the Editor.

'MODERN BRITISH COMPOSERS.'

Sir,—In your February issue you have an article on the works of F. Bridge as one of our modern British composers. I regret, however, that your contributor should see fit to regale us almost solely with orchestral items. The pianoforte music seems to be the one exception which gets a decent 'look in,' whilst the songs may be content with one paragraph.

From the list appended I notice that the compositions come under no less than thirteen classifications, among which some are apparently not even deserving a word. Particularly is this the case with the single instruments with pianoforte, and the organ pieces. The former instruments being employed in orchestral music one does not miss so much on reading through, but why the latter are not commented upon at all makes one wonder greatly. Could not your contributor, instead of giving us illustrations from no less than five orchestral compositions and unlimited matter besides, have let us see more of Mr. Bridge's work in other spheres?

I hold a high opinion of the way in which your journal has from time to time given space to the review of music for the organ, and was deeply disappointed to find (although the title of this article did not lead one to suspect that any specialised type of composition would be 'boomed') that the organ is left out in the cold for the orchestra's benefit. (Evidently Mr. Bridge thinks something of it, however.)

And yet we call it the 'king of instruments.'—Yours, &c.,

68, Henrietta Street, H. Hewitt.
Ashton-under-Lyne.

THE NEW EDUCATION ACT, 1918.

Sir,—May I draw attention to the stringent regulations under Section 13 (1) (i.) of this Act as regards the employment of children, which may well be a matter for grave concern to both choirmasters and choirboys, and should have clear definition before 'the appointed day'? The wording of the Act is terse and succinct: 'A child under the age of twelve shall not be employed; and a child of the age of twelve or upwards shall not be employed on any Sunday for more than two hours, or on any day on which he is required to attend school before the close of school hours on that day, nor on any day before six o'clock in the morning, or after eight o'clock in the evening.' Herein is some cause for anxiety, and much will turn upon the legal interpretation of the term 'employment.' Nowadays, most of us responsible for the upbringing of the young would, and rightly so, regard the training of boys as choristers as part of their general education. But what about the status of boys who receive emolument in some shape or form, pecuniary or otherwise? I refer especially to cathedral, collegiate, and church choir schools. It is a question of vital interest to church musicians, and surely necessitates speedy elucidation.

A. H. Stevens.

Chattisham Vicarage, Ipswich.

WHEN TO APPLAUD.

Sir,—I have read with interest Miss M. Gordon's letter in your March number.

On the occasion of his recent visit to Nottingham, Mr. Benno Moiseiwitsch played Chopin's 'Marche Funèbre.' The silence maintained by the audience at its close was a delicate and eloquent demonstration of appreciation.

Ill-timed applause is, unfortunately, a too frequent cause of the premature obliteration of very fine musical effects.

If we eliminate from the scope of this correspondence the truly musical, we have to consider only those who are imperfectly appreciative, though generously enthusiastic.

The difficulty could only be overcome by indicating on the programmes where silence should be observed; but we are very susceptible, and such a remedy might be resented.—

Yours, &c., S. B. N.

Nottingham,
March 8, 1919.

BEETHOVEN AS A SONG COMPOSER.

Sir,—Your lively contributor 'Feste' appears to be quite out of humour with poor old Beethoven. Among other funny things he says: 'I have never yet seen any claim put forward that Beethoven was other than a failure as a song composer.'

I suppose that a glance at any history of music, or any account of Beethoven, would convince 'Feste' to the contrary. I turn to two books only, quite at random. First, to Parry's 'Summary of Musical History,' p. 107: 'Mozart and Haydn both approached to the ideal of modern song here and there, and Beethoven in several cases actually attained it.' Second, to Ritter's 'History of Music,' p. 373: 'In how deeply touching a manner he could express himself in song, his "Adelaide," his "Liederkreis an die Ferne Geliebte," and his opera "Fidelio" have amply proven.'

Is this failure?—Yours, &c.,

Arthur T. Froggatt.

5, Richmond Mansions, Denton Road,
Twickenham, April 6, 1919.

We sent a proof of Dr. Froggatt's letter to 'Feste,' who writes:

Like Dr. Froggatt, I will turn to two authorities only, Sir Henry Hadow, in the lecture I quoted in last month's *Musical Times*, says of Beethoven: 'One of his odd limitations, due perhaps to his increasing deafness, was a want of sympathy with the human voice . . . the solo songs, except perhaps the "Liederkreis," are but chips of a great workshop.' And on page 261 of the Stanford and Forsyth 'History of Music,' we read: 'There was one department of the art in which Beethoven did not shine with the same lustre—that of song writing. Capable of writing instrumental miniatures, such as the "Bagatelles," of unsurpassed beauty and finish, the vocal miniature that we term "song" apparently did not attract him to the same extent. No man, however great, is without his limitations, and Beethoven's lay here.'

Is this success?

BEETHOVEN AND CHANGING VALUES.

Sir,—I tremble to enter the lists against the powerful writing of your contributor 'Feste,' yet as I feel very strongly on the subject of his article I venture to express an opinion. Surely it is Bolshevism pure and simple applied to music? It would be interesting to know the attitude of devotees of the sister art of painting towards the works of Raphael, L. da Vinci, and Rembrandt, as also the attitude of the literary world towards the masterpieces of Shakespeare. Though I greatly admire much modern music, I have lost none of my old worship for the immortal works of Beethoven, Handel, and Mozart. Indeed I feel they were inspired, and their work was the result of great genius. Much modern music is clever, some inspired, but most of it seems made up and merely pieced together. The song of the nightingale has undergone no change, yet its charm is as potent as it ever was; true we look for no progress here, but what is superlatively good remains so even though idioms may change.

I am sometimes led to think that our so-called progress is retrograde, and I fail to see what is to take the place of the Sonatas and Symphonies of Beethoven in the whole realm of modern music. Of late I have seen much discussion anent Gregorian and Anglican chants, and the arguments in favour of the former have been based on their solidity and grandeur. For solidity and grandeur has any modern writer produced such a masterpiece as the Hallelujah Chorus of Handel or the tabooed *Largo* of the 2nd Symphony, both of which in my humble estimation will bear a hearing long after much modern music is entirely forgotten? The Beethoven orchestra may be dead, yet its very tameness in comparison with the modern orchestra is a rest for both mind and brain, and music is surely to be sought for that purpose rather than to excite and electrify by its complexity and bizarrerie. I am forcibly reminded of a remark of the late eminent critic, Joseph Bennettt, when sitting with me at a performance of a modern work followed by a Beethoven Symphony. 'What a delightful change,' said he, 'one cannot gaze at scarlet for long without becoming dazed.' It is surely no argument to try and prove that Beethoven was no song writer, as all the world knows, yet I find the greatest delight in 'Adelaide,' and surely the Septet, Quartets, and Concertos of Beethoven are not to be treated as lightly as your contributor disposes of his Sonatas and Symphonies.

Repeats may be superfluous, continuity of movements is of minor importance, the main question is, 'Is Beethoven worth following nowadays?' and my answer is, 'Unquestionably Yes!'—Yours, &c. R. J. Pitcher.

21, Boundary Road,
St. John's Wood, N.W.-8.
April 8, 1919.

BEETHOVEN'S SCHEME OF ORCHESTRATION.

Sir,—Surely 'Feste' rather misses the point when he refers to Beethoven's orchestration as being or sounding 'grey.' It may sound 'grey' compared with that of Wagner or Strauss, but for the Symphonies themselves it is admirable. Surely no one could wish that Beethoven's Symphonies should be scored by any other than Beethoven!

Yours, &c.,

Lionel Ovenden
(*Musical Director, Royal Naval College, Dartmouth*).

March 29, 1919.

The two hundred and sixty-fifth Festival of the Sons of the Clergy will take place at St. Paul's Cathedral at 3.30 on May 20. The preacher will be Canon E. W. Barnes. The music will include an anthem of thanksgiving and commemoration after the great War, composed by the organist of St. Paul's (Dr. Charles Macpherson). The Lord Mayor will preside at the festival dinner in the evening at Merchant Taylors' Hall.

Obituary.

We regret to record the following deaths:

Prof. Franklin Taylor, on March 19, at the age of seventy-six. He was one of the professors appointed in 1876 to the National Training School, of whom only Sir Frederick Bridge and Mr. Albert Visetti now survive. At the Royal College of Music he long exercised a powerful sway in the world of pianoforte-teaching. His well-known edition, in fifty-six books, of 'Progressive Studies for the Pianoforte,' contains nearly six hundred examples from Bertini, Clementi, Cramer, Czerny, Kalkbrenner, Schmitt, and others.

W. W. Andreef, who first introduced the Balalaika to England. He is said to have died of starvation.

Mary Law, the violinist, who, while earning her chief successes in the music-halls, endeavoured to raise the taste of her audiences to the level of good music.

ARTHUR O'LEARY.

The brevity of the obituary notices of this distinguished Irish musician, who was for many years Professor of Music at the Royal Academy of Music, and also numbered Sullivan and Stanford among his pupils, can only be explained by the present stress.

Born in Tralee, Co. Kerry, on March 15, 1834, Arthur O'Leary was the son of the organist of the Roman Catholic parish church in that town, who was first-cousin of Sir Arthur Sullivan's grandfather. Displaying uncommon musical precocity, Arthur O'Leary found a generous patron in Mr. Wyndham Gould, who, in 1844, defrayed all the expenses of the boy's musical studies in Dublin for two years, and then undertook to give him a five years' training in Leipsic. On the last Sunday of the year 1846 the Irish lad sailed from Dover, and reached Leipsic at the close of January, 1847. His most cherished recollection of the Autumn of that first year in Germany was his meeting with Mendelssohn, who took a kindly interest in the boy, and at whose request, at a memorable dinner-party, young O'Leary sat next to the great composer. Not many weeks later he walked in the funeral procession when Mendelssohn was laid to rest, following the band which played as a funeral march the E minor 'Song without Words.'

O'Leary studied under Moscheles, Plaidy, Hauptmann, Richter, and Rietz, and after five years settled in London, where, after further instruction from Potter and Sterndale Bennett, he was appointed Professor at the Royal Academy of Music in 1856. He retained this important post till 1903, when he retired, but he still continued to give musical instruction till 1915. Naturally the events of the world-war had an effect on his health, but he took an interest in matters relating to music till the early Spring of the present year, when he passed peacefully away on March 13, aged eighty-five. By his own special desire his remains were carried home to Ireland and laid to rest in the ancient cemetery of Aghadoe, near Killarney, where numerous members of the clan O'Leary have been interred for several centuries.

W. H. G.-F.

ALEXANDRA PALACE CHORAL SOCIETY.

This fine choir made a welcome appearance at Queen's Hall on March 29, in conjunction with the New Queen's Hall Orchestra. They opened with Parry's 'Blest pair of Sirens,' a feature of an admirable performance being the splendid sonority of the peroration. Mr. Allen Gill conducted. Mr. Edward German then took the baton, and directed the concert-version of his 'Merrie England,' the delightful music being accorded full justice. The soloists were Miss Louise Dale, Madame Kirkby Lunn, Mr. Hubert Eisdell, Mr. Fraser Gange, and Mr. J. Holroyd. The audience was large and enthusiastic. Now that railway difficulties seem to prevent the visits of Yorkshire choirs, Queen's Hall is not too well served in the matter of first-rate choral concerts. We hope Mr. Allen Gill's singers will visit central London frequently.

Sixty Years Ago.

From *The Musical Times* of May, 1859:

CHORAL HARMONY, No. 21, Price 1d.—Contains Coquette, The Exquisite, and Aldibcrontiphoscophorni. Colville, Lamb's Conduit-st.; Ward & Co., Paternoster-row.

NEW MUSIC PUBLISHED BY B. WILLIAMS, 11, Paternoster-row.

I LOVE THE SUMMER SKY. The Music by Stephen Glover; the Poetry by Enoch. Price 2s. One of the most sparkling melodies yet written by S. Glover, and suited for mezzo-soprano voice.

A SLIGHT MISTAKE. Serio-Comic-Sentimental Ballad, written and composed by H. Walker (Author of The Great Tobacco Controversy, Confessions of a Fickle Man, &c., &c.) Price 2s.

TOM MOORE'S QUADRILLES, on favourite airs from his celebrated Irish Melodies (with illustrated title). Price 2s. solos, 3s.; as Duets, 4s.

FOUR SONGS, together (with pianoforte accompaniment). Price 3d. Viz., Toll the Bell for Lily Dale; We are coming, sister Mary; Hard Times; Kiss me quick. Each song has a chorus, ad lib. By post for 4 stamps.

Leeds.—A large organ, lately built for the Town Hall, by Messrs. Gray and Davison, was opened on the 7th of April, by two public performances, at the first of which Mr. Henry Smart presided, and at the second Mr. Spark, of Leeds, performed a selection of music.

Musical Society of London.—The third concert of this musical association took place on the 30th of March, at St. James's Hall, when a very interesting programme was provided. . . . . The Symphony [in C major] of Schubert was new to the audience, it only having been once before performed in London, by the Philharmonic Society, when it was disapproved of, and laid aside. It was played on this occasion with the most consummate skill, but its success with the audience is seriously affected by its length, taking as it does one whole hour to perform. There are abundance of melodies, and the three movements contain passages of the highest beauty; but the defects are a prolixity and want of definite form. There was very little sympathy elicited by the performance, and it was received with entire apathy.

THE BEECHAM OPERA SEASON.

The production of Charpentier's 'Louise' on March 24 displayed some interesting features, and one that was distinctly novel and welcome; the Night-Wanderer as played by Mr. Frank Mullings was a far more arresting and individual character than we have ever noticed before. Miss Miriam Licette and Mr. Webster Millar as the lovers were vocally excellent, and in the third Act they rose to heights that, in British artists, would have astonished audiences of ten years ago. Both the workroom and carnival scenes were acted and sung with great spirit. The only doubtful element in the evening's enjoyment was the suspicion that the music is wearing thin with familiarity. Some of its glamour is certainly fading.

The Beecham season as a whole seems to have won a gigantic success, and to have been eagerly welcomed by public and Press alike. From the latter we glean the following brief particulars.

Mozart's 'The Magic Flute' was given with a brilliant company of artists on March 25, under the direction of Mr. Eugène Goossens, jun., and on the musical side the performance was all that could be desired.

Puccini's 'Manon Lescaut' was given on March 26, with Madame Jeanne Brola in the title-part. With Mr. Walter Hyde and Madame Edna Thornton as chief exponents, Saint-Saëns's 'Samson and Delilah' was well delivered under the guidance of Mr. Wynn Reeves on March 27. Mr. Julius Harrison conducted Puccini's 'Madame Butterfly' on March 28, when Miss Rosina Buckman repeated her former successes. Miss Agnes Nicholls appeared as Elizabeth in Wagner's 'Tannhäuser' on March 29, Mr. Eugène Goossens, sen., conducting; in the evening of March 29

Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' were given under Mr. Harrison. Miss Gladys Ancrum was Santuzza, Mr. Maurice d'Oisly was Turiddu; Madame Jeanne Brola and Mr. Frederick Blamey represented Nedda and Canio.

The principals in Wagner's 'Tristan and Isolda' on March 31 were Miss Rosina Buckman (Isolda), Miss Edna Thornton (Brangaene), Mr. Frank Mullings (Tristan), Mr. Robert Radford (King Mark), and Mr. Herbert Langley (Kurwenal). The performance left a deep impression, to which all contributed with their great technical and imaginative gifts. Mozart's 'Il Seraglio' was given on April 3, with Miss Miriam Licette and Miss Désirée Ellinger as principal ladies.

The most interesting of later events was the revival of Bizet's 'The Fair Maid of Perth.' Its dainty Southern melodiousness, however ill-mated with Scott, again fell pleasingly on tolerant ears. The cast was as follows: Miss Sylvia Nelis (Catherine), Miss Edith Clegg (Mab), Mr. Webster Millar (Hal), Mr. Walter Hyde (Rothesay), Mr. Foster Richardson (Ralph), Mr. Powell Edwards (Glover), Mr. Frederick Davies (Courtier), and Mr. L. J. Russell (Major-domo).

Except where specified above, the conductor's desk was occupied by Sir Thomas Beecham.

THE ROYAL PHILHARMONIC SOCIETY.

MR. EDWARD GERMAN'S NEW ORCHESTRAL WORK.

The fourth concert of the season falling on the anniversary of Beethoven's death (March 26), two of his works opened the programme. It seemed a pity that the choice fell on two such hackneyed examples as the fifth Symphony and the No. 3 'Leonora' Overture. Only the remarkably fine playing to some extent justified the selection. The novelty of the evening was Edward German's 'Theme and Six Diversions,' for orchestra. The theme was rather long for variation purposes, but there was no feeling of diffuseness in the treatment. Of the six diversions we found the third (a piquant Gipsy Dance) especially enjoyable. Hardly less so were the gay Waltz, and its successor, the Waltz with a *cantabile* counter-theme for the 'celli. In the fourth was same effective writing for muted strings *ppp* in ten parts. The scoring here and there, especially in the *Coda*, is perhaps too heavy and gorgeous for the subject-matter, but the work as a whole is an undoubted success in a department of music which Mr. German has made peculiarly his own. He was called to the platform and warmly applauded. The work was brilliantly played.

Mr. Robert Radford sang 'Wotan's Farewell' (struggling heroically against an accompaniment which is bound to be overmuch when played on a concert-platform instead of as under operatic conditions), and the concert ended with a vivid performance of Tchaikovsky's 'Romeo and Juliet' Overture. Mr. Landon Ronald conducted finely.

QUEEN'S HALL SYMPHONY CONCERTS.

Brahms's fourth Symphony was the outstanding feature of the concert on March 22, a fine performance being given. The work is one of those that at present is heard far too rarely because other by no means better works are played far too often. A little Purcell Suite arranged by Sir Henry Wood was good to hear. The programme included also the 'Mastersingers' Overture, a somewhat meretricious Pianoforte Concerto by Tcherepnin (brilliantly played by Mr. Moiseiwitsch), and a couple of Sibelius songs, well sung by Miss Carmen Hill (in the absence of Madame Kirkby Lunn). Sir Henry Wood conducted.

What was described as a new Suite by William Boyce was introduced by Sir Henry Wood at the concert of April 5. It consists of a judicious selection from Boyce's twelve Sonatas for violins, violoncellos, and basses, with a viola part that was added by Sir Hubert Parry for the use of the Countess of Radnor's string band. It is good to find this publicity given to Boyce's music, for he was one of the 'originals' of his day, and he had an ample fund of individuality, invention, and spirit, and a vital, attractive way of setting out his ideas. The Suite, which was well shaped, made excellent hearing and was received with evident signs of pleasure. The Symphony of the occasion was Mozart's No. 35, in D—a fitting companion to the English work; Madame d'Alvarez sang Bach's 'Agnus Dei' from the B minor Mass, and Mr. Albert Sammons gave a remarkable interpretation of Max Bruch's G minor Violin Concerto.

THE BACH CHOIR.

The Bach Choir gave an unconventional concert at the Central Hall, Westminster, on April 2, the music of Bach finding no place. But there was so much that was enjoyable that the departure from tradition caused few, if any, complaints. Verdi's 'Stabat Mater' is an example of the theatrical treatment of a religious text that we expect from the composer, and, though not the best Verdi, is too good to be neglected. It was followed by Charles Wood's 'Dirge for two veterans,' a fine and sincere piece of work, the baritone solo of which was well sung by Mr. Darrell Fancourt. Some instrumental relief at this point would perhaps have been fairer to the next work, Mr. Frank Bridge's setting of a prayer by Thomas à Kempis, which was down for a first performance. It contains plenty of fine music, especially on its orchestral side, but it left one with the feeling that some of its best passages were far too complex and impassioned for the simplicity of the text. It was well performed under the direction of the composer, whose conducting was so good that we found ourselves wondering at the rarity of his appearances in the rôle. Debussy's 'Blessed Damozel' and 'L'après-midi d'un Faune,' and Franck's 'Les Djinns' (with Mr. Howard-Jones at the pianoforte) completed an interesting and well performed scheme, which needed only a good example of *a cappella* work by way of relief. Prof. H. P. Allen was an alert and resourceful conductor. There was a large audience.

THE ORIANA MADRIGAL SOCIETY.

The concerts given by this excellent choir are invariably well off the beaten track. On April 12 they gave a programme of exceptional interest, illustrative of English dance and music in Shakespeare's time. The scheme consisted of part-songs by R. Edwards, Byrd, Cornysshe, solo songs and dialogues, two madrigals by Thomas Vautor (the six-part 'Shepherds and nymphs' being a fine and unfamiliar specimen), and a selection of Ayres and Ballets by Dowland, Weelkes, Campion, and Morley. The Chaplin Trio played solos and trios by Orlando Gibbons and John Bull, and a clever troupe of dancers gave examples of the Pavane, Galliard, Allemande, Coranto, and Tourdion, and a jolly set of old English country dances, accompanied by a string quartet and oboe. A first performance was given to two new eight-part arrangements of 'The three ravens' and 'The hunt is up,' by Balfour Gardiner. The second was very effective, but the first suffered from a harmonization not always in keeping, though it had some impressive moments, notably the passage for men's voices. Mr. C. Kennedy Scott conducted, and the choir sang with the finish and beauty of tone that we expect from them. The performance was repeated on April 14, a large and appreciative audience again being present.

SOUTHWARK CATHEDRAL.

Bach's 'St. Matthew' Passion was sung on April 5 with orchestral accompaniment. There was a crowded congregation, many people being turned away. The choir sang finely, not the least notable feature being the finished and expressive singing of the chorales unaccompanied. No doubt this method provides welcome relief, but there is a good deal to be said in favour of their performance by the choir and people. The soloists were members of the choir (Mr. W. Arthur, Narrator), Mr. W. H. Reed led the orchestra, Mr. F. W. Sutton was at the organ, and Mr. Edgar T. Cook conducted. Good evidence as to the appreciation of the musical work at the Cathedral was forthcoming in the collection—over £58.

At the request of the Czecho-Slovak Legation, the Y.M.C.A. has agreed to accommodate the two hundred artists who are coming from Prague to take part in the Czecho-Slovak Festival which will be held in London in May.

THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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Total received since December 31, 1918	654	7	9
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(*a*) PROCEEDS OF CONCERTS AND ENTERTAINMENTS.

		£	s.	d.
Birmingham	Miss Linda Whitehouse, Pupils' Entertainment ..	5	0	0
Bushey Heath ..	Madame Bertha Moore, O.B.E., Recital at Caldecote Towers (Miss Tate and Miss Tanner)	10	18	0
Coventry	Mr. John Gibbons, Pupils' Concert	12	9	0
Glasgow	Glasgow Society of Musicians, Concert ..	6	10	0
Harpenden	Harpenden Hall Lower School Music Society, value of two prizes gained and a Collection ..	0	11	6
Hitchin	Girls' Grammar School Concert, per Miss E. Macintosh	23	0	0
Leicester	Madame Vardy's School of Music, impromptu collection at Junior Sight-reading Test ..	0	1	6
Liverpool	Mr. W. Bridson, additional	2	4	0
	Mrs. O. E. Corrin, Pupils' Concert	2	10	0
	Miss Eda Levin, Fourth Musical Evening ..	1	7	0
London	Miss Butters and Staff of Universities House, from Cinderella Dance ..	1	15	6
	Lady Harris, collection at her At Home after Mr. Ashton Jonson's 'Omar Khayyàm' Recital ..	14	10	0
	Metropolitan Academy of Music, collection at Annual Prize Distribution	14	17	3
	Metropolitan Academy of Music, Half Collection at Junior Prize Distribution and Concert	5	10	0
	St. Paul's Girls' School, Collection	16	10	3
Reading	Miss Rosa Hood, Pupils' Concert	4	10	6
Thame	Madame Bertha Moore (Miss Hockley), O.B.E., Recital at Girls' Grammar School	11	0	0
Wolverhampton ..	High School Choral Society, per Miss May Adams	22	10	0
		£162	17	6

(*b*) ORGAN RECITALS.

		£	s.	d.
Glossop	Fitzalan St. Church: Mr. J. Crowther	2	0	0
Hove	Parish Church: Mr. F Butler	3	11	0
Huntley	United Free Church: Mr. J. G. Clemens ..	1	10	6
Leeds	St. Aidan's: Mr. Matthias Turton	8	3	3
	Carried forward ..	£15	4	9

		£	s.	d.
	Brought forward ..	15	4	9
London	Brixton: Independant Church: Mr. H. G Ley	5	16	3
	Finchley: St. Paul's: Mr. H. J. Baggs ..	2	5	0
	Gospel Oak: All Hallows': Mr. R. Goss Custard ..	3	12	5
	Muswell Hill: St. James': Mr. G. D. Cunningham.	4	13	9
	Tooting Graveney: All Saints': Mr. S. H. Nicholson	7	16	1
	Upper Clapton: St. Matthew's: Mr. S. H. Nicholson	5	18	1
Mellor	St. Sebastian's: Mr. Zorian	1	10	0
Oxford	The Cathedral: Mr. Henry G. Ley	11	0	0
Southampton ..	St. Denys': Mr. Herbert Deavin	2	5	0
Southwell	The Cathedral: Mr. H. W. Tupper	5	10	2
		£65	11	6

(*c*) DONATIONS AND COLLECTIONS.

	£	s.	d.
Miss M. A. Morley: Pupils' Collection	7	1	0
Mrs. Howard	5	5	0
Mrs. Stoop	5	0	0
Members of the Holloway College	2	6	0
Mr. J. B. Clark	2	2	0
Mr. John Graham	2	2	0
Croydon Musical Society	1	10	0
Mrs. T. P. Lockwood	1	1	0
Messrs. Paish: Torquay	1	1	0
Miss G. Rutherford	1	1	0
Mr. J. Murdoch and friends	1	0	0
Mr. Preston and Pupils	0	10	6
Mr. H. B. Ward	0	10	6
Mr. H. A. Donaldson	0	10	0
Miss Muriel Hayward	0	10	0
Miss Gwendoline Sharpe	0	10	0
Miss Townsend	0	10	0
Mr. P. Vogler	0	10	[illegible]
Mr. Allan Allen	0	5	[illegible]
Miss A. Entrican	0	5	0
Mr. Smith: Sale of a Bow, to Mr. Chubb	0	5	[illegible]
Mr. Epworth	0	2	
	£33	17	[illegible]

London Concerts.

THE PHILHARMONIC QUARTET.

With new and exacting works by Eugène Goossens and Joseph Holbrooke to present for the first time, most chamber-music parties would be content to fill up a programme with, say, some Schubert. But the determination of the Philharmonic String Quartet knows no such limitations, and at Wigmore Hall on March 27 they added to these works a new Quartet by Scontrino and the recently-heard Three Pieces for String Quartet by Stravinsky.

Mr. Goossens joined the string players in his Pianoforte Quintet, a work that challenged interest. Its salient quality is vitality, and it renews the impression that Mr. Goossens is a composer to reckon with, even if he is still copiously sowing his wild oats. He shows an individual capacity to build masses of rich tone which compel admiration in spite of their vividly streaky texture. He revels in bold eloquence which leaves you wondering as to the thesis. A good deal of modern music seems designed to tease the listener's ear, of a set purpose and under the dictate of a fashion; when Mr. Goossens's music teases it does not seem to make an object of doing so. Technique and imagination, beyond being mastered, seem in turn to have mastered the composer's thought and made him impatient of downright statement, and the main thread and connection of his ideas—in harmony and in phrase—are largely implied. Added to a manner that tends to turbulence and vigour, this process gives a good deal of worry to the listener; moreover it robs each of the movements in the Quintet of that which every musical movement should have and which can best be described as a physiognomy. These reflections notwithstanding, we keenly look forward to the next opportunity of hearing a new work from Mr. Goossens's pen.

Holbrooke's MS. Quartet 'Auld lang syne' fell on jaded ears at the end of a long programme, and it was difficult to extract enjoyment from its vacillations between the apparently humorous and the apparently serious, or even to decide which was which. Here was technique in abundance, but no great imagination.

The Quartet in C major by Antonio Scontrino, heard for the first time in England, is a work of great virtue. It is clearly expressed, belongs in its idiom to an up-to-date school, has some excellent ideas, and is adventurous with an air of respectability; a good work to hear once.

Stravinsky's three super-pictorial pieces were heard again with amused tolerance.

On April 8 the Philharmonic Quartet assisted Miss Betty Sharpe and the composer in the production of three songs by Mr. Holbrooke written with pianoforte and string accompaniment. The words were neither printed nor clearly enunciated, and the somewhat vague searchings of the music were not self-explanatory. The Stravinsky pieces were repeated, and Borodin's D minor Quartet was heard with enjoyment.

It is gratifying to note that few chamber concerts occur in London nowadays without British music being adequately represented in the programme. On March 16, when the Classical Society gave a concert at Wigmore Hall, it was John Ireland's interesting Pianoforte Trio in E minor, No. 2; at Mlle. Arnaud's concert (Æolian Hall), on March 28, it was 'Five impressions of a holiday,' by Eugène Goossens, for pianoforte trio—a clever, resourceful work, abounding in ingenious effects. An interesting feature of the Classical Society's concert at Wigmore Hall, on April 2, was the performance of Debussy's Violoncello Sonata by Miss Beatrice Harrison. The same Society, on April 4, afforded a welcome opportunity for hearing Frank Bridge's Pianoforte Quintet and the String Quintet, with two violoncellos, of Schubert.

'A Song of Agincourt,' for orchestra, by Sir Charles Stanford, performed under his conductorship at the Royal College of Music on March 25, commemorates students of the College who fell in the War. It is a thoughtful, finely-wrought musical poem, with moments of deep beauty.

At the orchestral concert of the Royal Academy of Music on March 27, a number of able soloists appeared. Frederick Corder's 'Two choral poems' for women's voices and orchestra formed the chief novelty; and the programme further included movements from Hamilton Harty's Violin Concerto and the second Pianoforte Concerto of York Bowen.

The orchestral concert of Trinity College of Music took place at Queen's Hall on April 4. Mr. J. Ivimey conducted Svendsen's enjoyable Symphony in D, a work to which other amateur orchestras might turn their attention with profit. Sterndale Bennett's 'Naiads' Overture and Chabrier's 'Espana' Rhapsody were also included.

RECITALS.

The recital of Miss Beatrice Harrison at Wigmore Hall, on March 13, was inadvertently omitted from our last month's record. This extraordinarily-gifted young violoncellist gave the first performance in London of Esposito's Sonata in D, Op. 43. According the *Referee*, it is essentially 'a genial work in which the Italian love of beauty is combined with the sentiment of Irish romance. The slow movement, based on a song-like melody, has a pathetic beauty that fascinates, and the other two movements may be described as a musical Rhapsody of a thoughtful and refined mind that rejoices in the goodness of life.'

At the first recital of Miss Vera Horton (vocalist), which took place at Wigmore Hall on March 17, Mr. Lionel Tertis played his 'Mosaic in ten pieces' for viola, which proved to be melodious and interesting.

M. Constantin Stroesco, singing at Æolian Hall on March 18, introduced four settings by Maurice Delage of Hindu poems. In these remarkable songs the Eastern and Western elements are blended with unusual beauty and effectiveness.——Special mention is due to the violin recital of Mr. Anatol Melzak at Æolian Hall on March 20, inasmuch as his programme included Hamilton Harty's Concerto in D minor.——M. Yves Tinayre, who in conjunction with Miss Myra Hess gave a recital at Wigmore Hall on March 21, was heard in an interesting collection of old French dance songs, and later works by Malipiero, Dupin, and Hüe.——For her pianoforte recital at the Margaret Morris Theatre on March 22 Miss Lilias Mackinnon chose a programme entirely from the works of Scriabin. ——One of Mr. Plunket Greene's now famous lecture-recitals—illustrating on this occasion the element of 'atmosphere'—was enjoyed by a large audience at Æolian Hall on March 24 ——Miss Peggy Cochrane (violinist) made her first appearance at Æolian Hall on March 25, with considerable success.——M. Livio Mannucci did good service at Æolian Hall on March 26 by reviving Hurlstone's Violoncello Sonata.——'Three Macedonian Sketches,' by J. R. Heath, were played by Miss Daisy Kennedy and Mr. Moiseiwitsch at Wigmore Hall on March 29 —— In playing his own works at Steinway Hall on March 28, Mr. Percival Garratt showed marked ability both as composer and pianist.

At Wigmore Hall, on April 5, Mr. William Murdoch introduced four attractive new pianoforte works by Julius Harrison, entitled 'Worcestershire Pieces': 'Strawley Round,' 'Redstone Rock,' 'Pershore Plums,' and 'The Ledbury Parson.'——At Æolian Hall, on April 8, M. Stroesco brought forward 'Five little songs' by Reynaldo Hahn to words of Robert Louis Stevenson. ——The second performance of Elgar's recently published Violin Sonata was given by Miss Jessie Snow at Wigmore Hall on April 8.

Mr. Roger Quilter gave a concert at Wigmore Hall on April 1, with a varied programme that included songs of his own and others by John Ireland and Winthrop Rogers, with Mr. Gervase Elwes as interpreter. The second Pianoforte Trio of John Ireland, and Quilter's 'Two old English tunes' for the same combination, added considerable interest.

A 'Toy Symphony' by Mr. Algernon Ashton caused a good deal of amusement, and no little pleasure, at Steinway Hall on March 27.

At Central Hall, Westminster, on March 29, it was a privilege to hear, in the same programme, Miss Muriel Foster, Mr. Plunket Greene, Mr. Albert Sammons, and Miss Hilda Saxe.

Mr. Martin Shaw's concert at Æolian Hall, on April 1, established his position of one of our most individual, thoughtful, and arresting song-writers. He is one of the few who can write in an idiom that smacks of Britain and at the same time satisfies an ear that listens to music for its intrinsic value without attention to its nationality. The 'British' quality of his music is easier to perceive than to describe, but is unmistakably present. The words chosen by Mr. Shaw for setting included examples by Kipling, Christina Rossetti, and Meredith. Among many songs that made an instant appeal we can specially mention 'The Cavalier's escape,' 'Brookland Road,' 'Easter carol,' 'Summer,' and 'Heffle Cuckoo fair.' The singers were Miss Ursula Greville and Mr. George Parker, and accompaniments were played by the composer.

The Lotus Ladies' Orchestra, conducted by Mrs. Douglas Hoare, made a highly favourable impression on its first appearance at Wigmore Hall on April 7. Coleridge-Taylor's 'Dream dances,' Eric Coates's 'Wood nymphs' and other works were played with excellent spirit and attractive tone.

The London Sunday School Choir, giving its annual festival concert at the Royal Albert Hall on April 12, attracted and gave evident pleasure to a large audience. Under Mr. William Whiteman's direction a sonorous body of well-directed tone was procured in Handel's 'Let their celestial concerts all unite' and 'Hallelujah Chorus.' Orchestral numbers were given under Mr. Wesley Hammet, and vocal solos contributed by Miss Carrie Tubb, Miss Margaret Layton, and Mr. Charles Tree.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Since the sending of our last Birmingham musical record a great many concerts of various calibre have been presented to local audiences; indeed the number increases each year, and perhaps finally Birmingham after all will become a musical city in its true meaning.

On March 8 the students of the Midland Institute School of Music took part in the customary terminal concert under the direction of Prof. Granville Bantock, and as usual the large Lecture Theatre was crowded by attentive listeners, principally composed of friends of the students and supporters of the School of Music. An interesting feature was Handel's Organ Concerto in F with orchestral accompaniment, the organist being Miss Nellie Woodward; Bach was represented by a Concerto for two violins, accompanied by the orchestra. The soloists—Miss Eleanor Finegan and Miss Marjory Astbury—played excellently, and the orchestra, although somewhat too prominent, was reliable. Prof. Bantock conducted quite an impressive performance of Stanford's 'Irish Symphony.' The vocalists were Miss Margaret Harrison, an excellent soprano, and Miss Phœbe Capper, who sang in dramatic style 'The dreary steppe,' by Gretchaninov.

At the Town Hall on the same evening the Birmingham Choral Union gave a concert recital of Gounod's opera 'Faust.' Mr. Wassell, the accredited conductor of the Society, was unavoidably absent, his place being suitably filled by Mr. A. J. Cotton, the conductor of the Midland Musical Society. The choruses—especially that connected with the return of the soldiers—were given with spirit and sonority. The principal parts were in able hands: Mr. Evan Jones (Faust), Miss Emily Breare (Margarita), Miss May Peters (Siebel and Martha), Mr. Arthur Cranmer (Valentine), and Mr. John Ridding (Mephistopheles). Mr. C. W. Perkins was at the organ.

Mr. Wassell's orchestral concert given at the Town Hall on March 22 was a brilliant success, the popular conductor being in his best form—indeed, he showed that he is a coming man, who can handle small or large orchestral forces with a sure hand. His clear phrasing and sense of rhythm help to make the works he submits for performance stand out clearly defined; as in the case of Dvorák's Symphony 'From the New World.' An interesting interlude and quasi-novelty was Granville Bantock's Suite for orchestra, entitled 'Russian Scenes,' an early work of the composer's, comprising five short numbers—'At the Fair,' 'Mazurka,' 'Polka,' 'Valse,' and 'Cossack Dance,' bearing the characteristics of the Russian idiom. Mr. Wassell caught the right spirit, although more verve in some of the numbers would have been an advantage. M. Arthur de Greef, the popular Belgian pianist, once more gave a vivid and exhilarating reading of Grieg's Pianoforte Concerto.

The Appleby Matthews series of Sunday evening concerts at the Scala Theatre, which terminated with an important orchestral concert at the Town Hall on April 27, was especially attractive to musicians on account of a splendid revival of Elgar's first Symphony and Granville Bantock's Symphonic-poem 'Dante and Beatrice.' Mr. Matthews is certainly to be congratulated upon the success he attained in giving these concerts every Sunday evening for seven months without a break. They have been a valuable educational factor. Mr. Matthews, with Mr. Alexander Cohen as violinist, gave the first public performance of Elgar's new Sonata for violin and pianoforte at the Scala Theatre on Sunday, April 13.

The Cramer ballad concert given at the Town Hall on March 19 was not so well attended as one expected considering the brilliant array of artists who took part in it, which included Miss Ruth Vincent, Miss Violet Fielding, Miss Melville Ledale, Mr. Walter Hyde, Mr. George Baker, Miss Dorothy Varick, Mr. William Murdoch (pianist), Miss Mary Law (violin), and Mr. F. B. Kiddle (accompanist).

Under the auspices of the Birmingham Anglo-French Society, Madame Minadieu gave at the Royal Society of Artists' Room, on March 27, an exceedingly interesting vocal and instrumental concert of French music, the programme covering a wide range of French compositions. The concert-giver contributed the charming old French song 'La charmante Marguerite,' some years ago a great favourite at Birmingham. The other vocalists were Miss Jean Roper (a promising new contralto) and Mrs. Urwick (soprano). Pianoforte solos by Debussy were admirably played by Mr. Claud de Ville, and violin solos were contributed by Mr. Howard Rutter (a talented student of the Midland Institute School of Music). Mr. G. H. Manton was as usual an execellent accompanist.

A record audience, completely filling our Town Hall on March 25 to its utmost holding capacity, attended the Butt-Rumford Concert. The magnetic drawing-power of Madame Clara Butt is indeed phenomenal, but on this occasion all records were broken, probably owing to the re-appearance of her husband, Mr. Kennerley Rumford, after four years' absence in France. In addition to these two artists, Miss Marie Hall and Miss Irene Scharrer made up the artistic personnel. The programme was of the usual order, and the enthusiasm was so great that in spite of the lengthy list the encores could easily have comprised a whole evening concert.

The Catterall Quartet gave their fifth and last concert of the season on the same evening, at the Royal Society of Artists' Room, with their customary artistic success. The programme included Haydn's Quartet in C major, Op. 54, the Ravel Quartet, and Beethoven's great String Quartet in B flat, Op. 130, written in Beethoven's most characteristic mood. The Catterall combination is now firmly established here, and certainly a finer and more finished performance of the three quartets could hardly be wished for.

A concert performance of Mascagni's opera 'Cavalleria Rusticana' was given at the Town Hall on March 30, under Mr. Joseph Adams's conductorship. Operas are rarely suited for concert programmes, and 'Cavalleria Rusticana' is one of these. The choir certainly made the most of the 'Easter Hymn' as regards sonority and ensemble—the only opportunity given to them. The principal parts were taken by Madame Parkes-Derby, Mr. Albert E. Benson, Mr. James Howell, and Miss Mary Parry.

The most important musical event of the month was the performance of Bach's great Mass in C minor, given by the Birmingham Festival Choral Society in the Town Hall on April 3. Sir Thomas Beecham was unable to conduct the performance, and he left the task to Mr. Hamilton Harty, who had band, choir, and principals under complete control and achieved a decided success. It is interesting to recall that the first complete performance here of the Mass was given at our Triennial Musical Festival in 1903, and subsequently the Festival Choral Society gave two performances in 1911, and one at Queen's Hall in 1912 at the special request of Sir Henry Wood. The choir carried off the honours. Such magnificent choral singing, so glorious in sonority, in expression, and precision, could hardly have been excelled. The orchestra was specially augmented by a contingent of London instrumentalists, through the kindness of Sir Thomas Beecham. Mr. C. W. Perkins presided at the organ, and the valuable help he rendered was a distinctive feature of the performance. The soloists—Miss Caroline Hatchard, Miss Ethel Peake, Mr. Alfred Heather, and Mr. Robert Radford (the two last-named, by the way, also took part in the performance given in April, 1911)—were admirable.

The Chappell ballad concert proved one of the most popular musical functions of the season. Enthusiasm reigned supreme, and the encores nearly doubled the original programme. The Queen's Hall light orchestra, so ably conducted by Mr. Alick Maclean, also took part, and gave delightful readings of the Overture from 'Mignon,' Edward German's 'Three Dances' from 'Nell Gwyn,' and Sibelius's 'Finlandia' The solo pianist was Mr. Moiseiwitsch, who played Liszt's Pianoforte Concerto No. 1, in E flat, magnificently, accompanied by the orchestra. The splendid list of vocalists included Miss Louise Dale, Madame D'Alvarez, Mr. Gervase Elwes, Mr. Herbert Eisdell, and Mr. Robert Radford. Miss Margaret Cooper gave songs at the pianoforte in her usual attractive manner. To Mr. S. Liddle fell the duty of accompanist.

A recital by Miss Gertrude Fuller (violinist) and Miss Beatrice Hewitt (pianist) at the Midland Institute brought to notice Catoire's Sonata, Op. 15, for violin and pianoforte,

two 18th century pieces—'Ayre and Cebell' and 'The rope dancer'—cleverly arranged by Alfred Moffat, and Larghetto by Handel, transcribed by Ysäye. Miss Kathleen Washbourne, a highly promising violinist, was heard at the Royal Society of Artists' Exhibition Room on April 10. Miss Carrie Tubb and Mr. Walter Hyde interpreted songs by Landon Ronald, accompanied by the composer, at the Town Hall on April 11, when M. Arthur de Greef varied the programme with pianoforte solos.

The London String Quartet appeared at Madame Minadieu's last 'Matinée Musicale' of the season, given in the Grosvenor Room on April 12. The London String Quartet is one of the finest organizations of this kind in England, indeed their wonderfully erudite performance of Beethoven's String Quartet in E minor, Op. 59, No. 2, was given with almost orchestral effect and with the utmost finish. They also introduced J. B. McEwen's String Quartet 'Biscay,' which proved quite a welcome novelty. Mr. Warner, the viola player, and a great artist, played with consummate skill B. J. Dale's 'Romance' from Suite for Viola and Pianoforte, Op. 2, the pianist being Mr. G. H. Manton, who also acted as accompanist. Madame Minadieu was the vocalist, singing with perfect art four 'Twilight' songs by Tchaikovsky, Massenet, Poldowski, and Guerra. Quite a novelty proved Beethoven's arrangement of three British National songs—'Bonny Laddy,' 'Faithful Johnnie,' and 'Sally in our Alley,' accompanied by violin, 'cello, and pianoforte. Madame Minadieu sang these in a piquant and simple manner.

A concert in aid of the funds of the National Institute for the Blind was given in the Town Hall on Sunday, April 13. The artists were Miss Agnes Nicholls and Mr. Maurice D'Oisly, of the Beecham Opera Company, Miss Madge Priest (contralto), Mr. Sidney Stoddard (baritone), Mr. Percy Dyche (solo violoncello), Miss Katrina Lund (recitalist), and Dr. Rowland Winn (pianist and accompanist).

BOURNEMOUTH.

By the time these notes are in print Bournemouth's Winter season, musically speaking, will almost have run its course. Meanwhile one would hardly credit that the end is approaching, for, as did March, so also has April furnished us with a feast of good things in the way of concerts. Mr. Dan Godfrey is lucky in combining an adventurous spirit with a caution born of experience, constituting a happy union of virtues which not infrequently leads to an unexpected and thoroughly desirable stroke of policy. For example, just as the curtain is about to fall on the season's exploits, and suggestions of a comparative lull in matters musical prevail, Mr. Godfrey suddenly fixes his managerial eye upon some distinguished instrumentalists or vocalists whom Bournemouth should on no account fail to hear, and immediately the Winter Gardens Pavilion again fills up to its very doors as though the crowded commencement of the season were beginning all over again. The jaded critic would seem to be the only individual who feels that he has been 'done.'

Recent Symphony Concerts have fully maintained their interest. The Symphonies performed have been Schumann's in C, No. 4 in E minor, by Brahms, Beethoven's 'Pastoral,' and the César Franck Symphony. Some very sound playing placed these compositions in their best light, and, as all are old favourites with our local audiences, they were of course highly appreciated. To one member of the audience at any rate, Brahms's fourth Symphony seems to increase in its magnificence at each re-hearing. Also we wonder if it is permissible to suggest that the 'Pastoral,' excepting for its really excellent 'Storm,' is a somewhat soporific work? Other very acceptable compositions at these concerts have been Elgar's 'In the South' Overture, Schumann's 'Manfred' Overture, Arnold Trowell's Tone-poem, 'Niobe'—the second performance this season of an extremely charming work—Schubert's 'Rosamunde' Overture, Dvorák's 'Carneval' Overture, and Dukas's ingenious Scherzo, 'L'Apprenti Sorcier.' A novelty teeming with ultra-modern effects was Bagrinovsky's Fantastic Miniatures, 'From Russian Tales' (Op. 1). Mr. Godfrey felt constrained to address the audience as to the Suite's grotesqueness and intricacy; perhaps he was wise to do so, although in our opinion the music decidedly 'comes off.' So far as the performance of this most complicated score was concerned, Mr. Godfrey's remarks were really superfluous, as the playing was practically faultless. It was certainly a *tour de force*, especially on the part of the conductor. Much more normal in its attributes was the remaining novelty of the month—'Fragments Symphoniques,' by Juliette Folville. Mlle. Folville is a distinguished teacher of the pianoforte at the Liège Conservatoire. During the War and the Armistice period she has resided in Bournemouth, and as a performer she has won many successes here, but as a composer of orchestral music her gifts have hitherto received but one demonstration only. The very pleasing composition alluded to above should pave the way for further productions of a like kind.

The soloists at the Symphony Concerts are not always on an equality, from the artistic standpoint, with the rest of the programme, but during the past month there has been little opportunity for criticism of this description. A disappointment awaited us at the twenty-fourth concert, Miss Craigie Ross, whose talents all musical Bournemouth recognises, being prevented through illness from appearing. Fortunately, however, Mr. Godfrey was able to secure Mlle. Folville (whom we have referred to above) in her place, and still more fortunately Mlle. Folville elected to play the beautiful composition that Miss Ross had promised us, namely, the Symphonic Variations for Pianoforte and Orchestra by César Franck. The Belgian artist's interpretation was a most interesting one, though it does not quite reach the splendid level of her playing in the Pianoforte and Violin Sonata by the same master. The following week Mr. Arnold Trowell was heard in his own Violoncello Concerto in E minor—a distinctly attractive though somewhat ill-proportioned work—his reading being most expressive and (of course) authoritative. On April 3 Mr. Percy Frostick made a favourable impression in Mozart's Violin Concerto in E flat. On April 10 Miss Jessie Munro gave the first performance in this town of Harry Farjeon's Pianoforte Concerto in D, an effective work containing much sparkling and unpretentious music, albeit none too successful in its scoring.

BRISTOL.

Lecturing at the Royal Colonial Institute on March 5, Mr. George Riseley, who has done much to develop English talent, put forward a 'reconstruction' scheme for music in the shape of a first-class resident orchestra of fifty performers giving two concerts daily from the beginning of September to June, with symphony concerts and eminent vocal and instrumental soloists, Colston Hall to be so altered to make a popular daily resort, with tea and other social rooms provided. It is interesting to add that in April the City Council agreed to acquire the Hall from the Company for £65,000, a good investment considering the value of the site, the building, and the splendid organ in it, given to the City by the late Lord Winterstoke at a cost of £15,000.

Bristol New Philharmonic Society got out of the old track in its Spring concert on March 19, and under Mr. Arnold Barter admirably presented Coleridge-Taylor's 'Hiawatha's Departure' and Saint-Saëns's second Concerto, with M. Arthur de Greef as solo pianist. On March 25, Bristol Choral Society, at rehearsal, presented through the Lord Mayor an address and a cheque for a hundred guineas to its retiring secretary, Mr. A. H. Insall.

A huge audience attended the Choral Society's fine performance of 'Elijah' at Colston Hall on March 29, Miss Carrie Tubb, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown being the soloists. Madame Clara Butt visited her native city, with Mr. Kennerley Rumford, on April 3, and had a magnificent reception at the same hall, in an attractive Butt-Rumford programme, to which Mr. Albert Sammons contributed violin solos, and, with Miss Grace Torrens at the pianoforte, the second movement from César Franck's Sonata in A. Miss Phyllis Lett came from London to assist in a joint service of praise at Tyndale Chapel on April 4.

Yet another Choral Society was successfully inaugurated on April 11, the Cotham Grove Choral Society, under Mr. George Taylor's guidance—an interesting sign of reconstruction in local music. Altogether quite a good month.

DEVON AND CORNWALL.

DEVON.

Madame Clara Butt and Mr. Kennerley Rumford, with Miss Marie Hall and Miss Grace Torrens, gave three concerts in Devon—at Plymouth on March 19, at Exeter on March 21, and at Torquay on March 22. Their appearance together was in all cases warmly welcomed. New songs introduced were by Walford Davies, Grace Torrens, A. M. Goodhart, and Ethel Montefiore. Plymouth and Torquay were visited on March 30 and 31 by Madame Luia Juta, Miss Lena Kontorovitch, and Miss Daisy Bucktrout, when modern songs representing Arthur Coquard, Mallinson, Easthope Martin, Frank Bridge, and Coleridge-Taylor were given, and Miss Bucktrout introduced pianoforte music by Mark Hambourg and Percy Pitt.

Plymouth Madrigal Society on March 26 gave a very good account of Set I. of Gustav Holst's Choral Hymns from the 'Rig Veda,' singing the strikingly impressive and very difficult music with such success that their early repetition is much to be desired. The band of the R.M.L.I. collaborated. The conductor of the Society, Dr. Harold Lake, was the soloist in Tchaikovsky's 'Fantasie de Concert,' for pianoforte and orchestra, Mr. P. S. G. O'Donnell conducting this and a Folk-Song Phantasy for strings, composed by Dr. Lake, the material of which was mainly original and presented in folk-song idiom, the only old tune presented in its entirety being one of the 17th century, 'Woman's work is never done.'

At the Plymouth Guildhall concert on March 22, forty-five of St. Andrew's junior choristers presented a new patriotic chorus by H. Moreton, 'Lives in the making,' the verses from John Oxenham's 'All's well,' the voices being supported by organ, pianoforte, and percussion. Other pieces by Hamilton Clarke, F. Campana, and Handel ('Let the bright Seraphim,' in choral unison), and the Irish song, 'Silent, oh Moyle,' were sung. The season of these concerts closed on the following Saturday, when the band of the R.M., Plymouth Division, gave first performances of an Elegiac Prelude by H. Moreton (who took part at the organ) and a 'May-Day' Overture by F. W. Moreton, and played, also with Mr. H. Moreton, Boëllmann's Fantasie Dialogue.

The last of Glover's Sunday concerts up-to-date consisted of a programme performed by Miss Ada Forrest, who sang two new songs, 'Think tenderly of me' (Vernon Sharp) and 'God's bright morning' (Arthur Meale), with Mr. Shapiro (pianist), and Mlle. Kontorovitch (violinist).

Plymouth Orpheus Choir, conducted by Mr. David Parkes, gave a programme from their répertoire on March 24, and announce a big event later in the month, with Madame Melba.

Mr. Lancelot Holden, organist of the Mint Chapel, Exeter, by his periodic concerts and recitals provides one of the very few signs of musical life in the city. This month we have to record a vocal and instrumental recital on April 2, to which Mr. Holden contributed some good organ music, Mr. Arthur Woodbridge some excellent singing, and Miss Ruby Davy violin music. We are glad to learn that Mr. W. J. Cotton, recently returned from war service, is about to re-organize his male choir.

A recital of violin and pianoforte music given by Miss Lillian Dyke (with Miss Bertha Keen) and Miss W. E. Young, at Tavistock, on March 29, is worthy of notice, the programme including the César Franck Sonata, a 'Feu Follet' by Wessely, a Chanson Tzigane by Gerald Phillips (an effective novelty), and pianoforte music by Dohnànyi.

Music at Blundell's School, Tiverton, has recently taken a leap forward, Mr. R. Bareham being organist and director. An excellent orchestra gave very creditable performances of good standard music on April 7, and the choir's singing of part-songs was exceedingly artistic. Mr. R. Bareham played pianoforte music, and gave an organ recital on the day previous, Mr. S. J. Bishop being the principal vocalist on each occasion.

Glee music was sung at Okehampton on March 15, and at Seaton on March 21, a good orchestra giving attractive selections at the latter place. A costume performance of a solo and concerted suite, 'A Country Fair,' at Seaton, on March 4, was very interesting in its collection of country songs and dances.

Chief events at Torquay, other than those already alluded to, have been a four days' season by the band of Plymouth Royal Marines, a week's season by the New Zealand Military band, conducted by Lieut. Andrew Wood, pianoforte and vocal recitals by Frederic Lamond and Madame Elsa Stralia, and two concerts by Miss Ada Forrest and party.

CORNWALL.

Choral music in Cornwall is cultivated not so much by big achievements as by small classes all over the country, often working under great difficulty in remote districts. Some of the events of the last month have been chorus, anthem, and part-singing by Penryn Labour Choir, conducted by Mr. Fred Coad, March 24; anthems ('Sing we to God' and 'The Lord liveth') and other sacred music by Penryn Wesleyan Choir, conducted by Mr. J. M. Thomas, March 26; sacred music by a choir from Truro, conducted by Mr. J. Behenna, at Mount Hawke, March 29; choruses, chiefly sacred, by a newly-formed choral class at Penryn, by Mr. F. Coad, on April 8; and anthems and glees ('Fleur-de-Lys,' 'Hymn of Peace,' 'What are these?' 'It is a good thing,' 'The beleaguered,' 'Strike the lyre'), by Germoe Mixed Choir, conducted by Mr. John Pryor at Godolphin Cross, on April 10.

Where numbers are too small for choruses, part-singing is practised, often with very artistic results. The Holman Quartet, Chacewater, sang sacred music at Goonhaven on March 15; Looe Male Glee Party, conducted by Mr. John Mutten, sang excellently on March 20; Miss Meta Hawke's 'One and All' Party have attained a good artistic standard, and on March 26, at Bugle, sang the part-songs, 'Summer fancies,' 'The earth is clothed with flowers,' 'Moonlight,' and 'I've watched from the shore.' Part-songs rendered by Langtree Choral Society, on April 4, under the direction of Mr. S. J. Sanders, were 'Empire song,' 'Boat song,' 'Merrily passes youth away,' and 'Slumber song.'

At Camborne, on March 27, Mr. Godfrey Uren, Mr. H. C. Tonking, and Madame Maria Yelland, gave an organ, violin, and vocal recital, and a string band was conducted by Dr. H. V. Pearce.

EDINBURGH.

A visit of the Band of H.M. Coldstream Guards falls to be recorded this month. Major Rogan conducted, and gave two performances daily from March 24 to 27 inclusive.

On March 26 the Choral Union gave a performance of Elgar's 'The Spirit of England,' with Miss Caroline Hatchard as soloist.

The fourth Reed Concert on March 22 consisted of Tchaikovsky's 'Pathétique' Symphony, Beethoven's 'Eroica,' and Bach's Concerto in D minor.

A delightful recital of violin and pianoforte music was given on March 28 by two local artists whose work will undoubtedly be heard of further afield in the days to come, viz., Mr. Chester Henderson as 'cellist and Mr. Appleyard as pianist. The principal item on their programme was Hurlstone's Sonata for 'cello and pianoforte.

Another recital of more than usual interest was given by Mr. William Moonie, a son of the well-known musician James A. Moonie, on February 28. The programme was devoted to his own compositions, which included an interesting Quartet for strings and pianoforte, several songs, and instrumental solos.

The fifth Reed Concert was given on April 5, and consisted of the C minor Symphony of Mozart, the C major Symphony of Schubert, and Bach's Cantata for alto, organ, and orchestra. Miss Helen Anderton was the vocalist.

On April 19 the Royal Choral Union gave a performance of Mendelssohn's 'Elijah.' The soloists were Miss Dorothy Silk, Miss Astra Desmond, Mr. John Booth, and Mr. Herbert Brown. Mr. Greenhouse Allt conducted.

A testimonial is being raised for presentation to Dr. E. Bunnett, on his retirement from the post of organist to the Nave Services at Norwich Cathedral. Dr. Bunnett (who, we are glad to hear, is now recovering from his recent serious illness) will be eighty-five in June. His many friends will wish him happiness in his well-earned rest, and any who desire to give practical expression to the wish should send their contributions to the office of the *Eastern Daily Press*, Norwich.

GLASGOW.

The Students of the Athæneum School of Music gave their annual orchestral concert on March 25. Quite creditable performances of MacCunn's 'Land of the Mountain and the Flood,' two movements of Max Bruch's Violin Concerto in G minor, and Mozart's 'Jupiter' Symphony were given under the conductorship of Mr. Horace Fellowes. For what was announced as the fourteenth annual Spring concert by the Glasgow Orpheus Choir, the public demand for admission was so great as to necessitate three performances, which took place on March 25, 26, 27. In an admirably-chosen programme of twelve choral pieces, the singing of the Choir reached probably its highest point of perfection. Notably was this the case in Coleridge-Taylor's 'Sea-drift,' to select only one instance. Violin solos by Mr. Albert Sammons, accompanied on the pianoforte by Mr. Wilfrid Senior, varied the choral programme. The enterprise of the Orpheus Choir is shown in its scheme for popularising chamber music, and as a first essay in this direction it has engaged the London String Quartet to give a week's performances in the month of October. A very successful 'Victory' concert was given by Hamilton Choral Union (Mr. T. L. Drummond, conductor) on April 9. The programme included Elgar's 'For the Fallen,' Percy Fletcher's 'Ring out, wild bells,' and several Handelian choruses. Miss Gertrude Simpson and Mr. Robert Burnett were the solo vocalists, the latter's singing of Stanford's 'Songs of the Sea' being particularly acceptable. An efficient orchestra, led by Mr. W. H. Cole and supplemented by Mr. Robert McLeod at the organ, provided the accompaniments. The other events of the month have included a week's performances of 'Cavalleria Rusticana' and 'Pagliacci' by the Grand Opera Society (Mr. Hatton Malcolm, conductor), a recital of Scottish songs by Miss Boyd Steven and Mr. James McGarvie, a recital of her own songs and instrumental compositions by Miss Ethel Angless, a young Glasgow musician, the annual concert by Mr. Thorpe Davies's choir, and a performance of the 'St. Matthew' Passion in the Cathedral by the Bach Choir, conducted by Mr. J. M. Diack.

LIVERPOOL.

An outstanding event in the rapidly-waning season was the eighth and final concert of the Philharmonic Society, which Sir Henry Wood conducted on April 1. With Moiseiwitsch as soloist, a first hearing was given of the Pianoforte Concerto in C sharp minor, Op. 30, by Tcherepnine, a pupil of Rimsky-Korsakov. In one continuous movement, the so-called Concerto is very compelling in its interest—less, perhaps, on account of the beauty of its themes than for its insistent rhythms and the glitter and colour of its scoring, in which bells find an important place. But while the manner is unconventional, the spirit is unflagging, and to a supremely-masterful player like Moiseiwitsch the exceptional difficulties of the work were there to vanquish. Another feature was the first performance here of Sir Hubert Parry's beautiful six-part Motet, 'There is an old belief,' which was sympathetically sung under Dr. A. W. Pollitt's direction, and made a deep impression. It was the choral gem of the evening. Our great English composer, in writing what was really his own 'Song of Farewell,' has finely-caught the humanity of Lockhart's striking lines, which find expression in strict music of rare and solemn beauty as well as constructive mastery. M. Vladimir Rosing's singing found great favour in its dramatic intensity and versatile art shown in a song from Borodin's 'Prince Igor,' Duparc's 'Invitation au voyage,' Moussorgsky's 'Song of the flea,' and Schumann's 'J'ai pardonné,' a French version of 'Ich grolle nicht,' sung with passionate emotion. Mr. Walter Bridson was an admirable accompanist. The instrumental items included Elgar's delightful movement for strings alone—the Introduction and Allegro, Op. 47, on a Welsh theme, which is so greatly ennobled in the process. Led by Mr. Catterall, it was a magnificent performance of English music by English players. Sir Henry Wood also displayed his splendid qualities of interpretation and command in brilliant performances of Mozart's 'Don Giovanni' Overture, Liszt's 'Hungarian Rhapsody' No. 2, and Wagner's 'Meistersinger' Overture, which rang down the curtain on a successful season that has well-sustained the Society's ample laurels gathered in less difficult years.

Beethoven Sonatas have lately been receiving attention from recitalists at Rushworth Hall Mid-day Wednesdays, and three excellent recent performances included the 'Waldstein' Sonata played by Mr. Walter Bridson, the great C minor Sonata, Op. 111, boldly and resolutely played by Miss D. A. Chilton Griffin (London), while a player of introspective mood as well as great executive powers, Mr. Charles Kelly (Manchester), expounded the seldom-heard Sonata in E flat, Op. 31. Chopin also bulked largely in the programmes, and a notable performance of the B minor Sonata by Mr. Frederick Blundell, on April 2, deserves a line of appreciation. Not only have the classics been well represented, but also many welcome examples were given of our younger English school, whose works may possibly be regarded as 'classics' by the ultra-moderns of a century hence. To their own generation, Ireland, Holbrooke, and Scott, in particular, have something to say. The recitals are to be resumed in the Autumn, which is good news to many who have found refreshment in these weekly opportunities provided by Messrs. Rushworth.

At Crane Hall Wednesday afternoon recitals Mr. Julian Clifford on March 26 played César Franck's Prelude, Choral, and Fugue, as well as Moszkowski's 'Etincelles' with ready skill, while Mr. Edward Isaacs on April 10 gave masterly performances of the G minor Fantasia and Fugue (Bach-Liszt) and Chopin's B flat minor Scherzo. Violinists who have appeared at these recitals included Mr. John Dunn and Mr. J. P. Sheridan, and the singers included Miss Raymonde Amy and Miss Désirée Ellinger. The vocal recital on March 22 by Mr. Riddell Hunter displayed him as a tenor who employed his vocal resources with admirable taste and art, shown in a wide range of songs, ably accompanied by Mr. G. J. Freeman. The recitals given by Miss Gladys Scollick (pianoforte) and Miss Katharine Kendall (violin) were notable for present attainments and future promise.

After a successful season of fifteen weeks in the Shakespeare Theatre the H. B. Phillips Opera Company's stay terminated on April 5. A four months' season is projected next year, and Mr. Phillips in his valedictory speech claimed that while the season's performances might not have been brilliant, they had been good all-round productions. Counting in the prospective visits of the Allington-Charsley and O'Mara Companies, there would be a total of forty-five weeks of opera at popular prices in this theatre. One of the events of the past season was the first production in English of Isidore de Lara's opera 'Amy Robsart,' originally given in Italian at Covent Garden a quarter of a century ago, since when Mr. de Lara has written six other operas produced abroad. He is distinctly a melodist among composers, and his opera found a friendly audience to whom the composer personally expressed his thanks.

At the sixth and final concert of the Rodewald Society's series on March 17, Mozart's delightful F major Quartet was delightfully played by the Catterall String Quartet, whose performance of Eugène Goossens's immensely clever 'Jack o' Lantern' was encored and repeated. Holbrooke's Serenade, 'Belgium, 1915,' strikes a deeper note. It is a musician's noble expression of sorrow, sympathy, and hope. Beethoven's great Quartet, Op. 131, brought a successful season to its close.

The excellent performance of Bach's 'St. Matthew' Passion, given by the choir of St. Nicholas' Parish Church on April 6, under the direction of Mr. C. W. Bridson, was the occasion of the re-opening of the organ after extensive alterations, including improved pneumatic action and new stops, which are to commemorate the long service of Mr. Walter Baker and Mr. Wynne Jones as choirmen.

The Chappell touring party provided a constellation of vocal stars at their concert on April 8, with Miss Margaret Cooper in addition, and Moiseiwitsch, who played Liszt's E flat Concerto, accompanied by the Queen's Hall light orchestra, conducted by Mr. Alick Maclean. The accompanists at this musical feast were Mr. S. Liddle (pianoforte) and Dr. Pollitt (organ).

The Blundellsands Amateur Orchestral Society, a strongly-supported organization conducted by Mr. Vasco Akeroyd, went through an attractive programme on March 22, at which Miss Una Truman played brilliantly in Saint-Saëns's C minor Pianoforte Concerto No. 4, and Mr. W. H. Cross sang. The orchestra of fifty, which includes many ladies, found congenial material in Schubert's 'Unfinished' Symphony and Debussy's 'Petite Suite.'

After four years' suspension of activities, the West Kirby Choral Society, which finds such an excellent conductor in Dr. W. B. Brierley, gave a concert on March 25 in which the first part, 'In Memoriam,' opened with Sullivan's Overture bearing that title, followed by Stanford's 'Last Post.' The second part, dedicated to 'Victory,' comprised Mendelssohn's 'Hymn of Praise,' with Miss Kate Campion and Mr. John Perry as soloists.

The Warrington Musical Society's season terminated with a performance of Mendelssohn's 'Hymn of Praise,' sung in the Parish Church on April 10. Conducted by Mr. Frank H. Crossley, the vocal principals were Miss Elsie Hewett, Miss Snelling, and Mr. Lloyd Moore, with Mr. W. H. Payton as organist and Mr. R. H. Pearson as leader of the orchestra.

During a fortnight's season at the Royal Court Theatre, Liverpool, on April 15 the Carl Rosa Opera Company added a new work to its répertoire by the first production in England of the Belgian composer Alfred de Keyser's opera, 'Stella Maris.' Although new to this country, the opera has found favour on the Continent as a work of considerable interest and merit. In three Acts, the story is slight, and concerns the rivalry of two Breton fishermen for one woman. Yanik returns from sea to find his old sweetheart Marga about to marry another man. His threats or entreaties prove of no avail, although nearly succeeding. In this scene the music finds its strongest moments, and the composer shows real dramatic power and intensity. Elsewhere the score is too often conventional and unequal in its use of representative themes and a symphonic orchestra. There is, however, considerable lyrical facility of expression, while the work possesses evident sincerity, without special distinction. Admirable interpretative power was shown by the three vocal principals—Miss Beatrice Miranda (Marga), Mr. William Boland (Yanik), and Mr. Kingsley Lark (Sylvain).

Conducted by Mr. H. de la Fuente, the opera was well-staged and excellently produced. Madame de Keyser, the composer's widow, was present in the audience.

MANCHESTER AND DISTRICT.

By the middle of April big-scale music here had come to an end. The Beecham Opera returns for a five-weeks' season, from May 19 to June 21, the last-named date being that fixed approximately for the Musical Peace Festival in the grounds of the Belle Vue Gardens. Most important local choral organizations and the better-known Church choirs are joining forces, and a monster choir of fifteen hundred to two thousand voices is confidently expected. The accompaniments will be provided 'by a combination of string orchestra and one of the famous brass bands of the neigbourhood.' Who will be asked to conduct is not yet known. The Festival is to be semi-religious in character, and the oratorios of Handel, Haydn, Mendelssohn, and Spohr are to be drawn on, besides unaccompanied pieces, and a few hymns will doubtless be used for joint participation by audience, choir, orchestra, and band. It is expected that the music will comprise selections appropriate as *In Memoriam* tributes, thanksgiving for victory and peace, and what may be termed patriotic choruses, in which latter connection Elgar and Purcell are named as probable sources.

The most difficult part of so big a task will be the joint and final rehearsals, as Manchester to a man (and woman) will celebrate its Whitsuntide holiday—immediately prior to the projected Festival—as perhaps never before.

Amidst all Manchester's multifarious musical activities, choral music has latterly occupied quite a relatively unimportant position—opera, orchestral and chamber-music, recitals, and Russian ballet have exceeded all previous records in the first quarter of 1919, but the big-scale choral concerts have been limited to Mr. Brand Lane's choir in Berlioz's 'Faust,' under Sir Henry Wood, the Hallé Choir in Bach's B minor Mass, under Mr. Hamilton Harty, while on April 9 portions of Bach's 'St. Matthew' Passion were sung at the Cathedral. The lesser choral concerts were Miss Ashworth's Ancoats Girls' Choirs, and the concluding concert of the Manchester Vocal Society, when Elgar's 'The Black Knight' was performed.

For a long time I have maintained here and elsewhere that our big-choir performances have failed to grip the public as they might because of (*a*) inadequate rehearsal for such big works, due (*b*) to bad planning of the place choral performances should occupy in a scheme like the Hallé Society's. I pleaded for fewer works, more adequately rehearsed, and so placed in the Winter scheme as would permit the devotion of requisite time to rehearsal.

This year's events have conspired to prove the soundness of my contention, as the Hallé Choir had no work to do between Christmas and March 27, except the B minor Mass; and under Mr. Hamilton Harty it was strong then in the very points where it was weak in 1914, when last given under Mr. Balling. Strong exception was taken (in the May issue of that year) to my outspoken comments at the time. Unless choral people realise that the public to-day demands the same high efficiency of brain-power from her amateur choralists as from her professional orchestras, they may as well 'put up the shutters.' In this matter (prior to 1915) the smaller competitive choirs about here set the pace, and unless the big choirs do the same, choral music will simply drop out of the musical curriculum in such centres as Manchester. Ordinary every-day choral singing no longer wields the slightest influence or inspires any interest. Given with distinction, there is life for *some* choral music; without that saving virtue, nobody who values the country's progress in musical appreciation will for a moment regret its disappearance.

Not only had we that rarest of all experiences—first-rate Bach choral singing on March 27, but a discovery of an equally great Bach soloist in Miss Caroline Hatchard. Mr. Hamilton Harty took over the work at two or three days' notice, and showed conclusively that he knew his Bach score at least as well as some of the orchestral scores which he plays so supremely well—*e.g.*, Debussy's 'L'après-midi,' or anything by Berlioz. This latter predilection of his is very strongly marked, and reached its culmination in a performance (April 5) of the 'Symphonie Fantastique,' not heard here since 1911. On this occasion Mr. Arthur Catterall returned to one of his early loves in the concerto form, Goldmark in A minor—very tuneful, delicately scored, easy of comprehension at the first time of hearing, but not exactly a work that one would like to live with for long. Two orchestral miniatures by W. H. Reed and Herbert Howell had an appreciative reception. On April 10, Mr. Landon Ronald played Butterworth's 'Shropshire Lad,' which interested me more than his 'Pathetic' Symphony reading. I went from this concert straight to the Russian Ballet, and came away wondering whether it would not be a good thing were our conductors to banish Tchaikovsky's 'Pathetic' for several years, meanwhile soaking their artistic natures in Russian opera and ballet, and then come back to the old 'Pathetic.' I do not think that they could then possibly play it as they do to-day. Those Russian dancers proved conclusively to me that our British reading of the second and third movements especially, and of parts of the first also, are hopelessly lacking in real rhythmical abandon. The 5-4 would become something more expressive in lyrical power where now it is rather coldly formal, and the March-Scherzo would take on more of the complexion of the 'Prince Igor.' Strange that 'Scheherazade,' played in the concert-hall, is listened to in silence. Transfer it to the music-hall and the first eight minutes of the music, prior to the curtain rising, can only be heard to an accompaniment of chatter, which ceases immediately the *dancing* begins!

On March 27 the O'Mara Opera Company gave for the first time in England Catalini's opera, 'La Wally' (The Vulture Maiden). Produced at Milan in 1892, it was brought to O'Mara's notice by one of his famous tenor singers, Mr. Henry Thompson. It is concerned with

Wally's (pronounced as French *Vallée*) two lovers, one of her own choice, the other being her father's. Complications and jealousy ensue, and the inevitable quarrel, in which her father's choice pushes her own into a Swiss ravine, whence she rescues him. Later rescuer and rescued are overwhelmed by an avalanche. Miss Morden sang the heroine's part with great beauty of tone, but hardly realised the more ruggedly romantic side of the character. Few of the O'Mara scenic settings can compare with this Alpine village and the romantic colouring of its fair. Mr. Cuthbert Hawley conducted.

Notable among chamber music concerts were the Catterall Quartet in the Ravel on March 22; the Ravel Trio on April 2, and Eugène Goossens's 'Cello and Pianoforte Rhapsody, in which Messrs. André Mangeot, Georges Pitsch, and R. J. Forbes were concerned; the Brodsky concert on March 20, devoted to early Beethoven and Mendelssohn, and Schumann in A minor, Op. 41; and that of April 3, when three Quintets—Mozart in G minor, No. 6, Schubert's 'Trout,' for pianoforte and strings, and Beethoven's C major, Op. 29—were heard. Listening to these I felt more than ever before that the outstanding characteristic of this quartet's playing to-day is the ripe maturity of its readings, in which was all the mellow beauty of a Cotswold harvest scene. Dr. Brodsky has some new ideas for the development of chamber-music in Manchester which may be made public later.

The Tuesday and Friday Noontide Concerts have been notable for the finely reflective interpretations of Miss Marjorie Sotham in Debussy, Albeniz, and in the Tchaikovsky Elegiac Trio; and for the commanding, almost overpowering technique of Miss Chilton-Griffin, who is certainly to be counted as in the Carreño succession. Her Beethoven Sonata, Op. 111, was as fine in conception as one could well wish; she seems already marked out for really big things.

Miss Vivian Edwards (April 4) gave a recital of Folk-Songs of the Near East, singing over a score of items in six languages, including Serbian, Armenian, and Greek.

Mr. Rosing's first recitals here and the two promised performances of the new Elgar Sonata must wait until next month's message.

On April 9 the Manchester Vocal Society concluded its season with Elgar's 'The Black Knight' and a miscellaneous programme given under Dr. T. Keighley.

NEWCASTLE.

Serious music at Newcastle-upon-Tyne has been almost entirely in the hands of the Bach Choir, which has continued its work under difficulties that would have discouraged any but the most enthusiastic. Four concerts have already been given this season, the first being devoted to Bach, the second to Christmas music, one part of the latter programme being taken from Bach and the other from British Christmas music. The central feature of this concert was the first performance of Mr. Alfred Wall's Pianoforte Quartet in C minor, which received one of the prizes of the Carnegie Trust award, 1918. It proved to be a well-designed work, with strong characteristic themes and finished workmanship. The third concert was devoted to British music, beginning with Purcell's 'Dido and Æneas.' The second part consisted of a Rhapsody for 'cello and pianoforte by E. Goossens, three little Funeral Marches for pianoforte by Gerald Tyrwhitt, Rutland Boughton's choral Folk-song Variations, 'William and Margaret,' 'By the Tarn' (Goossens), 'The leaves be greene' (Byrde), and the 'Solemn Melody' by Walford Davies, for string orchestra. The concert concluded with Balfour Gardiner's ballad, 'News from Whydah.' The fourth concert, on Saturday, April 12, was again devoted to Bach. It included a Motet in four parts, the eight-part Motet 'Sing ye to the Lord,' the Church Cantata No. 158, 'May peace be unto thee,' a similar Cantata for baritone and cembalo by Mr. Clapperton and Miss Eckford, and a selection of songs from the 'Anna Magdalena' Book. In addition to the choral concerts the committee also arranged two chamber concerts, at the first of which, on January 24, the Leeds Trio supplied the programme and played Beethoven's Op. 97 and Rachmaninov's Op. 9. The second concert was given by the Catterall String Quartet, who gave a superb performance of Beethoven's C sharp minor Quartet, Op. 131, Borodin in D minor, and Joseph Speaight's 'Some Shakespearean Characters.'

The Armstrong College Choral Society, on Wednesday, March 19, gave a very interesting concert consisting of Motets by Gabrieli and Vittoria, Gustav Holst's 'Hymn to Dionysius,' songs by British and French composers, and music for string orchestra. Mr. W. G. Whittaker conducted both this and the Bach Society's concerts.

The Darlington Chamber Music Society has also been able to continue its concerts during the War. Three were given this season, the London String Quartet, the Arthur Catterall Quartet, and a violoncello recital by Mr. Hock.

On March 26 Dr. A. Eaglefield Hall lectured to a meeting of the British Music Society on 'British music, past, present, and future,' choosing his illustrations from Morley, Dowland, Ford, Purcell, and John Ireland.

NOTTINGHAM AND DISTRICT.

Sir Henry Wood received a warm welcome at Nottingham when he conducted the Hallé Orchestra on March 19. The programme included Beethoven's 'Eroica,' Howard Carr's 'Three sketches of British heroes,' Saint-Säens's 'Le Deluge,' and Goldmark's 'Sakuntala.' Miss Olga Haley contributed Gounod's 'O ma lyre immortelle' ('Sapho') and Bizet's 'Chant Bohemien' ('Carmen').

At the performance of Haydn's 'Creation' at Broad Street on March 23, Miss Florence Mellors, Mr. C. H. Morley, and Mr. Harold Glover rendered the solo parts, Mr. F. Wyatt officiated at the organ, and Mr. H. Lowater conducted.

Mr. Bernard Johnson gave an organ recital at the Albert Hall on March 23, when his programme was exclusively Wagnerian, including the Overture to 'Tannhäuser,' the Prelude to 'Lohengrin,' and (by request) the 'Ride of the Valkyries.' On April 6 Mr. Johnson brought his present series to a conclusion by playing a request programme, which included Bach's Prelude and Fugue in D major, Rossini's Overture to 'William Tell,' and the recitalist's 'Pavane' and 'Deserted water-way.'

One of the musical treats of the season was Miss Cantelo's chamber concert on April 11, when the Catterall String Quartet gave a fine performance of Beethoven's Op. 74, in E flat major. Miss Cantelo was heard in a selection of pianoforte solos by Scarlatti, Chopin, Debussy, and Frank Bridge, and joined the strings in a fine performance of Dvorák's Quintet in A major, Op. 81.

On Palm Sunday (April 13) the Albert Hall Choir gave a performance of Bernard Johnson's 'Ecce Homo.' The hall was filled to its utmost capacity. Mr. Allen Gill conducted, and the composer was at the organ. The soloists were Messrs. C. Morley, C. Keywood, B. Hodgson, and F. Herrick, while the choir was assisted by the boys from St. Andrew's Church choir.

SHEFFIELD AND DISTRICT.

There was much to interest the student of Bach in the revival of the 'St. Matthew' Passion music given by the Sheffield Musical Union on March 27. Dr. Coward was responsible for the general character of the performance, but he essayed no novel readings such as marked the two memorable performances of the work at the Sheffield Festivals of 1908 and 1911. In leaning to an orthodox laying out of the style of interpretation he was enabled more particularly to focus attention on the singing of the choir, which in this instance overwhelmed all other aspects of the performance. So much was this the case that the purist may question the policy which gave predominance to what should, ideally, be a co-equal partner with the other contributory elements—the soloists, orchestra, and massed chorales. With this reservation, unstinted praise can be given to the beautiful choral effects, touching and expressive as they were in the quieter moods and overwhelming in the torrential fury of 'Have lightnings and thunders?' The chorales were treated as highly-finished and elaborated part-songs, unaccompanied save in one instance. Though such a treatment constituted a diversion from their original intent, which may be taken to be outbursts of congregational feeling, it enabled their harmonic beauties and emotional opportunities to be

demonstrated. A competent quintet of soloists was found in Misses Minnie Searle and Ena Roberts, Messrs. Joseph Reed, William Hayle, and Joseph Lycett. Miss Alice Walker was the pianist, Mr. E. Booth the organist, and Mr. J. H. Parkes orchestral leader.

The Sheffield Amateur Musical Society chose for its main work at the Spring concert on April 1, Verdi's 'Requiem.' The particular genius of this Society lies in versatility of style and a wide range of expressiveness, which qualities were indeed summoned in the presentation of so vivid and temperamental a work as the 'Requiem.' As a result the choir surpassed its own record, and gave a vitalised, warmly coloured, and realistic reading of the music and the Latin text of the Mass. The interwoven sections for choir and solo quartet were models of proportionate balance, while the great choral climaxes were brought out in inspiring fashion. The soloists—Miss Carrie Tubb, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Herbert Brown—were ideal for the solo portions, and the score was smartly played by a well-found orchestra. Songs and orchestral pieces completed the programme. Mr. J. A. Rodgers conducted.

At the second of the Misses Foxon's orchestral concerts two Pianoforte Concertos were played—MacDowell's No. 2, in D minor, and Arensky's in the same key. The soloists were Mr. Stanley Kaye and Miss Helen Guest, each of whom played with the confidence born of good preparation, and showed much insight into the import of the music. Mr. Julian Clifford conducted an excellent orchestra from the Harrogate Kursaal.

A successful season of Friday Afternoon Concerts, organized by the Misses Foxon, ended with an interesting chamber concert at which the London String Quartet played works by Beethoven (Op. 18, No. 4) and Tchaikovsky in D (Op. 11), and with Miss Lily Foxon, Schumann's Pianoforte Quintet.

The Eva Rich Ladies' Choir gave a well-rehearsed performance of Mozart's twelfth Mass, under the capable direction of Mr. Allan Smith, at one of the Victoria Hall Popular Concerts, and the Choral Society connected with the same hall performed 'Elijah,' conducted by Mr. H. Chisholm Jackson.

Four Church performances of 'St. Matthew' Passion were given at various places of worship in Sheffield during Holy Week, the choir being drawn from the Musical Union and the conductor being Dr. Coward.

The successful series of New Saturday Chamber Concerts terminated early in April; their continuance next season is promised.

YORKSHIRE.

LEEDS.

The Leeds Philharmonic Society, on March 26, gave one of the best of the many concerts that are to its credit during its fifty years' existence. Bach's 'Magnificat' and Hamilton Harty's 'Mystic Trumpeter' received interpretations the brilliance and finish of which were not confined to one section of the performers, but included choir, orchestra, and principals. Miss Agnes Nicholls, Miss Mary Swailes, Miss Dilys Jones, and Messrs. Gervase Elwes and F. Ranalow were the soloists, and Dr. Bairstow conducted. Bach's fourth 'Brandenburg' Concerto served as a most suitable prelude to this excellent concert. Miss Lily Simms, a clever violinist, who has of late turned particular attention to the viola, gave a recital of music for viola and pianoforte on March 28, when with Mr. Anderson Tyrer as pianist she gave works by Schumann, Brahms (the F minor Clarinet Sonata), and Winkler, which were the more interesting since they are so seldom heard in the concert-room. A most enjoyable chamber concert was that given by Mr. Arthur Catterall's Manchester Quartet on April 3, when String Quartets by Beethoven (in B flat, Op. 130), Schubert (A minor), and Ravel, were played in finished style. Yet another concert of chamber music has to be chronicled in the last of Mr. Alex. Cohen's Sonata recitals, on April 4, when, in addition to pieces by Medtner, Catoire, and Dvorák, he gave the first performance at Leeds of Elgar's new Sonata, which he and Mr. Anderson Tyrer played with much brilliance and warmth of style. Brahms's 'German Requiem' has become so recognised a feature in some of our churches that not even prejudice raised by the War can dethrone it, and it was listened to by a crowded and attentive congregation at St. Chad's, Leeds, on April 7, when Mr. H. P. Richardson secured a fine performance, the choral finish attained after almost a minimum of rehearsal indicating how familiar the work has grown with singers of the present generation. Miss Suddaby and Mr. Hayle were most artistic principals, and Mr. Walter Walker gave as satisfactory a version of the score as was possible on the organ. At Leeds Parish Church the customary service at which the 'St. Matthew' Passion is given took place on April 14, under Mr. Willoughby Williams's direction. Mrs. H. M. Bower was the contralto, Mr. Brearley the Narrator, and Mr. Hayles the Christ, the choirboys sharing among them the soprano solos.

OTHER TOWNS.

At the Bradford Permanent Orchestra's concert on March 22 Mr. John Dunn gave a brilliant effervescent performance of Mackenzie's 'Pibroch,' and the performance included also Holst's 'Japanese Suite,' which makes a happy use of Oriental idioms. Mr. Julian Clifford conducted, and Miss Adelaide Taylor was the vocalist. On March 24 Mr. Midgley had the honour of giving, at the last of his Free Chamber Concerts, Elgar's new Sonata its first Yorkshire performance. Mr. Edgar Drake was the violinist, and a feature of the concert was the charming singing of concerted vocal music by Misses Judson, Midgley, Clayton, and Parkinson. At All Saints' Church, Bradford, Dvorák's 'Stabat Mater' was the subject of a special service on April 10, when Mr. Charles Stott conducted a performance which, though the effect suffered from the substitution of an English version for the familiar Latin original, was very sympathetic and reverent. Mr. Arnold Goldsbrough, the sub-organist of Manchester Cathedral, did all that an organist could do to take the place of Dvorák's orchestra, and Miss Nellie Judson, Miss Baxandall, and Messrs. Wilfrid Hudson and W. Lowell made a capital quartet.

At Halifax the Glee and Madrigal Society, which has attained such remarkable perfection under Mr. Shepley, gave a characteristic concert with a well-arranged programme on March 20. The choir sang with admirable precision and ease, and secured every possible effect with a minimum of effort. Miss Fairless was the solo violinist, Mr. Arthur Jordan, a tenor with perfect enunciation, being the vocalist. At the Halifax Chamber Concert on the following day, March 21, three String Quartets—by Mozart, Schumann, and Ravel respectively—were played by the Catterall Quartet party. At the Huddersfield Music Club, on March 27, Mr. Gervase Elwes gave a vocal recital, and on March 29 the Huddersfield Philharmonic Orchestra, which is now under Mr. Frederick Dawson's direction, gave a programme of more than common artistic value, having for its central feature Liszt's E flat Concerto, the solo part being played with good effect by Miss Guendolen Roe. Mr. Holbrooke has extended his chamber concerts to Hull, where on April 5 he ended a series with a programme that included Violin Sonatas by César Franck and Ireland, in which he had for his colleague Miss Kate Goldsmith, a violinist possessing a very warm tone and broad emotional style. Miss Violet Roberts was the vocalist. Dr. Bairstow has, since he became organist of York Cathedral, organized an annual performance of the 'St. Matthew' Passion, which has now attained a more than creditable degree of all-round excellence. On Palm Sunday, April 13, it received a really fine and complete interpretation. The solos were taken by a choirboy (Wright), who in both voice and musical feeling shows very exceptional promise, Miss Dilys Jones, whose voice never sounded better than in this vast building, Mr. Gervase Elwes, a finished Narrator, Mr. Herbert Brown, who put good expression into the part of Christ, and Sergt. Davison, who took minor parts very efficiently. The chorus of the York Musical Society, a complete orchestra, with Mr. Harold Bennett at the organ and Dr. Ernest Bullock and Mr. McEwen at the pianoforte, made up an excellent body of performers, and the result, under Dr. Bairstow's able conductorship, was a really impressive performance.

Dr. E. Harold Davies (brother to Dr. Walford Davies) has accepted the post of Elder Professor of Music at Adelaide University in succession to Dr. J. Matthew Ennis, who recently resigned.

Country and Colonial News.

Aberdeen.—Dvorák's 'Stabat Mater' was sung in Queen's Cross Church on Sunday, March 30. The soloists were Misses Margaret Inverarity and Chrissy F. Moir, and Messrs. Forbes Rae and Fred J. Burnett. Mr. John Pullein was at the organ, and Miss Gladys Taiby played the timpani. Mr. Willan Swainson conducted an excellent performance.

Ashton-under-Lyne.—A concert performance of Gounod's 'Faust' was given at the Town Hall on March 25 by the Albion Congregational Church choir, with orchestral accompaniment, under the direction of Dr. T. Keighley. The principal parts were taken by Miss Elsie Thurston (Margarita), Mr. Arthur Wilkes (Faust), and Mr. Hamilton Harris (Mephistopheles).

Brentwood.—Mendelssohn's 'Hymn of Praise' was performed as part of a Victory concert at the Town Hall on April 1. Under the direction of Mr. Fred Southgate a choir and orchestra of ninety performers gave a good account of the impressive and still popular work. The vocal soloists of the evening were Miss Maggie Inglis, Miss Ettie Lavell, and Mr. Frank Webster. The choir was also heard in Coleridge-Taylor's 'Viking song.'

Capetown.—To commemorate its fifth anniversary the Municipal Orchestra gave a special concert at the City Hall on February 27. Under the guidance of Mr. Theo Wendt, creditable performances were given of Beethoven's ninth Symphony (three movements), the Scherzo 'L'Apprenti Sorcier' of Dukas, the four instrumental movements from César Franck's choral symphonic-poem 'Psyche,' and the Weber-Weingartner 'Invitation à la Valse.'

Dunedin, New Zealand.—The consecration of St. Paul's Cathedral took place on February 12. At the various services held during the octave the settings of the Canticles were Stanford in B flat, Roberts in C, Bridge in D, Stainer in A, Bowdler in F, and the anthems included Elvey's 'I was glad,' Barnby's 'O how amiable,' Haydn's 'In the beginning,' Cowen's 'We Thy people,' and Wesley's 'Blessed be the God and Father.' Mr. E. Heywood is the organist and choirmaster.

Hanley.—Distinction was lent to the concert of the North Staffordshire District Choral Society at Victoria Hall on March 20 by the presence of Sir Frederick Bridge as conductor of his cantata 'The Flag of England.' An excellent performance was enthusiastically received. The programme included also Mendelssohn's 'Hymn of Praise' and the 'Hallelujah' Chorus. Miss Désirée Ellinger and Mr. John Booth were the soloists, and Mr. Ernest C. Redfern the conductor.

Huddersfield.—The Huddersfield Music Club concluded a brilliant season on March 19 with a pianoforte and violin recital by Madame Amina Goodwin and Mr. Albert Sammons. The two players gave splendid readings of Beethoven's 'Kreutzer' Sonata and John Ireland's Sonata No. 2, whilst Mr. Sammons played pieces by Tartini, Chopin, and Mozart; and Madame Goodwin drew on Scarlatti and Liszt (whose pupil she was).——The Ladies' String Orchestra gave a British Music Night in aid of the British Music Society branch funds. Their programme included orchestral pieces by Franck, Bridge, Grainger, Foulds, and an interesting Suite by a lady composer, Phyllis Norman Parker. Miss Alison Shaw played Ireland's 'Island Spell' and Bridge's Capriccio in F sharp minor, and Mr. John Booth sang songs by Bath, Brewer, Walford Davies, and Coleridge-Taylor.

Norwich.—Under the auspices of the Philharmonic Society, Bach's Passion according to 'St. Matthew' was sung in the Cathedral on April 10. The soloists were Mr. Gervase Elwes, Mr. Herbert Heyner, Miss Olive Sturgess, Miss Dilys Jones, Mr. A. E. Benson, and Mr. Walter Ivimey. Mr. E. Weeks played two violin solos. Mr. Meddern Williams was at the organ, and Dr. Frank Bates conducted. There was an enormous congregation.

Peterhead.—The Peterhead Choral Society concluded its fifty-second season with a miscellaneous concert on Friday, March 21. The principal choral item was Coleridge-Taylor's 'Kubla Khan,' which received an effective interpretation, the solo portions being finely sung by Miss Rachel Hunt. The quartet of principals—Miss Nora Arthurs, Miss Rachel Hunt, Mr. Henry Brearley and Flight-Sergt. Bishop—sang songs, mostly of good quality, in splendid style. Mr. Willan Swainson conducted.

Stockport.—The principal work in the programme of the Stockport Vocal Union's 182nd concert, which took place on March 24 at the Centenary Hall, was Elgar's 'The Spirit of England.' Dr. Keighley secured an expressive performance that revealed much of the beauty and thoughtful appeal of the music. The soloist was Miss Caroline Hatchard. Part-songs were included in the programme, and violin solos were given by Mr. J. S. Bridge.

Stonehaven.—The Select Choir performed 'Messiah' on Thursday, March 27, in the Town Hall. The principals were Miss Inverarity, Miss V. M. L. Snowie, Mr. J. Sharp (Aberdeen), and Mr. Walter Kingsley (London). Prout's version was used, and an adequate orchestra, mainly professional (Mr. J. M. Cooper, leader) played the accompaniments. Mr. John Alan McGill conducted.

Vancouver.—The Musical Society's concert on March 4 was a conspicuous success. 'Hiawatha's Wedding-feast,' conducted by Mr. G. P. Hicks, with Mr. Theo Karle as soloist, was the principal feature. Smaller choral works were also included, and the orchestra played Haydn's sixth Symphony.

Winnipeg.—Sullivan's 'The Golden Legend' was performed by the Winnipeg Handel Choir at Broadway Methodist Church on February 25, under the conductorship of Mr. Watkin Mills. The solo parts were taken by Miss Beatrice Overton, Miss Dorothy Parnum, Mr. W. D. Love, Mr. W. Davidson Thomson, and Mr. C. H. Burgess. Mr. Ernest E. Vinen was at the organ.

Musical Notes from Abroad.

MILAN.

The Lirico Theatre is still swinging along gaily through its season of opera, the discriminate choice of artists and operas being the factors of success. Announced for April 15 was the first performance, to be followed by other special performances, of Ponchielli's 'Marion Delorme,' with the famous tenor Paoli—who is one of the old guard in point of being an exponent of the *bel canto* as it was really understood by the singers in the golden era of vocalism. With the exception of 'La Gioconda,' Ponchielli's works have fallen practically into disuse, yet they abound in melody. In the more spiritual provincial towns there is still a great demand for these old operas, because they appeal to the people. It is difficult to understand why 'La Gioconda' has not been performed more often at Covent Garden. I remember it was given some seven or eight years ago, and called forth a veritable storm of abuse. A fiery critic of one of the leading London papers was most indignant, and wrote saying that London audiences could not be expected to listen to 'such music.' Yet it is universally recognised to be one of the finest operas ever penned, and surely there are no dances more satisfying to both eye and ear than the famous 'Danze delle Ore' (the Dance of the Hours). In Italy, 'La Gioconda' is a great favourite everywhere and always.

Lovers of concert-music have every reason to be satisfied, for lately there have been many concerts given in the large Hall of the Royal Conservatorium here in Milan. The more important programmes were contributed by pianists Dario Attal and Luba d'Alexandrowska. The latter has been able to captivate her hearers by reason of her punctilious interpretation of various works of Beethoven, Bach, and Schumann. Possessing great executive ability combined with sentiment and power, she was, however, less successful when playing pieces by Ravel, Albeniz, and Scriabine. Dario Attal's performances are fast becoming notable. He is also a composer. His first concert was given at the Conservatorium Hall on March 10, when the impression was so good that a large audience was attracted to his second concert. Much spontaneous applause followed

his execution of Schumann's 'Papillons,' a 'Studio di concerto' of Martucci, a 'Gigue' of Scarlatti, 'Le Coucou' of Daquin, and 'Le rappel des Oiseaux' of Rameau. He rather errs on the side of zeal in expression, ofttimes pushed to unnecessary expansion.

Is is a pleasure to be able to record the successful début of an English baritone, Arthur Neville. He impersonated Enrico in 'Lucia di Lammermoor,' given at the theatre of Mondovi, near Turin, on March 21. The local papers praised qualities which promise well for the future. As already remarked in some previous notes, Italian audiences are invariably very sympathetic and well disposed towards foreign, and particularly British, artists. This should encourage compatriots to step the boards of Italian theatres large and small, according to individual merit. Unadulterated success in Italy means success indeed, because Italians with or without musical culture are more or less able, through heredity, to criticise singing.

In the Hall of the Major Council of the Ducal Palace of Venice, an orchestral concert was given on March 31, the proceeds of which were devoted to the disabled soldiers' fund. The programme included works of Rossini, Grieg, Smetana, Dvorák, the orchestra being ably conducted by Signorini, who besides being a talented musician is also an artillery officer who gained three silver medals in the War. This is the first artistic event of importance since the War.

A young Italian tenor, Benjamino Gigli, recently made a Chevalier of the Kingdom of Italy, is considered to be one of the best tenors at the present time. He has come rapidly to the fore during the last year and has scored very many successes. So long as he keeps to his own particular répertoire and does not strain his voice (which is a 'mezzo-carattere'—a happy medium between a light and a lyric tenor) by singing heavy dramatic rôles, he should, in a very few years, take his place among the leading tenors of the day. His voice is exceptionally sweet, with an exquisite mezza-voce which he uses cleverly and with effect. Unhappily, commercialism in the art has been and is the main cause of the ruin of so many beautiful young voices to-day in the sense that artists sing operas unadapted to the capacity of their vocal organ. It is to be hoped that Gigli will not go off at a tangent.

E. HERBERT-CESARI.

MONTE CARLO.

The Riviera is just now at its best, flooded with sunshine and visitors. To music-lovers no place could offer greater attractions than does fascinating Monte Carlo with its renowned Casino and Opera House. The former is living up to its traditions, and in spite of the immense difficulties it has had to encounter, its matchless orchestra has been able to maintain the superb ensemble which has always enjoyed universal repute. This admirable body of players is, as in former years, under the direction of M. Léon Jehin, *maître de chapelle* to the Prince of Monaco, M. Louis Ganne, and M. Georges Laurveryns, each of whom arranges his own concerts according to his individual wishes. The last-named is quite young, with a decided leaning to the modern school, maintaining the courage of his opinions despite some opposition, and he invariably brings his orchestra through the greatest difficulties with flying colours. Under the baton of M. Ganne, the band enchants the ears of those not too superior to be charmed with lighter strains; while M. Jehin is never happier than when conducting music of the great classical masters. Under his guidance the orchestra is always the perfect interpreter of a great musical genius. To him we owe a magnificent performance of César Franck's 'Rédemption.' It would surely be impossible to listen to a grander interpretation of this noble work, soloists and choir being on a level with the instrumental portions, and than this no higher praise could be given.

It is difficult when discussing opera of the latter part of the 19th century up to the present not to give first place to the Monte Carlo Opera House, where under the patronage of the Prince of Monaco such a large number of works have first seen the light. A great many of the most renowned composers have obtained the premières of their operas at this theatre. Massenet gave there for the first time his 'Jongleur de Notre Dame,' 'Chérubin,' 'Roma,' 'Thérèse,' 'Don Quichotte,' 'Cléopâtra,' and 'Espada'; Saint-Saëns, 'Hélène,' 'Dejanire,' 'l'Ancêtre'; César Franck, 'Hulda,' 'Ghisèle'; Gabriel Fauré, 'Pénélope'; Reger, 'Maître Wolfram'; Lalo and Coquart, 'La Jacquerie'; Puccini, 'La Fille du Far West' and 'La Rondine'; Messager, 'Béatrice'; Mascagni, 'Amica'; Desjoyeaux, 'Renaud d'Arles'; Dupuis, 'La Passion.' The first performances in French of Wagner's 'Rheingold,' 'Tristan,' and 'Parsifal' were given at Monte Carlo, as was the stage adaptation of Berlioz's 'Damnation of Faust,' and Rubinstein's 'Démon,' when given for the first time in French, was heard here. It is perhaps unfair to have laid stress on the fact of so many celebrated composers' works being produced at the Opera House, for every encouragement has been given to musicians who have yet had their names to make. As a proof of this may be cited the following: 'Le Tasse' (Eugène d'Harcourt), 'Pyrame et Thisbé' (Trémisot), 'Mlle. de Belle-Isle' (Samara), 'Yato' (Madame Labori), 'Moina' and 'Messalina' (de Lara), 'Les Heures d'Amour' (Bertrand), 'La Tragédie de la Mort' (Musicant), 'Mara' (Madame de Montgommery), 'Aréthuse' (Pollonnais), 'Mirka' (Nérini), 'l'Epreuve dernière' (Drigo), 'Venise,' 'Manole,' and 'Côte-d'Azur,' by Raoul Gunsbourg. The above is surely a goodly list, to which must be added revivals of almost forgotten works which may perhaps be considered as novelties, such as, for example, two versions of 'Armide,' one by Gluck the other by Lully; Rameau's 'Fête d'Hébé' and 'Platée'; Cimarosa's 'Matrimonio Segreto,' and last year Paisiello's 'Barbiere de Seville,' the last-named proving such a success as to cause it to be included in the present season, which promises to be one of the most brilliant on record, being what has been happily called 'la saison de la Paix.' During the not over-lengthy period in which the Opera House will remain open, five new works will be tried: 'Masques et Bergamasques' (Fauré), 'Nausicaa' (Reynaldo Hahn), 'Amphitryon' (Le Rey), 'Le Mufti' (Claude Terrasse), and 'La Jeune Fille de l'Y.M.C.A.' (Gordon). Verdi's 'Falstaff' and Marchetti's 'Ruy Blas' will also be heard, while among old favourites will be given 'Phryné' (Saint-Saëns), 'Thaïs' (Massenet), 'La Rondine,' 'Butterfly,' 'La Fille du Far West,' and 'La vie de Bohème' (Puccini), three operas by Verdi—'Traviata,' 'Rigoletto,' and 'Aïda'—Leoncavallo's 'Pagliacci,' and Donizetti's 'Favorita.' The very pick of the Italian operatic world has been engaged to interpret those works of their countrymen which are to be sung in Italian, and the same may be said of the selection of singers for interpreting French operas, or Italian works to be sung in the former language, the two companies including an immensely long list of stars, hardly any of them, unfortunately, known in England; neither, for that matter, is a large number of the long list of operas, new and revivals, mentioned above.

CLAUDE TREVOR.

ROME.

I remarked in these columns recently that the great criterion of music in Italy is spontaneity. A remarkable illustration of the truth of this was furnished us at the Augusteum on April 6, in the unfavourable reception accorded to the oratorio of Marco Enrico Bossi, 'Joan of Arc.' The story of the French heroine is rendered in a work of admirable construction, but which does not succeed in hiding the traces of its laborious workmanship—in other words, it is a work which proceeds more from the head than from the heart, lacks spontaneity, and therefore did not satisfy the Roman public. I do not say that it did not please them to a certain extent: of the technical and harmonic abilities of M. E. Bossi no one could venture to breathe a doubt, but what is required is precisely what is lacking in this new work: that *slancio* or outburst of inspired genius which carries all before it and moves the hearts of the hearers because they feel in that outburst the expression of true inspiration voicing in the only way possible what is to be said.

On Sunday, March 16, a concert of exceptional interest was given at the Augusteum by the American violinist Albert Spalding, whose military duties recently brought him to Rome. This young artist, born in 1888, has already studied in Italy, and won the concourse at the Rossini Liceo in

Bologna in 1903. He is also known in England, and some ten years ago gave a concert at the Augusteo with Raoul Pugno as pianist. On the occasion of which I am writing his collaborator was Signor Traversi, the organist of the Accademia Sta. Cecilia. The programme was as follows:

Comic Overture on Nigger Themes	*H. F. Gilbert*
Four Character-Sketches from the 'Rubaiyat of Omar Khayyàm,' for orchestra	*Arthur Foote*
Concerto for Organ and Orchestra	*Horatio Parker*
Violin Concerto	*Mendelssohn*
Prelude and Gavotte for Violin	*Bach*
'Danse Spagnole,' for Violin	*Granados*
Berceuse	*Fauré*

Henry F. Gilbert is actually professor of harmony and counterpoint in the Musical Institute of New York, and the Overture which was played at the Augusteo is designed as part of an opera descriptive of the traditions and customs of the negroes. This Overture has five parts. The first movement, *Vivace*, has as subject two phrases from Edwards's 'Songs and Stories of Bahama,' published by the American Folk-Lore Society; and the second movement, a *Lento*, has a similar subject taken from Allen's 'Slave Songs of the United States' ('I go to Alabama, Oh!'). The third movement is a fugue on the subject of the 'Spiritual Negro,' and after a repetition of the first movement the Overture closes in a characteristic ragtime.

The concert was very successful, and had all the features of a real Americo-Roman festivity.

Leonard Peyton.

Miscellaneous.

MUSIC AS MEDICINE.

The first concert given by soldier-patients gathered from various War-hospitals where there are vocal therapy classes, was given on Saturday, April 5, at the South-Western Polytechnic, Chelsea, and proved a marked success. Not only was the singing good, but the singers responded to the conductor as a well-trained choir, sang correctly, with true appreciation, in excellent tune and time, and with genuine feeling and heartiness. One does not often get the chance of hearing a large number of male voices joining in simple songs, and the effect is wonderfully exhilarating. The power of music to heal the distractions of mind and body has been known from the days when David soothed the soul of Saul with the harp of Judah, but the War has for the first time shown the salutary benefit which experts in voice-culture can confer on sufferers from shell-shock, loss of voice, and the various nervous disorders of the throat and lungs. The vocal therapy treatment has worked wonders, in some cases almost miracles, for poor fellows who for many months have suffered strange and distressing disorders of the voice and nervous system. Many have been lifted above their affliction, having learned to understand and enjoy music, and on Saturday they made a grateful acknowledgment in the excellent concert at Chelsea. People desirous of helping our wounded soldiers and lovers of music cannot do better than assist the good work by sending contributions to the treasurer of the Vocal Therapy Fund, Mr. H. Entwisle Bury, 47, Lincoln's Inn Fields, W.C. 2.

THE BRITISH MUSIC SOCIETY.

At the second Central London meeting of the Society, held on March 13, at 32, Gordon Square, the chief feature was the semi-public performance of Elgar's new Sonata for Violin and Pianoforte, which is in the three classical movements, the slow movement being cast in a somewhat unusual mould, a blend of the slow movement and the *Scherzo* moods. There is some effective left-hand *pizzicato* in this movement, a bold device, which however does not protrude from the picture. The Sonata was well played by Mr. William H. Reed and Mr. Anthony Bernard. A little-known Suite in D major (No. 1), for violin and pianoforte, by Parry, was also performed, and four part-songs by the same composer were sung.——At the inaugural meeting of the Blackheath Branch, at which Mr. George Mackern presided, Dr. Eaglefield Hull gave a sketch of the history of British music from the time of the early round 'Sumer is icumen in' up to the present day. Special stress was laid on Purcell's songs. Amongst the music performed were 'Four Old English Carols' by Holst, some Folk-song arrangements by W. G. Whittaker, and Miss Mildred Buckman sang a Scena from Parry's 'War and Peace.' Miss Ethel Waddington sang Darke's 'Uphills' and Goossens's 'Chanson de Barberine,' and Mr. Cecil R. Harris gave 'The Vagabond,' 'Bright is the ring of words,' and 'The Roadside Fire,' by Vaughan Williams. A successful opening of this branch was made, and a committee appointed to carry on activities.

THE IMPERIAL CHOIR.

Dr. Charles Harriss has arrived in London from Santa Barbara, California, and is calling together all those who have sung with him in London since the year 1906. This means the revival of the great choirs which sang under his direction before his late Majesty King Edward VII.; at the Annual Empire Concerts at the Albert Hall and Queen's Hall; the official opening of the Festival of Empire and Pageant of London at the Crystal Palace in the presence of their Majesties The King and Queen; the inauguration of the Shakespeare's England Exhibition at Earl's Court; at the Ghent Exposition and afterwards at the Palace of Laeken at Brussels, before his Majesty King Albert; and in tours to Canada in 1908, and to Canada, Australia, New Zealand, Tasmania, and South Africa in 1911. Dr. Harriss hopes to organize a choir of ten thousand voices to celebrate the Peace by a concert in one of the great parks of London.

THE LEAGUE OF ARTS.

A large and enthusiastic audience was present at a meeting held in His Majesty's Theatre on the afternoon of Sunday, April 13, when the objects of the League were set forth by various speakers. In the unavoidable absence of Admiral Beatty, Sir Frank Benson acted as chairman, and opened with an eloquent address. He was followed by Miss Maud Royden, Prebendary Gough, Dr. Stanton Coit, and Mr. Clem Edwards, M.P., each of whom dealt with the subject from a different point of view. Five speeches seem rather a stiff dose at a sitting, so we hasten to add that they were uniformly good. Not often is an audience treated to such good platform matter. The Grenadier Guards band opened with the D major 'Pomp and Circumstance' March, and accompanied a series of choruses from 'The Motherland Song Book,' well sung by a choir of two hundred and fifty voices, conducted by Mr. C. Kennedy Scott and Mr. Martin Shaw.

THE LATE MR. CHRISTOPHER WILSON.

We now understand that Christopher Wilson had, before his death, practically completed the articles dealing with all the more important of Shakespeare's plays and the music inspired by them; and that the editor of *The Stage* intends to continue the publication of the series and ultimately to issue the complete work in book form. The notice in our April number contained one important, though fairly obvious, error: the number of bronze medals carried off by Wilson at the Academy was three (not thirteen). Moreover, among the more important of his Shakespearean settings 'King Lear' should have been included.

The first meeting of the Trowbridge, Devizes, and District Organists' Association for this year was held at Devizes in March, when the president, Mr. C. T. Weigall (organist of Trowbridge Parish Church), gave an organ recital in St. John's Parish Church, during which a collection was taken in aid of the Organists' Benevolent League. Mr. Percy J. Fry, in proposing a vote of thanks to the president for his most enjoyable recital, referred with regret to the impending departure of Mr. Weigall. In congratulating him on his appointment as organist and choirmaster of St. Andrew's Church, Boscombe, Mr. Fry wished him, on behalf of the Association, every happiness in his new work, and said his leaving the district would be a great loss to the Association. Mr. A. W. Barry (hon. secretary and treasurer) seconded the vote of thanks, and referred to the keen interest Mr. Weigall had taken in the Association since its inception four years ago with about twenty members; the number had now increased to over seventy-five. A vote of thanks then followed to the Rector for the use of the Parish Church. The Rector, in replying, spoke of Mr. Weigall's excellent playing, and wished that these meetings could take place oftener.

Dr. H. A. Harding's admirable work at Bedford in arranging concerts for the Troops received warm public recognition at the last concert of the series. Dr. Harding is a busy man, but he has found time to organize no fewer than a hundred and seventy-eight Sunday evening concerts, working in conjunction with the Borough Recreation Committee. This fine record coincides with the thirtieth anniversary of his appointment as organist of St. Paul's Church, and Borough organist. Bedfordians unite in wishing him many happy returns of the day.

The Southend Madrigal Society gave a concert on April 9 with an attractive programme, which included Faning's 'Daybreak,' Elgar's 'Go, song of mine,' Coleridge-Taylor's 'Lee Shore,' Sullivan's 'Song of Peace' and 'The long day closes,' and Booth's 'The Mighty Caravan.' Songs were contributed by Mr. John Booth, Mr. Selwyn Driver gave humorous 'pianorations,' Mlle. Valerie Valenson played 'cello solos, and Miss Florence Birchnell recited. The conductor was Mr. Walter L. Booth, and Miss E. Daddo accompanied.

Bach's 'St. Matthew' Passion was sung at Goldsmiths' College, New Cross, on April 16, by the South London Philharmonic Society. The soloists were Miss Hope Jackson, Miss Ida Cooper, and Messrs. Joseph Reed and Topliss Green. The choir and orchestra numbered a hundred and fifty. Mr. Alfred J. Sindell and Mr. Charles Brown were at the organ and pianoforte respectively, and Mr. Wilfrid Bruin conducted. The proceeds were devoted to St. Dunstan's Hostel.

Mr. R. J. Pitcher's lecture-demonstration at the London Academy of Music on April 14 was attended by a large audience. The chairman was Mr. Herbert Fryer, who testified to the merits of the 'Techniquer' from his own experience. Very convincing experiments were made on members of the audience, and a recital was given by the lecturer, the chairman remarking that such a programme of difficult works performed without a break was in itself a testimony to the value of the 'Techniquer.'

We have received from the office of the *Palestine News* copies of the musical programmes arranged by Capt. B. Dennis Jones for soldiers at the Y.M.C.A. Anzac Hotel at Cairo. There appears to be a circle of cultured and keen musical artists at Cairo ready to be employed for these concerts, as the programmes are of a high order and would do credit to many a London event. On February 27 an entirely Russian programme was given by Mr. Frederick Kitchener (pianist) and the Cattani String Quartet.

'Messiah' was given by the Bromley Choral Society at the Central Hall on March 18. Under Mr. Frederic Fertel's direction the choruses were sung in a manner both individual and convincing, and with Miss Ada Forrest, Miss Phyllis Lett, Mr. Harold Wilde, and Mr. Robert Radford as soloists a high standard was maintained throughout.

A new orchestral Suite by C. à Becket Williams was produced by the East Cowes orchestra (conductor, Capt. MacBean) on Sunday, April 13. It is in three movements—an opening *Allegro*, an *Intermezzo*, and a Morris Dance.

THE MUSICAL TIMES.

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PREFACE.

The Canterbury Pilgrims, many years ago, probably passed through the streets or in the immediate neighbourhood of the old City of Rochester as they wended their way to and from the Shrine of Thomas à Becket. Their journeys lay through a diversified and beautiful country, and though toilsome could not have been without many happy days. Through the streets of the same old City of Rochester, nearly seventy years ago, I used to pass to and fro to attend to my duties at the Cathedral, starting on the Pilgrimage recorded in the following pages. My journey has been a long one, my experiences very diversified. I have had as companions, like the Canterbury Pilgrims, a varied Company of all Professions and Ranks of Men. My life's work has been attended with many joys and some sorrows. . . . The notes of my life which I have been tempted to put on record contain nothing very remarkable,—of that I am quite conscious. But the duties which have fallen to me in connection with many important functions at the Abbey will be of some little interest to my friends at least. . . . The difference between the present time, with its opportunities for young musicians, and the distant time of my own youth is immense. Then, there was only one Musical College, the Royal Academy of Music; there was only one scholarship (outside the R.A.M.) available for young musicians—the Mendelssohn; there were no Local Examinations in Music. . . .

Most of my life has been devoted (though not exclusively) to the service of the Church. As boy and man I have served under seven Deans, I have worked with eleven Precentors, while Canons, Vicars-Choral, and Choristers are too numerous to mention. Outside the Church I have laboured at my Profession as Conductor, Teacher in Colleges, Lecturer, and University Professor. In all these various ways I have tried to serve the cause of Music. Whether I have done all that in me lay, readers of the following pages must decide. But, at any rate, I can conscientiously say I have done my best to fulfil worthily the duties of any position to which I have been called.

ILLUSTRATIONS.

"Westminster Bridge."
(From the original of the "Vanity Fair" Cartoon by Sir Leslie Ward, *now in the possession of the Author.)*
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691. How blest are they Tschaikowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving West 3d.
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739. Ditto ... ... D. S. Smith 3d.
126. I will love Thee ... ... J. Clark 4d.
1058. Ditto ... ... Oliver King 3d.
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61. In Christ dwelleth John Goss 3d
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278. Ditto ... ...G. Elvey 4d.
720. In the beginning C. Macpherson 4d.
582. Ditto ... ...F. Tozer 4d
890. In the day shalt ...H. W. Wareing 3d.
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980. In the hour of my ... Davies 4d.
659. In the Lord ... C. Macpherson 4d.
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385. In Thee, O Lord... S. C.-Taylor 3d.
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180. It is a good thing J. Barnby 6d.
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907. Jesu, meek and lowly ... Elgar 3d.
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438.* Ditto (8 v.) M. B. Foster 3d.
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494. Let Thy merciful ears W. B. Bell 2d.
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897. Lift up your heads O. Gibbons 3d.
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909. Ditto S. Coleridge-Taylor 3d.
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PEACE LIVES AGAIN

MOTET FOR FOUR VOICES

THE WORDS BY SHAKESPEARE

(FROM KING RICHARD III., ACT V., SCENE IV.)

THE MUSIC COMPOSED BY

SIR FREDERICK BRIDGE C.V.O.; M.A.; MUS. D.

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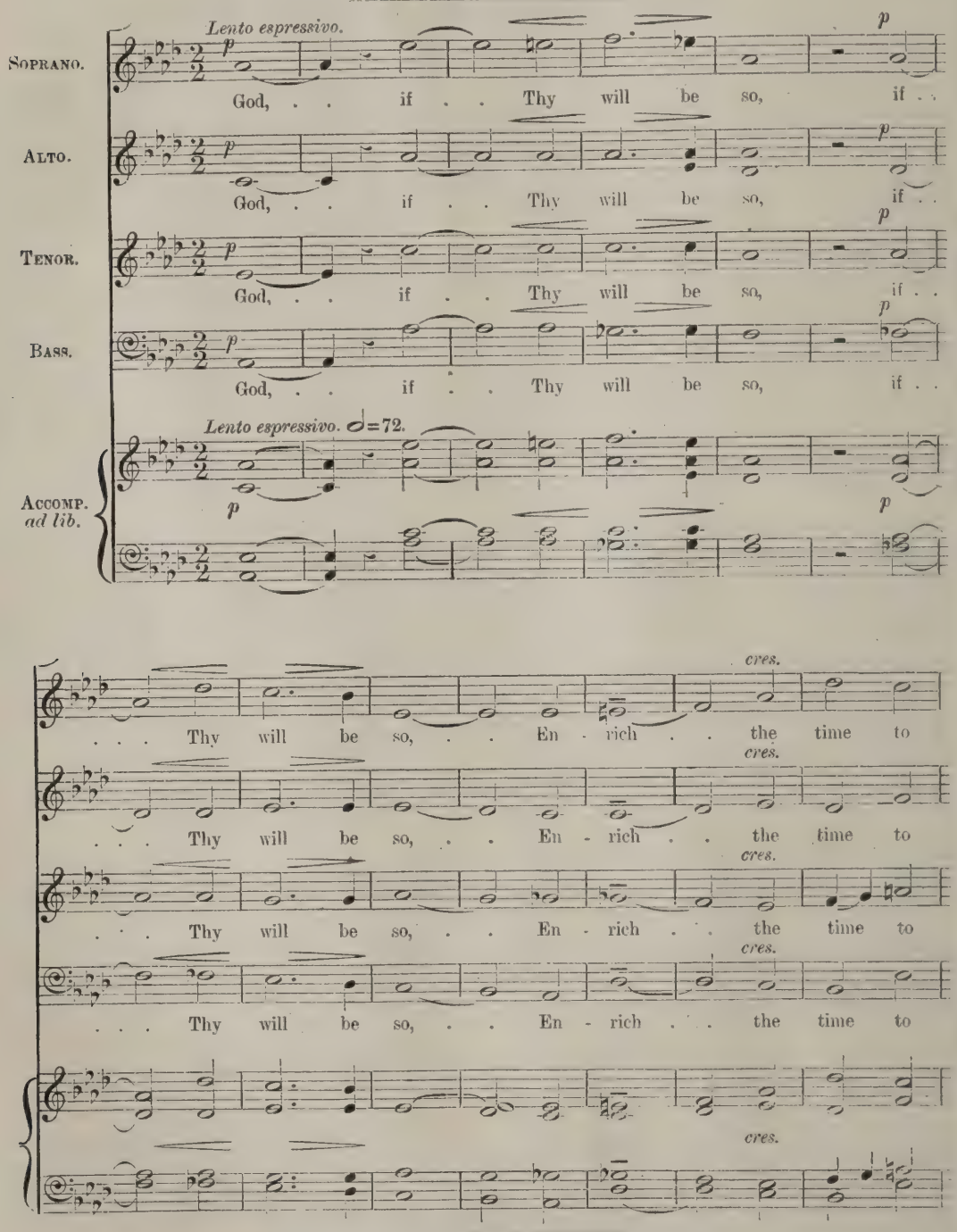

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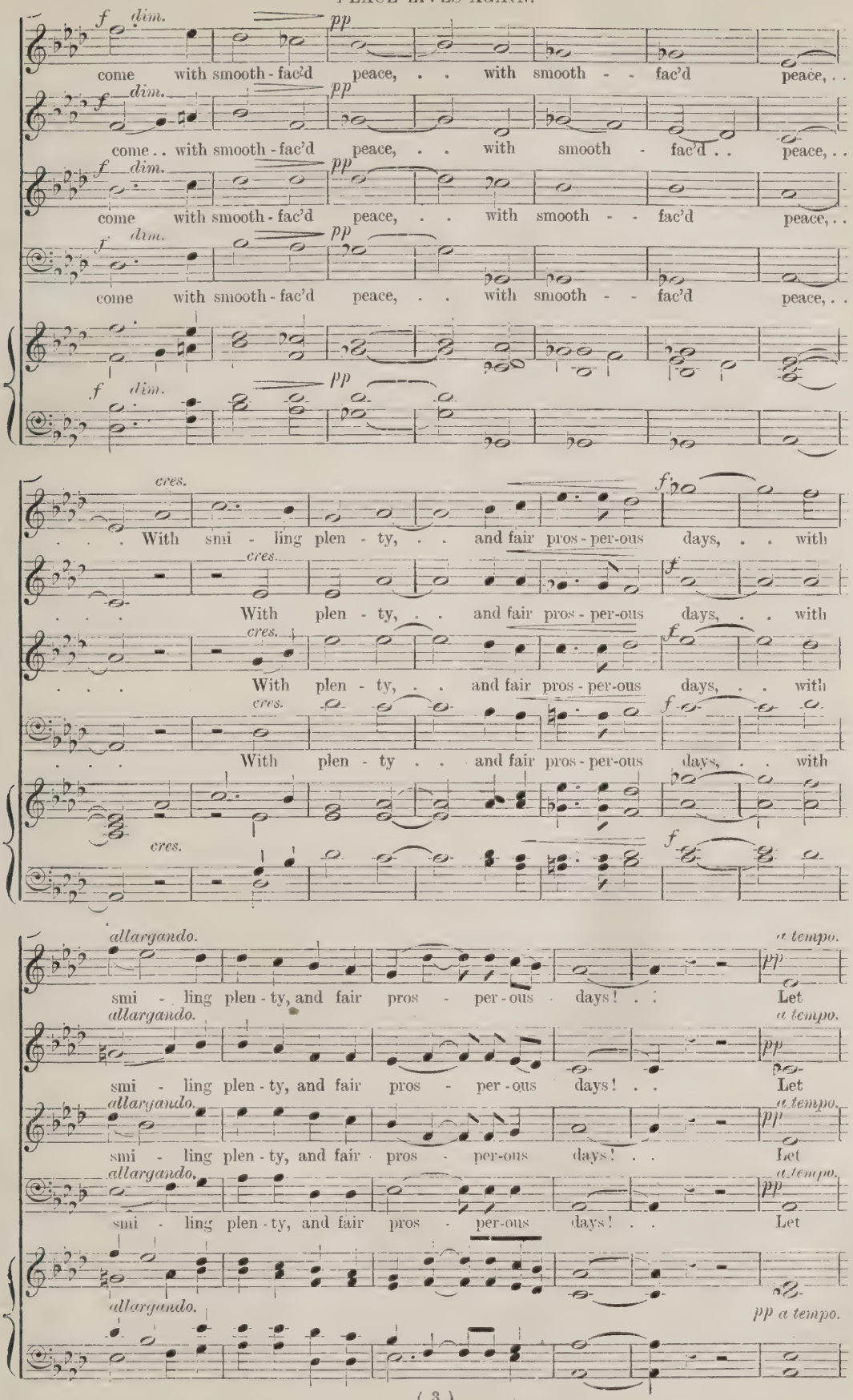


cres. *f*

them not live to taste this land's in - crease, That would with trea - son

cres. *f*

them not live to taste this land's in - crease, That would with trea - son

cres. *f*

them not live to taste this land's in - crease, That would with trea - son

cres. *f*

them not live to taste this land's in - crease, That would with trea - son

cres. *f*

dim. *pp* *rall.*

wound . . this fair land's peace, . . this fair land's

dim. *pp* *rall.*

wound . . this fair land's peace, . . this fair land's

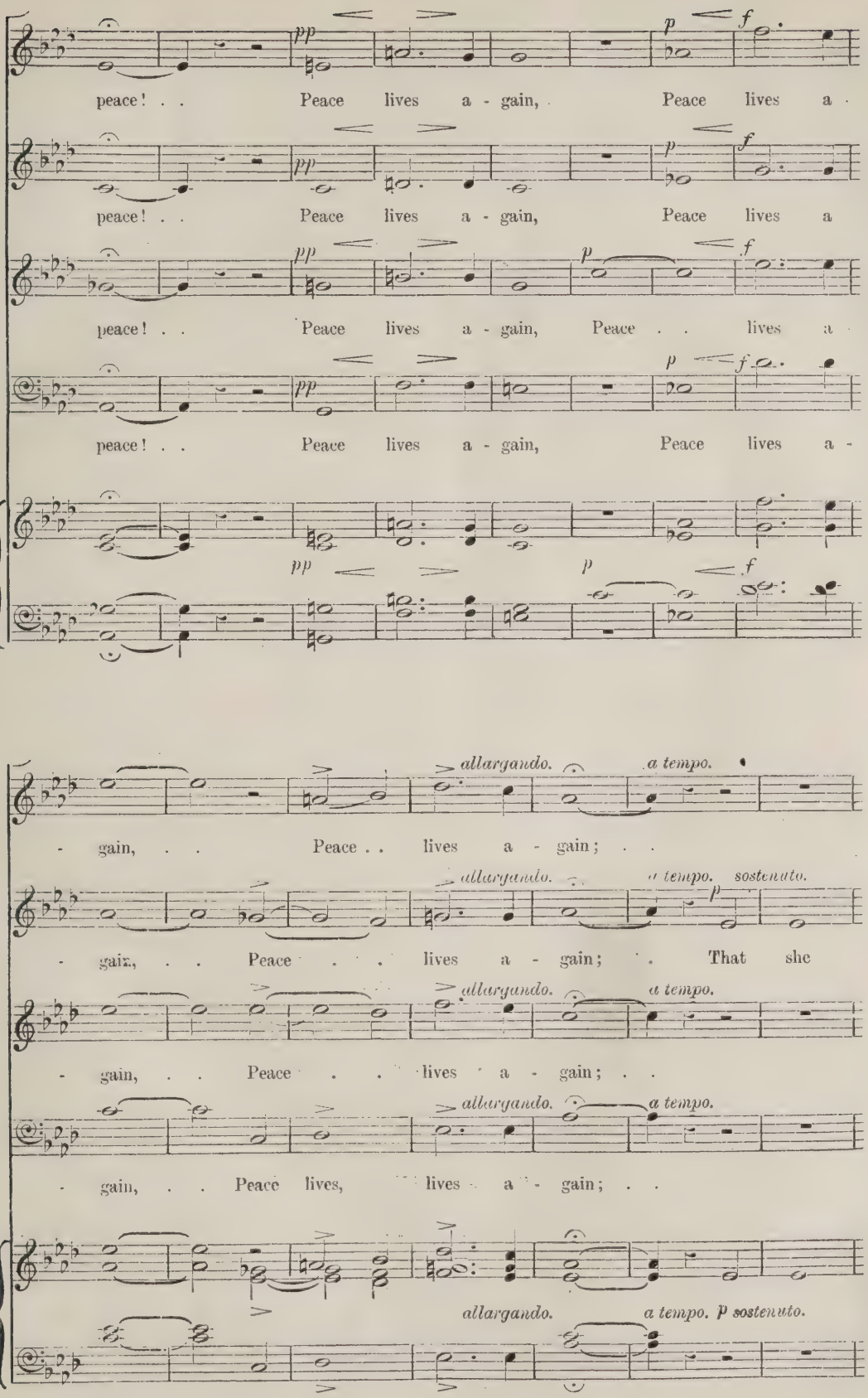
dim. *pp* *rall.*

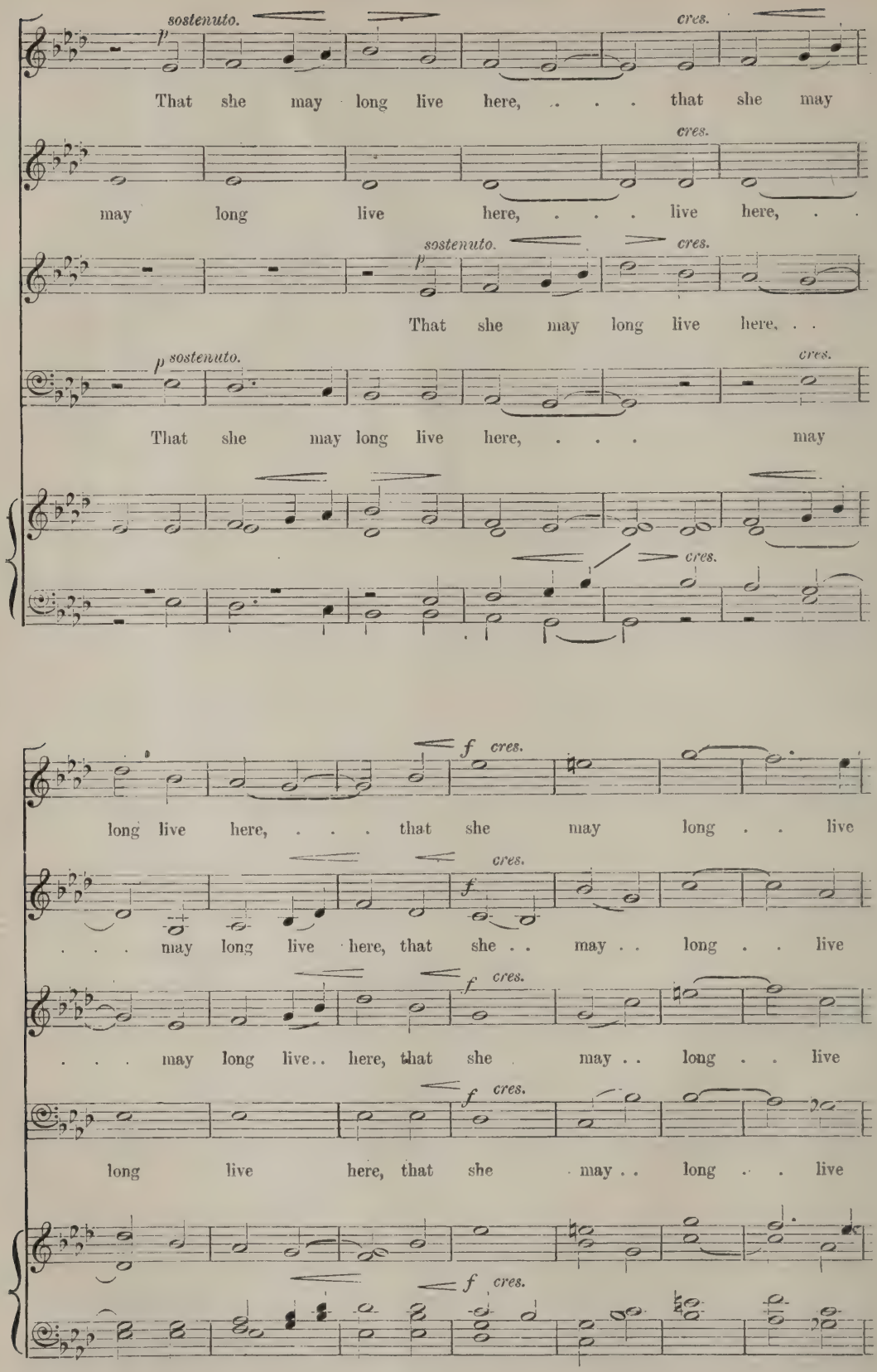
wound . . this fair land's peace, . . this fair land's

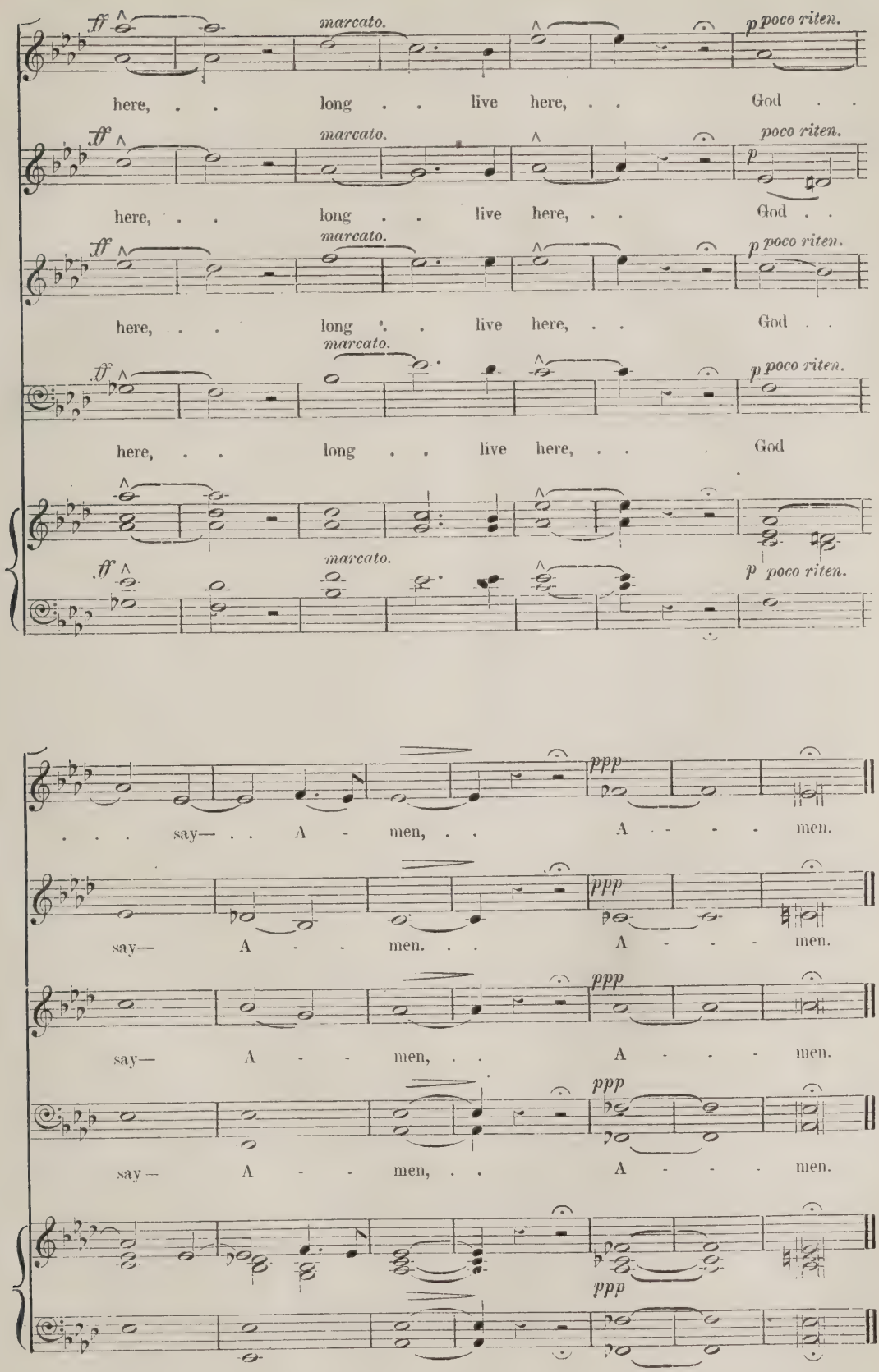
dim. *pp* *rall.*

wound . . this fair land's peace, . . this fair . . land's

dim. *pp* *rall.*


pp
p
f
peace! . . Peace lives a - gain, Peace lives a -
peace! . . Peace lives a - gain, Peace lives a
peace! . . Peace lives a - gain, Peace . . lives a -
peace! . . Peace lives a - gain, Peace lives a -
allargando.
a tempo.
- gain, . . Peace . . lives a - gain; . .
allargando.
a tempo. sostenuto.
- gain, . . Peace . . lives a - gain; . That she
allargando.
a tempo.
- gain, . . Peace . . lives a - gain; . .
allargando.
a tempo.
- gain, . . Peace lives, lives a - gain; . .
allargando.
a tempo. p sostenuto.


sostenuto.
p
cres.
That she may long live here, . . . that she may
cres.
may long live here, . . . live here, . .
sostenuto.
p
cres.
That she may long live here, . .
p sostenuto.
cres.
That she may long live here, . . . may
cres.
f cres.
long live here, . . . that she may long . . live
cres.
f
. . . may long live here, that she . . may . . long . . live
f cres.
. . . may long live.. here, that she may . . long . . live
f cres.
long live here, that she may . . long . . live
f cres.


ff
marcato.
p poco riten.
here, . . long . . live here, . . God . .
here, . . long . . live here, . . God . .
here, . . long . . live here, . . God . .
here, . . long . . live here, . . God
. . . say— . . A - men, . . A - - - - men.
say— A - - men. . . A - - - - men.
say— A - - men, . . A - - - - men.
say— A - - men, . . A - - - - men.
ppp

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353.	My heart is fixed	W. Cruickshank	4d.
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586.	Ditto	...B. Steane	2d.
295.	My soul, wait thou still	F. J. Read	4d.
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558.	Ditto	John E. West	4d.
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612.	Now is come salvation	C. Harris	3d.
718.	Now know I that the	M. B. Foster	4d.
695.	Now late on the Coleridge-Taylor		3d.
673.	Now sinks the sun	H. W. Parker	4d.
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506.	O be joyful in the Lord	G. Martin	6d.
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42.	Ditto ...	John Goss	3d.
599.	Ditto ...	E. V. Hall	3d.
596.	Ditto ...	H. J. King	3d.
144.	Ditto ...	H. Purcell	6d.
17.	Ditto ...	William Rea	3d.
520.	Ditto ...	B. Steane	3d.
816.	Ditto	E. A. Sydenham	3d.
66.	Ditto ...	S. S. Wesley	4d.
35.	O God, have mercy	J. B. Calkin	4d.
698.	O God, my soul ...	F. R. Greenish	3d.
775.	O God of my righteousness	Greene	4d.
106.	O God, the King of Glory	H. Smart	4d.
141.	O God, Thou art my God	H. Purcell	3d.
585.	Ditto	B. Luard-Selby	4d.
679.	Ditto	F. Tozer	4d.
34.	O God, Thou art worthy	A. Sullivan	4d.
188.	O God, Thou hast	H. Purcell	4d.
978.	O God, wherefore art Thou	Blow	3d.
418.	O God, Who hast	A. S. Baker	2d.
30.	Ditto	A. W. Batson	3d.
507.	Ditto	J. V. Roberts	2d.
919.	O God, Whose nature	Dupuis	3d.
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347.	Ditto ...	Oliver King	4d
963.	Ditto	...J. H. Maunder	3d.
233.	Ditto	... T. M. Pattison	3d.
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536.	O joyful Light ...	...B. Tours	4d.
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1038.	O Lord, I will praise ...	H. Blair	3d.
942.	O Lord Jesu Christ ...	Wesley	2d
184.	O Lord, look down	J. Battishill	3d.
702.	O Lord, my God ...	Nares	3d.
306.	O Lord of Hosts	Kate Boundy	3d.
25.	O Lord, our Governor	H. Gadsby	3d.
727.	O Lord, Thou art my God	J. Goss	3d.
395.	Ditto	C. H. Lloyd	6d.
845.	Ditto	C. Lee Williams	4d.
690.	O Lord, Thy Word	J. F. Bridge	6d.
726.	O love most ...	A. H. Brewer	3d.
3.	O love the Lord ...	A. Sullivan	2d.
588.	O lovely peace	Handel	4d.
380.	O perfect Love ...	J. Barnby	3d.
124.	O praise God	Clarke	6d.
355.	Ditto	Theodore Distin	3d.
429.	Ditto ...	G. C. Martin	2d.
40.	Ditto	...T. T. Trimnell	4d.
479.	O praise our God, ye people	Boyce	4d
782.	Ditto	Bühler	3d.
14.	O praise the Lord	J. Barnby	4d.
178.	Ditto	John Goss	6d.
683.	Ditto ...	Handel	3d.
71.	Ditto ...	Ouseley	3d.
232.	Ditto	T. M. Pattison	3d.
358.	Ditto	W. G Wood	4d.
266.	Ditto	...Zingarelli	8d.
824.	O pray for the peace ...	W. Child	3d.
166.	Ditto	E. H. Thorne	4d.
837.	O rest in the Lord	Mendelssohn	2d
492.	O Saving Victim	Cruickshank	3d
51.	Ditto (No. 2)	Gounod	4d
486.	Ditto	Rossini	3d
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pp Lord, grant that in this hour we may be still
In everything obedient to Thy will.

p The night was long and dark, and hard the way,
But ever to the distant goal we pressed.
Weary and faint, sore stricken in the fray,
But never yet by craven fears distressed.
f We kept our living faith, undimmed and bright,
In Thee, our glorious Captain in the fight.

mf Thou gavest us one heart, one mind, one soul,
To battle nobly in a noble cause.
To keep the very heart of freedom whole
And still uphold the high and sacred laws
Of justice and of right on many a field,
Trusting in Thee, Who wert our sword and shield.

ff Grant us to-day a spirit calm and strong,
That in our hour of victory we may claim,
dim Who spent our dearest blood to right the wrong,
A triumph over every selfish aim.
pp Lord God of Hosts, that bid'st the conflict cease,
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JUNE 1, 1919.

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With this number the *Musical Times* completes its seventy-fifth year, having made its bow on June 1, 1844. Although the mere length of the period is a matter for reasonable pride, we find a much deeper satisfaction in reflecting on its importance in the musical history of this country. Since 1844 a definitely native school of composition has come into being, and is now in full and vigorous growth. When Parry, Mackenzie, Stanford, Cowen, and others who did so much to found this school, came on the scene, the *Musical Times* was already there. We may fairly claim that the efforts of these men and their contemporaries never lacked such support as we were able to give. As to their successors, the young men of to-day and to-morrow, our present pages contain ample evidence of sympathy and appreciation.

For a variety of reasons the best work of the *Musical Times* has been done in connection with popular choral music. Its sub-title, 'Singing-class Circular,' describes its chief original aim. Although this aim has since been very largely supplemented, it remains a cardinal point in the policy of the journal. The growth of choral music in Great Britain during the past half-century has been one of the most potent of artistic and social factors, and nothing gives us greater pleasure than the knowledge that the *Musical Times* has played no small part in so beneficial and democratic a movement.

Birthdays have their serious side, and we celebrate our seventy-fifth with a keen sense of the responsibilities attached to the position the journal now occupies. The variety of interests with which it deals makes our task both easier and more difficult. It is easy to avoid monotony when our field ranges from organ recitals to the Russian Ballet. It is not so easy to maintain a high level of interest, with the relative importance of the various topics nicely balanced. The *Musical Times* of to-day, therefore, has its special problems, and we ask our readers' forbearance if their particular interests are sometimes less fully considered than they would wish.

So, with greetings and thanks to our contributors and readers, we resume our innings,—seventy-five, not out, with the century well in view.

MODERN BRITISH COMPOSERS.

By EDWIN EVANS.

IV.—EUGÈNE GOOSSENS.

In the preceding articles of this series we have dealt with the works of composers who, notwithstanding the development of strongly defined individuality, have maintained an intimate relation with the tradition bequeathed by the German classics. It is paradoxical, and yet in keeping with our attitude towards music, that the first composer we come to who displays some measure of independence of that tradition should not be of English extraction. Although Eugène Goossens in himself gives the impression of an English personality, it is scarcely to be expected that one should find in his music the characteristic traits which are not his by inheritance, but at the same time he is more free than the majority of English composers from those acquired characteristics which, in defiance of the laws of biology, English composers have transmitted through several generations. It is this circumstance that has caused some of his critics to impute an exotic flavour to his writing, for it has really come to this, that music which does not recall at least the later German classics has an exotic sound to English musical ears, and the irony is only perceived by the few who have in recent years adopted a wider outlook. Other critics again, are inclined to attribute Eugène Goossens's style to different paternities not less pronounced than the German influence in his contemporaries. The fact of the matter is that no composer has ever been free of debt to his predecessors, but that Goossens has shown an unusual rapidity in liquidating this debt. He has had his German phase which, as a consequence of the date at which he began to write, took a Straussian form. He has also learned from the French, as have indeed all composers of this generation. I would not completely absolve him from certain affinities with those later Russian developments to which one habitually pins the label of Stravinsky, though these elements are harder to trace because he does not follow the banner of extreme modernism. His whole musical personality would have to become transformed before one could class him with the vanguard of composers who are breaking up the effects of sound in response to the same impulse which led the painters, two or three generations ago, to break up the effects of light. In that sense he is neither a modern nor an impressionist, nor in fact anything else in -ist. It would be more logical to describe him as a neo-classic, that is to say a composer whose formal principles are classic but who works in a medium which is largely novel. This is the opposite of a post-classic, in whom both form and medium remain those established by classic usage.

Yet his medium is only relatively novel. In distinction from the three composers hitherto reviewed, whose musical thought, despite richness in expression, was severely diatonic, Goossens thinks chromatically. Others may clothe the diatonic structure in chromaticism, but in Goossens the

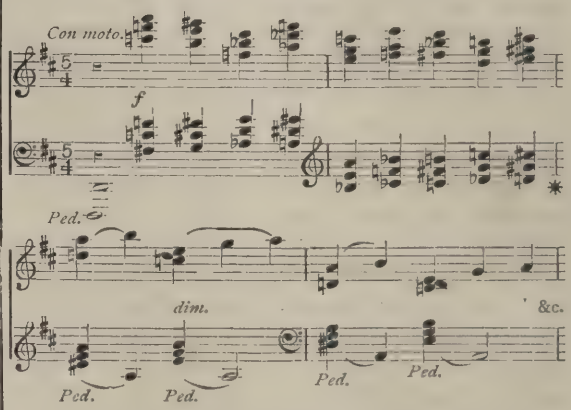
structure itself is so essentially chromatic that he occasionally even has resource to the opposite device of introducing a diatonic element as a subsidiary. To put it another way, others build upon the tonal relations of a seven-note scale with five ornamental notes, whilst Goossens builds upon a scale of twelve notes, among which he gives special tonal importance to a selected group only when it happens to suit his purpose. This is not new, but sufficiently unfamiliar to retain a flavour of novelty as compared both with the diatonic composers and with those moderns who either reject all tonal systems, or, like Scriabin, endeavour to replace those in existence with others of their own invention. In fact, in music, as in other arts, the obvious development is less prevalent than the arbitrary, and the most genuine revolutionary is not the most subversive. One might even extend the argument beyond the confines of art, and find it still conclusive.

Purely technical considerations lie outside the scope of these articles. Yet there are some points raised by Goossens's method of writing which play an important part in determining the quality of his medium. In my lectures on 'The Foundations of Twentieth Century Music,' I pointed out the transition of music, first from an art of simple line to one of combined lines which produced colour, and then from this stage to one of combined colours. The device of colouring a melodic line with one sweep of the harmonic brush is the oldest in our music. The *organum* of Hucbald is in its essence naught else. But the laws of line-polyphony caused it to be rejected, and it is only in the last half-century or so that it has gradually returned to favour. Nowadays, however, it is no longer the simple combination of 5th and octave that serves to colour a melodic line, but practically any interval, or combination of intervals. Presently some theorist will lay down laws determining when a chord may follow each note of a melodic line, without internal change, and when it must be modified to suit the position in the scale. Possibly the principle will correspond to that which governs the two forms of answer to a fugal subject. Almost certainly it will be derived in the end from the difference between diatonic and chromatic structure. Meanwhile composers are, as always, making their own laws and defying the theorist to do his worst. Goossens naturally follows the chromatic method. He will repeat the same chord formation, without internal change, upon every note of the part, melodic or subsidiary, which he desires to colour in the harmonic tint he has selected. Owing to the deficiencies of our notation, which was invented for the convenience of diatonic writers, this brings about a profusion of accidentals and gives the music a complicated aspect. A little while ago I was experimenting with one of the many projects now current for basing our notation upon the chromatic scale of twelve notes. I transcribed into this notation one of Goossens's most complicated pages, and found that the notes proceeded everywhere in chord formation with the regularity of troops on a parade ground.

Goossens's music, in reality, is very simple. He rarely writes in more than two real parts, and one of these will constantly be found moving by step in contrary motion to the majority of the intervals in the other. Assume, then, that he colours one part with a chord repeated in parallels to each note, and the other with the greatest harmonic freedom, and the most complicated page clears up at once. Naturally all manner of accidental chord-formations may result, just as all manner of accidental intervals result from the playing of scales in contrary motion; but they have no more perplexing features in one case than in the other. Already now much of modern harmony is explained as the product of converging lines of chords. Goossens's converging lines are marshalled with the precision of some of the figures in our folk-dances, only each dancer is a chord:

'Promenade,' Op. 18, No. 2

(From 'Kaleidoscope').



In all this there is nothing that makes him an ultra-modern composer. He is far too prim for that, though I am afraid not many critics will take that view of him. There is, however, in his method one factor which does actually correspond to a vital tendency in modern music. It is his fondness for elliptical writing. Practically all modern composers are striving, by diverse means, to eliminate the superfluous. Many elements which were hitherto regarded as indispensable on formal grounds are now omitted because, if the structure is sound, they may be taken for granted. A great deal of what startles the ear in modern harmony results from the fact that the composer no longer considers it necessary to give every step of a chord-progression, when the modern ear can be trusted to supply the intermediate chords for itself. In the case of Goossens the same applies to phrases. He will begin a phrase which, stated in full, ought to occupy a given number of bars, but when he has given so much of it that the rest may be safely assumed, he calmly assumes it as contained in the foregoing, and hastens to the conclusion with a leap which can disconcert only the inattentive listener. This impatience is very characteristic of the times we live in, and stamps Goossens as a man of to-day in a sense which

seldom applies to musicians. It is this feature in his work which tends to become accentuated. It is very pronounced, for instance, in his Pianoforte Quintet, the last of his works to come before the public. In all probability it is in this direction that the most interesting developments are to be expected. It is not without its dangers, but happily his personality is too thoroughly musical for him to permit it to degenerate into any resemblance to the shoddy cleverness of the modern paragraphist. He has a remarkable sense of proportion. Small ideas have served him for small compositions, of which he has written many. Large ideas result in large works, with an increasing tendency to curtail their length. Never does a small idea result—as, alas! with so many composers—in a ponderous and lengthy composition. That alone is almost sufficient to mark him out as a musical personality of an unusual type.

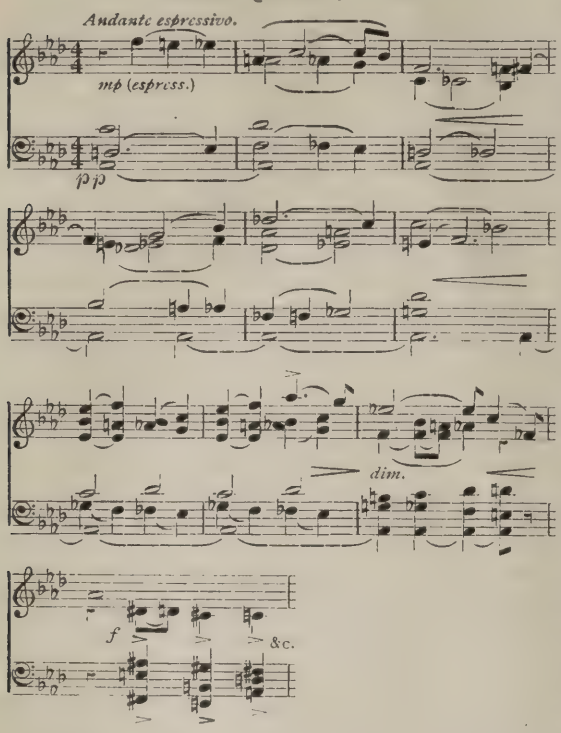
Eugène Goossens was born May 26, 1893, in London, and is thus just twenty-six years of age. He is the son of a well-known conductor who, though belonging to a Bruges family, was born in France, but, as so often happens in this absorbent country of ours, the son inherits little of the foreign origin of his father, though there are fundamental traits in his character and general outlook upon life that betray Latin leanings. He studied first at the Bruges Conservatoire from 1903, then at the Liverpool College of Music in 1906, whence a scholarship brought him to the Royal College in London. There his masters were Sir Charles V. Stanford, Dr. Wood, M. Rivarde, and Mr. Dykes. He left with an Associateship and the Silver Medal of the Worshipful Company of Musicians. From 1911 to 1915 he was a member of Sir Henry Wood's orchestra, and from then onwards he has been associated with Sir Thomas Beecham in all his ventures, operatic and symphonic, as conductor. It is needless to inform English readers that he has secured in that capacity a degree of success that rarely befalls a man of his years.

There can be no doubt that his practical experience as a performer has played an important part in equipping him with the remarkable facility which is his chief asset both as composer and as conductor. This facility is such that it has caused misgivings among his friends One remembers Rossini's rather bitter comment on the effect of facility upon his own career, when he had reached the age of retrospect. Happily, it is Sir Thomas Beecham's habit to keep his entourage so busy that they have little time to indulge any other facility than that of doing his work with credit to himself and to them. This has preserved Goossens from the cardinal sin of over-writing himself, or of writing elaborately and at length when he had nothing to say. Perhaps it is the origin of that sense of proportion to which reference was made above. A busy man is not inclined to waste time and effort upon the development of an idea that can be adequately expressed within the limits of one folio of manuscript paper.

I have also referred to his indebtedness to his immediate predecessors and contemporaries, but already his earliest works display so much originality that the rapidity with which he emancipated himself from such outside influences comes as no surprise. His first works were performed in 1912 and 1913. With the exception of a Miniature Phantasy for Stringed Orchestra these have remained unpublished. In the two Trios, a Suite for flute, violin, and harp, and 'Five Impressions of a Holiday,' for pianoforte, flute, and 'cello, first heard in 1915, there emerges a definite personality in outline, and from the Concert Study for Pianoforte, Op. 10, the same personality begins to acquire the deeper elements which inspire his present work. The imitative period, never very pronounced, ended not only unusually early, but with a remarkable suddenness. From then onwards his debt to others is negligible, and confined to the links which connect him with the main trend of present-day musical thought.

It is perhaps time to dwell upon the somewhat contradictory traits composing his musical physiognomy. It is probably due to his Latin associations that a vein of playful irony, at once sceptical and poetic, places him in direct opposition to the 'patheticism' of the 19th century. Those who were brought up upon the pathos of perpetual suspensions are apt to regard this as evidence of a lack of those emotional tendencies that find a too easy expression by such means. He is naturally disinclined to play upon the feelings of his listeners. He prefers to interest their intelligence. In that he is a true child of the age, for we are far from the days of Tennyson or Victor Hugo. The article on 'The Revolt against Idealism' which appeared in *The Times* 'Literary Supplement' of May 15, opens with a clever exposition of the new attitude, but the writer also says that our day 'remains ever ingenuous in the face of disillusion.' It is that ingenuousness which disciples of the romantic find so difficult, not merely to understand but to appreciate with justice to the underlying human quality. It is too often forgotten how much feeling may be disguised in playful ingenuity. It is not until some later works are reached, such as the concluding section of the 'cello Rhapsody, and portions of the recent Violin Sonata and Pianoforte Quintet, that the romanticists may find something to correct the impression of coldly glittering ingenuity they may have gathered from the 'Holiday Impressions.' Even then a subtle vein of good-natured irony remains as a wholesome corrective. Those who seek the real, complete Goossens in the amusing bibelots of the 'Kaleidoscope' are judging Cyrano by his wit alone—not that I would directly associate Goossens with that prince of stage gasconnades. He is of another mettle, equally prone to pass off a sentiment with a jest, equally ready for some exquisite fooling, but without disdain for the tenderness which so constantly traps the ironist and the cynic. It is this tenderness that is now working its way to the surface. See, for example, the brief extract from the Phantasy Quartet, Op. 12:

Phantasy Quartet, Op. 12.



This is, in fact, a critical period in Goossens's development as a tone-poet. It might conceivably bring about a relapse into the pathetic, though it is difficult to believe that his musical sense of humour will not keep him immune, or that his innate scepticism will not step in and curb whatever tendency to romanticism may be seeking expression. We have had enough and to spare of romantics. We have been starved of humour in music. We crave for what music hitherto has most lacked. However, there is little ground for anxiety. Just as Goossens has successfully withstood the dangers of superficial cleverness, after having toyed with them for a time, he will in all probability surmount those of sentiment, so soon as he has learned what they have to teach him.

With that we may pass on to a review of his works in detail.

(To be continued.)

IGOR STRAVINSKY.

By Leigh Henry.

The triple performance of Stravinsky's 'Three Pieces for String Quartet' by the Philharmonic String Quartet this season seems to imply a certain obscurity, if not incomprehensibility, in that composer's style and technical methods. This, however, probably exists, not so much in Stravinsky's work itself, as in the conventional attitude of the musical public towards questions of musical form and technique. Concert-goers and musicians generally, as the result of the practices and consequent traditions of centuries of musical writing dominated by an arbitrary system—the diatonic—have become so habituated to the melodic construction and intervals, and the mathematical harmonic and harmonic-contrapuntal formulæ which that system has produced, that their hearing capacity has become almost entirely subservient to these peculiarities. They are scarcely able to listen to music in any other way than subjectively, that is, in relation to the associations which the diatonic system and traditions have created. To comprehend both the spirit and the musical content of Stravinsky's work, however, it is necessary to put all such pre-occupations aside, and approach his compositions objectively. His music marks a new direction in creative musical art, in which both the dogma and arbitrary premises of a fixed theoretical system, and the metaphysical significances of philosophic intent, play no part.

THE SPIRIT OF STRAVINSKY'S MUSIC.

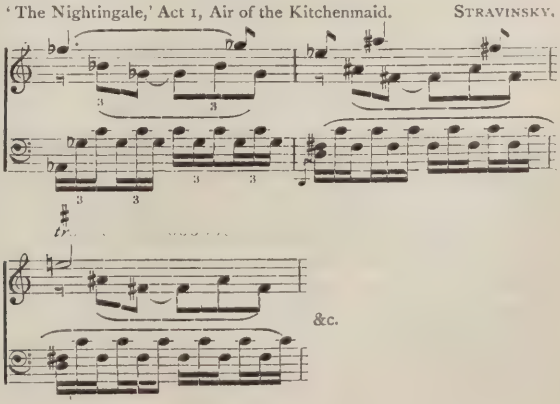
The music of Stravinsky, in impulse and content, as in technique, pertains to the domain of the actual rather than to that of ideas. His works are the antithesis of metaphysical in essence. All Stravinsky's compositions, even where his music forms part of such imaginative and fantastic art-combinations as the ballet-themes with which it has been associated, always retain a pure musical value, and are informed by a consciousness essentially ego-centric in the best sense—that is, never tending towards abstraction, but always widely radiative in scope, and keenly alive to sensatory influences and physical stimuli. It is this type of consciousness which renders all Stravinsky's music so intensely virile, and which gives to it an immediate human appeal. From the same source arises also its extraordinary variety and subtlety of content, its stimulative psychological suggestiveness and interest. For Stravinsky is one whose consciousness has attained the fullest modern development. The complexities of contemporary existence in no way confuse him, or cause him to withdraw from a close contact with actuality. They tend to tense-up and render more acute the workings of his intelligence, giving to him a subtlety and—more important—a clarity of perception arising from the more diversely reactive nature of modern sensibility. Through all the moods which he treats musically—as in certain of his songs and ballets—his objective mentality consistently asserts itself. No confusion, no emotional hysteria, is ever discernible in his work. He possesses a complete certitude with regard to the source, character, and range of his moods which keeps his music entirely free from redundance, over-emphasis, or exaggeration. In Stravinsky's compositions nothing of the acuteness and poignancy of immediate sensations is avoided: nothing is toned-down, or artificially supplemented by sentiment or subjective feeling or associations. He states; he does not expound. Hence his music, while technically having certain characteristics in common with that of the French impressionists, is fundamentally different in character. The work of Debussy and his followers

is, in varying degree, generally of a subjective order. The emotion and thought-content which it embodies, though more subtly realised and stated than in any earlier type of music, are yet more abstract in quality than that of Stravinsky. More definitely, it may be said that the impressionist consciousness, while essentially personal in its reactions to actuality, is of a more culturedly intellectual type. While refining their mood-expression to an exceptional degree of subtlety, it yet does so by a process of reflective thought which, by superimposing secondary associations, tempers the primary acuteness of the realisation, and thus renders the expressed significance somewhat remote, if not sentimental. With Stravinsky nothing is ever diluted with introspection or metaphysical speculation. Objective in his emotional responsiveness, his thought-direction, and his expression, he perceives all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad subtle facts undiscerned by his musical forerunners. Hence his work is full of that freshness, that sense of exquisite wonder which emanates from all virginal impressions of reality, a feeling of spiritual expansion and novel adventure. He presents us with an art not merely distinguished by an extraordinary technical development and an unprecedented richness of texture, but also a living expression of a spirit essentially pagan, but yet so informed by modern sensitiveness that it reaches far beyond the elemental and obviously physical feelings which constitute the common acceptance of paganism, to moods which, while plainly of tangible origin, are of extraordinary rarity, poignancy, and subtlety. His music approaches perhaps nearer to the conciseness and intensity of Chinese poetry than anything else, by reason of its intimacy and subtlety of expression, its vivid and direct delineation of imagery, its fine demonstration of the indissoluble association of all vital feeling with concrete actuality. Yet it has no archaism, no retrospective or sentimental romanticism. One is always aware of a highly-developed modern psychology beneath his music, a natural expansion of human sensatory and mental capacity which has nothing to do with the tedious learning of scholastic culture, but which constitutes a new type of sensitive development produced by the new elements and group-force combinations creating the aspects and characteristics of to-day.

THE CHARACTERISTICS OF STRAVINSKY'S MUSICAL STYLE.

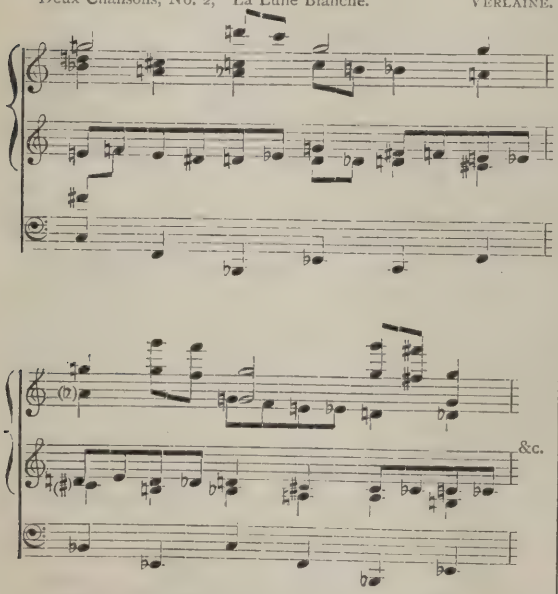
Such psychological influences have naturally had much to do with the production of Stravinsky's musical style. The immediate and delicate responsiveness of his sensibility has necessarily rendered it imperative for him to seek correspondingly immediate and subtle methods of expression. At the same time, and from the same cause, his work being informed by the multiple and interpenetratively complex moods of his modern consciousness, has gained in significance and richness of musical content a range hitherto unknown. For the keenness of Stravinsky's sensitive faculties has enabled him to discern tonal relationships more actual, more intrinsic to sound observed objectively, than any defined by the conventional academic theories of music. It is this objective perception and utilisation of such relationships which form the source of his harmonic originality and distinction. Stravinsky's methods of harmonic succession, correspondence, and contrast are based entirely upon an objective investigation of the aural values of sound, particularly with regard to the affinity of chords—*i.e.*, the aural relationship or relativity of effect existing between any combination of sounds enunciated together as compared with any other given combination of sounds. The ordinary academic classifications of chords are negated by him; he realises that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound-combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to, and capable of, the necessarily limited range of expression obtainable from that system. He recognises in the term 'chord' any combination of sounds enunciated together, utilising as basis the harmonic series already so greatly exploited by Debussy, Ravel, and Scriabin, but more variedly and more exhaustively than they. The chord itself he treats as a mobile colour-quantity, without quibble concerning suspension or resolution, in this particular taking common stand with the now familiar methods of the French impressionists, as he also does in the method of block-form chord-succession which is so marked a characteristic of their style, and which he utilises frequently, though not so exclusively as they do. To a much more pronounced degree than Debussy, Ravel, De Severac, Roussel, Florent Schmitt, and kindred French composers, however, his form is dependent on what may (taking over a term from painting) be designated 'quantities'—*i.e.*, sequential treatment of tonal colour-combinations on related or deliberately and acutely-contrasted harmonic planes, or polytonic treatment and chord-successions determined by tonal affinity, that is, chord-changes in which the root or other given interval shifts, leaving the other intervals common to both chords, that at first enunciated and its successor, as:

'The Nightingale,' Act 1, Air of the Kitchenmaid. STRAVINSKY.



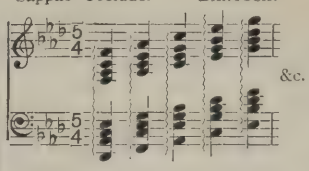
His modulating method is not subservient to any system of modal intervals or diatonic key-relationships. A real psychological insight is evident in other characteristics of his style. Realising, probably, that to-day no emotional state is simple, but that it almost invariably consists of psychological mood-complexes, owing to the multiplication of modern aspects and associations, the scope of his harmonic writing has been extended by Stravinsky in such a way that it has produced a correspondingly wide and multiple medium of expression. Thus the earlier writing on a pedal, so marked a characteristic of the neo-Russian group, has been developed by Stravinsky in such manner that it has been converted into a harmonic pedal-group, used singly on any degree of the harmonic parts, or, in a sense, polyphonically on many together. This, combined with the ordinary harmonic, sequential, or block-form movement of his harmonies above or below, produces entirely novel and highly-expressive and subtle harmonic effects, while at the same time removing the monotonous mood-crudity of the older method of utilisation, such as that to which Grieg was so greatly addicted, and giving to the pedal device a more diverse colour-value. In a similar way he also utilises a shifting pedal-note, as :

Deux Chansons, No. 2, 'La Lune Blanche.' VERLAINE.

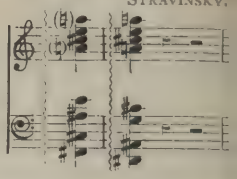


Similarly, Stravinsky combines harmonic chord and part-writing on different harmonic planes, but sounded simultaneously in combination, a method allied in essence to his use of the pedal-group. Similar also is his use of dual pedals, one static, in the older manner, the other moving by direct, unresolved chord-transposition to successive planes by steps of thirds, fourths, fifths, and other intervals, in the manner foreshadowed by Granville Bantock in the opening bars of his 'Sappho' Prelude :

'Sappho' Prelude. BANTOCK.



'The Nightingale,' Act 3. STRAVINSKY.



Beyond such devices and methods of effect, Stravinsky's writing is also interesting by reason of the direct, objective investigation of actual tonal values and relationships, apart from all theoretical premise which it evinces, and which is particularly manifest in his exploitation of hitherto neglected intervals, such as the second. By this exploitation of the more acute intervals his music has obtained a subtlety of tonal nuance which gives to his tonal colouring a breadth, richness, and mosaic diversity, a cumulative force of appeal and significance which renders it a more extremely accurate medium for mood-expression than any other yet discovered. From the purely musical point of view, the personal style of Stravinsky has inestimably enriched the store of musical resources, while at the same time maintaining in his music a simplicity and directness of treatment which obviates any vestige of pedantry or ostentation.

Characteristics emanating from a spirit identical with that underlying his harmonic—or, more accurately, tone-combination—methods and style of construction have been the source of Stravinsky's distinctive orchestral scoring and instrumental technique. Stravinsky differs from all preceding orchestral and chamber-music composers in that he treats his instruments as objectively as his tonal and harmonic effects—that is, not as harmonic or contrapuntal parts, but solely as expressive media, investigating by direct experiment the individual timbre and peculiar expressive qualities of each instrument, and seeking by particularised treatment to utilise the most extensive possible capacity of its characteristics, both independently and in combination with other instruments. Thus all Stravinsky's instrumentation is of an unparalleled plasticity, being unweighted by the mass-combinations of the conventional orchestral instrumental-group divisions. His orchestration, like his harmonic writing, is therefore distinguished by the independence and significance of its component factors, and thereby gains an extraordinary clarity of effect, being 'real part-writing' in the most accurate sense. Nor does Stravinsky so constitute his thematic writing as to obtain the old, conventional counterpoise and alternation of 'masculine' and 'feminine' feeling. His colouring is obtained by combining or contrasting the brilliant or delicate tonal capacity of the instruments selected and treated objectively with that purpose primarily in view. Hence in his scoring every instrument functions in the fullest and subtlest independent manner, the ensemble presenting a richness and interoperative diversity of content impossible to obtain by means of the older methods of mass or instrumental-group

treatment. This fusion of constantly interactive streams of instrumental tone-colour also results in a remarkable general orchestral mobility and a capacity for graduating orchestral dynamics, emphasising and refining them by subtle degrees, which gives to Stravinsky's orchestral music a wide range of atmospheric quality without any suspicion of artifice, particularly in creating an impression of movement and actual imagery without any imitative devices. In considering this latter quality, however, Stravinsky's keen rhythmic sense is a powerful factor, transcending the function of securing only musical mobility. For in Stravinsky's rhythmic expression we obtain a unifying factor which, far more efficiently than the ordinary formal or structural divisions of academic composition, creates for his work its strong feeling of natural development, and consequently a striking individuality of personal form. Neglecting exclusive obedience to the detailed arithmetical sectioning which is known as 'time,' Stravinsky uses the rhythmic movement of sound as a delineative factor, co-ordinating by its means all the constituent thematic subtleties, the decorative musical figures and harmonic tints of which his music is made up, in much the same manner as Cezanne and other modern painters co-ordinate the component colours of their landscapes in broad, simple planes of colour-design. By this treatment, also, he imparts to his work a centrifugal force which permeates his music with a definite impulse and direction, and which combined with the subtlety and plasticity of his harmonic colouring and instrumentation, gives to even the most heavily-scored passages of his work a certain rarity, a peculiarly ethereal atmosphere. As Ernest Newman has said: 'Instruments are used in a way without precedent; all sorts of new colour-effects are drawn from them; in particular, Stravinsky excels in the suggestion of rapid movement and of light.'

With regard to the general structural form of Stravinsky's compositions but little analysis is necessary. The composer has given his purpose in the following words:

> I want neither to suggest situations or emotions, but simply to manifest, to express them. I think there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency towards vagueness or ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for working-out in dramatic or lyric music. The one essential is to feel and to convey one's feelings.

Hence it is not surprising to find that synthesis and elision are marked characteristics of Stravinsky's musical forms. By reason of this they have an unique modern interest and significance. For with the speeding-up of modern existence the thought and expression of the modern being have undergone a corresponding concentration and acceleration. We have been forced to become brisker, more direct, practical, and natural than formerly. New necessities have brought about the 'scrapping' of many old methods and machineries, and, as a natural consequence, a scrapping of many theories and ideas. Stravinsky has realised the need for this in music. He is not content to 'carry on' with obsolete machinery. Directness and the elimination of everything superfluous, these are the keys to his musical form. This tendency towards condensation is, paradoxical though it may seem, the cause of his music being so rich, and, in a manner of speaking, so decorative, in harmonic colouring. There are never any bald or tedious moments in Stravinsky's music. His work is so concise in structural dimensions that every phrase, note, and chord necessarily has an acutened and carefully-selected value. Not a vestige of prolixity is discernible. He has always something clearly apprehended to state in equivalent terms, and he realises that to inflate or prolong it in accordance with the formulæ of academic musical development would probably bring about an obscuring of its direct presentation. His work, after the often unbearably redundant artifice of the symphonic form and the over-elaboration of musical architectonics such as one finds in the work of Wagner, Brahms, and other Teutonic composers, comes like a breath of clear fresh air, with nothing of the fustiness of the study about it. His music is a clear expression of the modern requirement of quality in preference to quantity. This in itself is a manifestation of the real mental value of Stravinsky, and separates him at once from all hint of vulgarity. For, as William James says:

> When two minds of a high order, interested in kindred subjects, come together, their conversation is chiefly remarkable for the summariness of allusions and the rapidity of its transitions. . . . Some persons have a real mania for completeness, they must express every step. They are the most intolerable of companions, and although their mental energy may in its way be great, they always strike us as weak and second-rate. In short, the essence of plebeianism, that which separates vulgarity from aristocracy, is perhaps less a defect than an excess, the constant need to animadvert upon matters which for the aristocratic temperament do not exist.

Here we have the clue to the real distinction which all Stravinsky's music possesses. Compared with the harmonic and thematic content of the work of earlier composers, the difference apparent in Stravinsky's work may be roughly said to be analogous to the difference existing between mural decoration as exemplified in the elaboration of a given form-motive, and the decorative quality of a drawing by Hokusai, or a print by Harunobu or Hiroshige, and kindred Japanese masters, work

in which the definite decorative quality of the particular is preserved, and given expressive value by combination with similar particulars treated in a balance which is dependent upon quantities and relative proportions, not subordinate to any abstract or pre-fixed formula or theory, but consequent upon the nature of the images and mood-essentials by which they are evolved and expressed.

These particulars briefly comprise the characteristics of Stravinsky's musical style, a style which grows more and more definite with every step he takes away from conventional musical systems. He has methods, but no mannerisms—unless, indeed, an impatience with everything prolix, a desire to eliminate all abstractly architechtonic detail of musical construction, and a persistent striving towards brevity, conciseness, and directness of musical expression, achieved by a ruthless repudiation of everything liable to obscure the essential purport of his conceptions, may be termed such. All Stravinsky's musical characteristics are consequent upon his objective consciousness, which is concerned only with vital actualities and their adequate and precise incorporation into musical expression. This has led him to devote himself to concrete experimental research, the result of which has given him tangible justification and a solid basis for his certitude and independence. It enables him to apprehend and state without need of the old type of laboured self-explanation and rhetorical working-out of those who went before him. For Stravinsky's mind has been cultivated in a real sense, cultivated in the sense indicated by William James: 'The first effect on the mind of growing cultivated is that processes once multiple get to be performed by a single act. Lazarus has called this the progressive "condensation" of thought.' This quality of condensation Stravinsky possesses in a highly-developed degree, and it gives to his music at once its swift movement and equally swift appeal, its inner variety of content comprised within great, illuminative flashes of expression. His musical characteristics are the expression of a vitality of spirit developed by energetic mentality and acute physical consciousness. Those who seek to base musical dogma on his work will have but little material to work with. The key to the significance of Stravinsky's musical innovations is not to be found between the leaves of the manuals of musical pedants: it is in the tendency of all virile modern thinking, such as is excellently expressed in the words of Remy de Gourment: '"Flecte ramos, arbor alta."—We want fewer models and more of the free air of life which you hide from us.'

On May 13, at Æolian Hall, Mr. Cecil Sharp lectured on the people of the Appalachians, their manners, their conditions, and their folk-songs. He said that certain districts of this wide region were inhabited by the direct and unmixed descendants of the original English colonists, and that as a self-supporting pastoral community in a district untouched by big transport routes the inhabitants had kept aloof from modern progress and influences. For this reason their traditional music was precisely that which their ancestors had brought from England, and included probably the purest form of English folk-song.

Interludes.

In the *Musical Times* for February, when making my timid début as a heretic in regard to some departments of Beethoven's work, I remarked that I could see 'the devout Beethovenite looking round for a missile.' The devotees have lately showered so many verbal bricks on me that, at the risk of being tedious, I must endeavour to hand some of them back. So far as I am concerned, the subject then drops.

First, a word or two in reply to Dr. Froggatt. When I said that I had never yet seen a claim put forward that Beethoven was other than a failure as a song-composer, I stated a fact. A hundred quotations cannot alter that fact, though they might instruct me and modify my opinion. The extracts from Parry and Ritter do neither. Failure of course is a comparative term, and success in a smaller man may be failure in Beethoven. More than two or three swallows are needed to make a summer, and Parry's remark that 'Beethoven several times actually attained the ideal of a modern song' is not sufficient to establish Beethoven as a song-composer in the sense that Schubert, Schumann, Brahms, Wolf, Grieg, Parry, Stanford, and a good many others, are song-composers. Ritter is more positive, but we must remember that his history was written about half-a-century ago, and the intervening years have seen a good deal of winnowing, especially so far as songs are concerned. Dr. Froggatt is pained and shocked at my daring to express an opinion without having read Parry's 'Summary' and Ritter's 'History.' I cheerfully plead guilty.

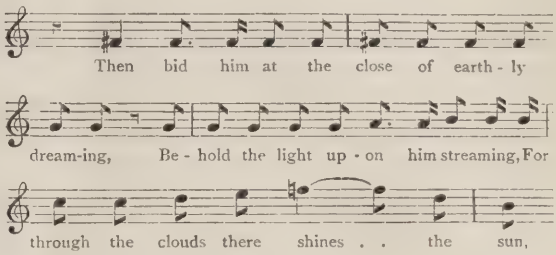
My opinion on the songs, right or wrong, is my own. It is based on an examination of the music, and is not an echo of somebody else's judgment. It would be an excellent thing for our art if we pronounced no opinions that were not first-hand. We should make plenty of mistakes, but on the whole they would be more than balanced by the scrapping of a vast pile of old and middle-aged music that owes its vogue to our lazy habit of opening our mouth and shutting our eyes, and taking what the German classics send us. Meanwhile, my opinion is backed up by the hard fact that although Beethoven's orchestral, chamber, and pianoforte works are constantly performed, his songs are rarely heard. I am writing this on Saturday, May 10, and in order to verify this, I turn to the front page of the *Daily Telegraph* of that date. What do I find? The page contains six programmes of vocal recitals, by Mesdames D'Alvarez, Muriel Foster, Melba, Astra Desmond, Megan Foster, and Mr. Kingsley Lark, but not one song by Beethoven is down for performance. The page gives also the programmes of the six concerts of the Beethoven Festival at Queen's Hall. If Beethoven was a successful song composer how is it that not a single example of his work in this field is included in the scheme? I turn also

to the R.A.M. Syllabus for the current year, and note (without surprise) that among the thirty-eight songs set for the L.R.A.M. candidates there are none by Beethoven. Our academical institutions are not as a rule lacking in loyalty to the classics, so the omission is significant. Facts, like women, are stubborn things. Here are some that are far more convincing than anything Herr Ritter said fifty years ago. But even Beethovenites have misgivings, and such an enthusiast as Mr. Pitcher said in his letter in last month's *Musical Times* that 'all the world knows that Beethoven was no song composer.'

Not quite 'all the world,' as is proved by the letter signed 'Ein Fest Burg.' My correspondent's first point is not well made, I think. He says that a condemnation of Beethoven's songs is a 'revival of an old cry, and seems to indicate a return of the mental inertia of the mid-Victorian era.' But the mid-Victorian era was just the one most capable of appreciating the sentiment and style of the songs. If they were not sung then, they must have failed even more completely than I had imagined. And if 'Ein Fest Burg' thinks they are too difficult to be popular, I can only suggest that he knows very little of the type of modern song in favour at recitals. By the side of these, Beethoven's are child's play for both singer and accompanist.

'Ein Fest Burg' asks for a critical analysis of a dozen selected songs. Such an analysis would need more space than can be spared, and would be of little interest to the average reader. A man's work in a particular field must be judged as a whole. When a composer of Beethoven's standing writes seventy songs, we expect to find more than a dozen able to bear strict scrutiny. If I am to give a reason for the faith—or unfaith—that is in me, I must be allowed to say wherein the works in bulk seem to me to fail. Instead of examining the dozen mentioned by 'Ein Fest Burg,' I have waded through the seventy, doing my best to put the composer's name and fame on one side, and so judging the music on its merits. The examination has confirmed the poor impression the songs made on me twenty-five years ago, when, full of expectation, I bought my first volume. In those days I was as ardent a young Beethovenite as even 'Ein Fest Burg' could wish to meet, and well do I remember my disappointment. On taking up the works afresh, the first thing that strikes me is the extraordinarily uninteresting vocal part. You may blame some modern composers for being unvocal, or unpleasing, but you cannot as a rule charge them with writing uninteresting voice parts. They generally present some kind of problem for the singer to get over, and often a vocal line that appears to be unsatisfactory when sung alone becomes charged with significance when it is taken in conjunction with its accompaniment. I say 'accompaniment' for lack of a better word. Most of the best songs are duets for voice and pianoforte. The singer who is something more than a mere voice finds interest and scope not only in cantabile. The voice-part of most of the songs before me lacks interest because it lacks enterprise. Far too often it deals with groups of repeated notes, with no compensating interest in the pianoforte part. Here is an example from 'An die Hoffnung,' one of the songs mentioned by 'Ein Fest Burg':

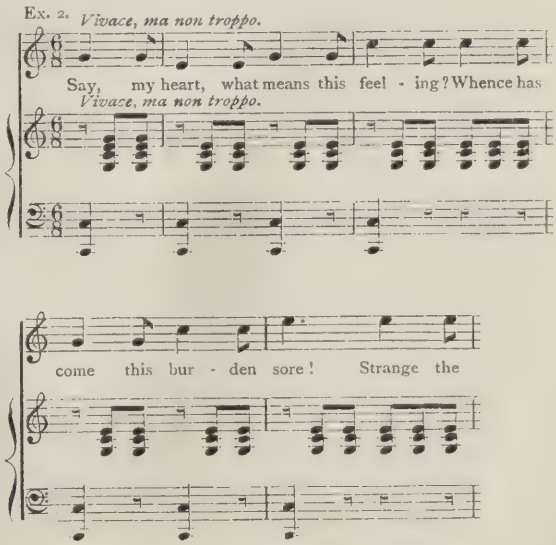
Ex. 1.



An even worse example occurs in the 'Liederkreis'—usually regarded as the composer's best work as a song-writer. In No. 2 we find the whole of the second verse—thirteen bars of six-eight—set to a monotone, while the pianoforte plays a tame series of tonic and dominant chords. Beethoven may have meant something subtle, but the effect is miserably weak.

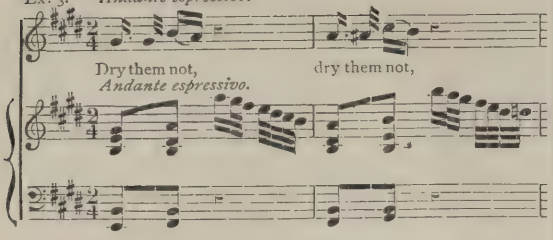
Too often the melodies are constructed on arpeggios of common chords. Here is an extract from 'Neue Liebe, neue Leben,' Op. 75, No. 2:

Ex. 2.



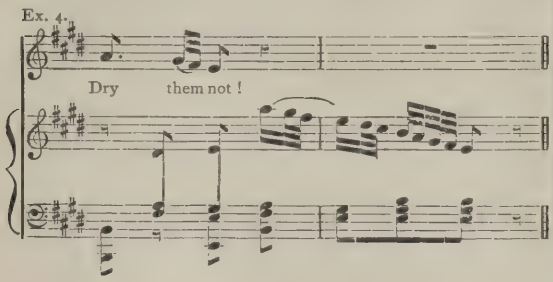
Here, in addition to a square and inexpressive vocal line, we have an accompanimental scheme which in a smaller man would be called a 'wretched tum-tum.' The writing for the keyboard usually contains far too much passage-work of a purely conventional type. Opening a volume almost at random, I find in 'Wonne der Wehmuth'—another of 'Ein Fest Burg's' choices—this opening:

Ex. 3. *Andante espressivo.*



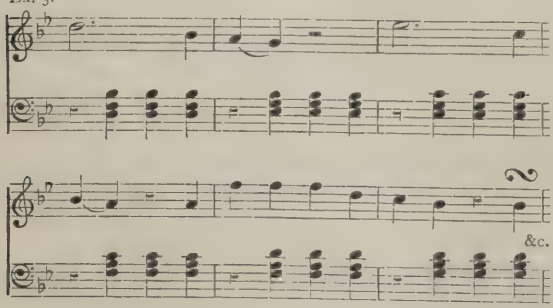
which strikes me as a not very convincing setting of 'Dry them not, Tears of a love everlasting.' But Beethoven was so pleased with the little scale (perhaps it represents the tears) that he ends the song thus:

Ex. 4.



'Ein Fest Burg' evidently likes this sort of music. Most of us have no use for it. The curious thing is that much of this feeble writing dates from Beethoven's best period. It almost seems as if, when composing songs, he considered any scrap of passage-work or series of notes good enough. Often such passages would to some extent justify themselves if they were laid out with more regard for sonority. But the keyboard writing is generally of the most elementary description. Even the favourite 'Adelaide' is spoilt by such complacencies as:

Ex. 5.



with the right hand doubling the voice part, while the left 'tum-tums.'

It would be easy to fill several pages of this journal with similar examples of writing worthy of a Hummel or a Hiller, but not of a Beethoven.

It is an uncongenial task, this dwelling on the weaknesses in a great man's work, so I will merely draw attention to two other points. First, in far too many cases Beethoven is content to make the same music do duty for several verses, regardless of its fitness. This was chiefly due to the fact that the bulk of his songs were of a type just then becoming popular in Germany—a kind of half-way house between the folk-song and the modern song. Hiller and other third-rate men turned out such things by the score. A straightforward tune, with some of the stock phrases of folk-song, and none of its rhythmical and modal peculiarities—such was the melody. The accompaniment was modest and unconventional, and one setting did duty for any number of verses. It is odd that the man who did so much to develop instrumental forms should have done so little for the song. He rarely seemed to realise the importance of making the music faithfully reflect the sentiment of the verse. His easygoing methods in this respect are in marked contrast with the vivid touches in Bach's vocal writing, especially in the cantata solos. Note Bach's habit of seizing on such salient words as 'death,' 'bitter,' 'sighs,' 'tears,' 'trust,' 'joy,' 'sleep,' and increasing their significance by some striking harmonic or melodic feature. Compare also his accompaniments with those of Beethoven, and you will see that the older music is by far the more modern.

Another irritating habit of Beethoven's is that of repeating the last line of a verse, chiefly in order to round off his musical form. The result is usually an anti-climax.

But after all the chief reason for Beethoven's failure as a song-writer lay in the fact that his genius was dramatic and epic rather than lyrical. Moreover, the peculiar excellence of Beethoven—his skill in development—is one that finds little scope in the smaller vocal forms. Many of the insignificant phrases in his songs, had they occurred in a big instrumental work, would no doubt have been developed with splendid effect. In a form where the confines are narrow, and spontaneity is of vital importance, Beethoven could not spread himself. The modern song was established years later by a composer whose equipment was on opposite lines. Schubert had little skill in development, but he had what Beethoven lacked—an inexhaustible fund of lyrical invention.

'Ein Fest Burg's' request for a list of songs as good as his dozen selections from Beethoven is hardly to be taken seriously. If he really cannot find scores of much finer examples by Schubert, Schumann, Brahms, Wolf, Dvorák, Grieg, Strauss, Debussy, Mallinson, Parry, Stanford, Ireland, Frank Bridge, Martin Shaw, Moussorgsky, Cui, Tchaikovsky, and Charles Wood—the list could be made much longer—I fear he is beyond any help that I can give him. Even Purcell can furnish a handful fresher and more vital than any of Beethoven's. Give me 'When I am laid in earth,' 'The knotting song,' 'Nymphs and Shepherds,' 'Fairest isle,' 'I attempt from love's sickness to fly,' 'What shall I do to show how much I love her,' 'Arise, ye subterranean winds,' 'O let me weep,' 'Muses, bring your roses hither,' 'Come, if you dare,' and a few others, and Dr. Froggatt and 'Ein Fest Burg' may have the seventy of Beethoven's for keeps.

'Ein Fest Burg' is even less convincing when he takes me to task on the orchestral question. The songs are a matter of taste. If 'Ein Fest Burg' likes the kind of music I have quoted, that is evidently the kind of thing he likes. Far be it from me to grudge him such simple pleasures. His taste is that of few to-day, but it is his own. I will assume that he has his reasons for liking the songs, as I have mine for disliking them. Beyond that point the matter is not arguable. But when he comes to a comparison between the modern orchestra and that of Beethoven's day, he is dealing with facts. His condemnation of the 'vulgarity' of the modern orchestra may be left to speak for itself. He gives himself away so completely that there is nothing left for me to do.

Mr. Cooper's letter calls for few words. I need only point out that re-scoring would not necessarily lead to the music being noisy. As a matter of fact, the result would sometimes be the reverse. For example, the passage I quoted from the *Finale* of the seventh Symphony, as scored by Beethoven, is decidedly noisy, for the reasons I gave. The suggested re-scoring would be much less strident. The expression 'a jolly good row' was applied to a section which Beethoven marked *fff*. If he didn't want tremendous power, why did he employ such an unusual direction? Mr. Cooper, like 'Ein fest Burg,' seems to think that 'power' and 'vulgarity' are synonyms.

On the whole, if my criticisms of Beethoven's songs and my suggestions as to the re-scoring of certain passages in his orchestral works can call forth no more powerful arguments than those in the correspondence so far received, I go on my heretical way hardened and unrepentant.

FESTE.

P.S.—Bearing in mind the indignation Dr. Froggatt and others expressed at my suggestion that the *Scherzi* of Beethoven's Symphonies should sometimes be played as detached works, I am interested in the following item in the programme of one of the Beethoven Festival concerts:

PIANOFORTE SOLOS.

(*a*) Rondo in G major (Op. 51, No. 2)
(*b*) Scherzo from Sonata (Op. 31, No. 3) .. *Beethoven*

LAMOND.

What *will* the purists say?

THE RULES OF COMBINED COUNTERPOINT.

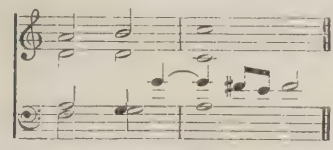
BY GEORGE J. BENNETT.

(Concluded from May number, page 218.)

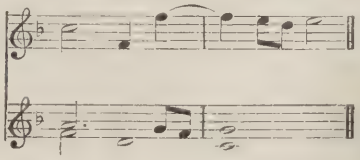
3.—A CROTCHET AT THE END OF THE BAR MAY NOT BE TIED TO A CROTCHET IN THE FOLLOWING BAR.

This is also really a syncopated minim, and was so written in the early music. Early English composers were partial to it, but the Italian School used it less frequently than the syncopation already dealt with in the previous section.

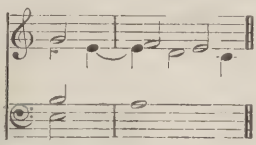
Ex. 45. PALESTRINA. Jesu Nostra Redemptio.



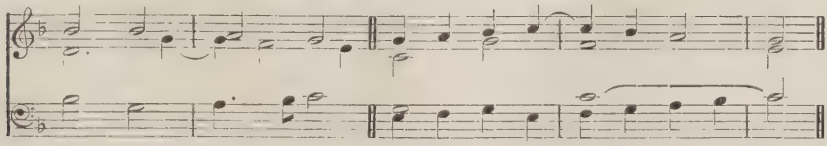
Ex. 46. DI LASSO. Quinti Toni.



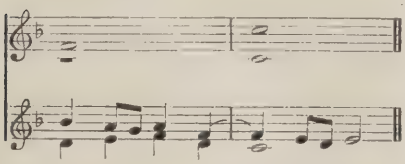
Ex. 47. DI LASSO. Pauper sum ego.



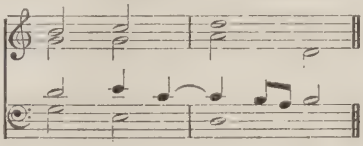
Ex. 48. GABRIELLI. Missa Brevis. Ex. 49.



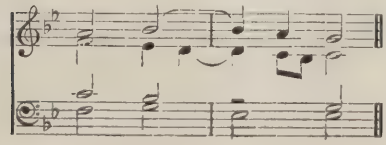
Ex. 50. ANERIO.



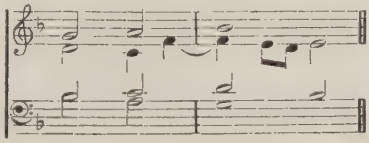
Ex. 51. MARENZIO. Magnificat.



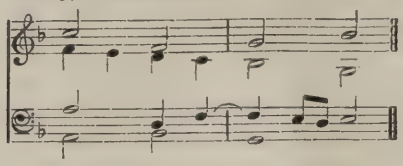
Ex. 52. TALLIS. 'I call and cry.'



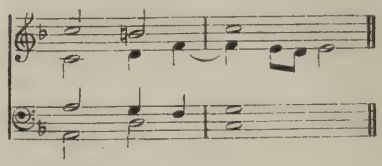
Ex. 53. BYRD (in D minor).



Ex. 54. GIBBONS (in F).



Ex. 55. GIBBONS. 'Almighty and everlasting God.'



See also Exx. 13 and 40.

Albrechtsberger allowed the crotchet tied to a crotchet even in Simple Counterpoint. Later theorists wisely discouraged its use in Simple Counterpoint; but, as in other cases, it is only in recent years that we find theorists forbidding its use under all circumstances.

In combining two or more florid parts its occasional use may give a certain elasticity to the part, and avoid a monotony likely to ensue from a too frequent repetition of the same rhythmic figure. It is also useful when combining the 5th and 2nd Species.

4.—A CHANGE OF HARMONY MAY NOT BE TAKEN ON THE 2ND OR 4TH CROTCHET OF THE BAR.

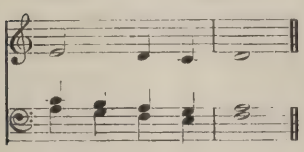
The fallacy of so hard-and-fast a rule has been already exposed by Dr. Kitson (see *Musical Times*, August, 1914). If teachers were content to say that a change of harmony on the 2nd or 4th crotchet (especially on the 2nd) should be employed very sparingly, as the effect may be disturbing, it would be sufficient.

It is less likely to be disturbing if all the parts move by 2nd, as in Ex. 56; but it would be ridiculous to argue on that account that there is no change of harmony within the bar. (See also Bridge's 'Counterpoint,' Ex. 98*a*, bar 7, where there is clearly a change of harmony at the last crotchet.)

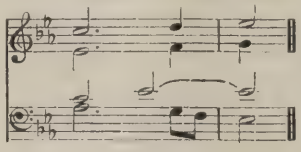
The same remark applies to Ex. 57. At the 4th crotchet there is a $\frac{6}{3}$ on F, with an accented passing-note in the bass, the tenor sustaining a pedal note.

Further instances, in some of which the change of harmony is not in the nature of a passing chord, may be found in Exx. 35, 36, 37, 39, 40, 42, 49 and 50.

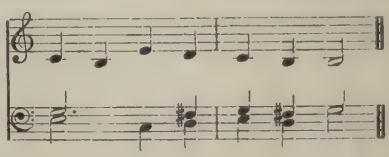
Ex. 56. VITTORIA. Quinti Toni.



Ex. 57. PALESTRINA. Sine Nomine.



Ex. 58. DI LASSO. Laudate Dominum.

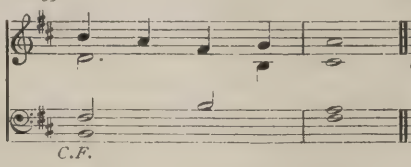


5.—OF THE CHANGING FIGURES REPRESENTED BY THE NOTES C D B C, C B D C, ONLY THE FIRST IS PERMISSIBLE.

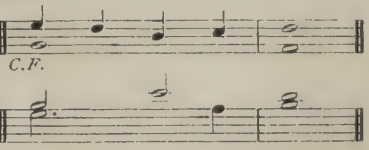
Neither of these figures was employed by composers of the 16th century. If from reasons of utility one form is permitted, there seems to be no valid reason for excluding the other.

It is a pity that no use is made of the far more melodious *Nota Cambiata*, as employed with such striking effect by Palestrina and Gibbons. Pedants might cavil at the leap from the 7th in Ex. 59, even though it has the authority of the above-named masters; but there could hardly be any objection to its use over a $\frac{6}{3}$ chord, as in Ex. 60:

Ex 59.



Ex. 60.



6.—NO PART MAY HAVE CROTCHET ARPEGGIO MOVEMENT THROUGHOUT THE BAR.

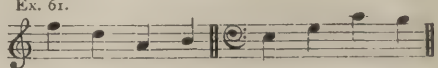
Fux, Albrechtsberger, and Cherubini made use of crotchet arpeggio movement throughout the bar, even in Simple Counterpoint.

Examples of its employment in Combined Counterpoint may be found in nearly every text-book on the subject, both ancient and modern.

Only recently has objection been taken to it. This objection is probably founded on the fact that arpeggio movement is contrary to the spirit of 16th century Counterpoint. If that is the case, in order to be consistent we should go still further, and exclude all such passages as the following.

Palestrina's extended crotchet movement consisted of scale-passages, perhaps varied by the leap of a 3rd. Other masters used the leap with rather more freedom, but two consecutive leaps *in the same direction* are practically non-existent in the music of that period:

Ex. 61.



This inconsistency draws attention to the fact that Strict Counterpoint as now practised is to some extent in the nature of a compromise, and so it must remain unless we are prepared to admit everything characteristic of the 16th century, such as bare consecutive 4ths between upper moving parts, and consecutive 5ths separated only by a suspension, and exclude such things as the changing figures of modern type referred to in Section 5.

But, as our Counterpoint is after all founded mainly on 16th century practices, it seems absurd to prohibit anything which the composers of that period employed *with good effect*, such as the syncopated minim, and the dissonance approached by leap in one part.

Surely musical effect should have some consideration, even in Strict Counterpoint!

Our system becomes more and more clogged up with arbitrary restrictions adopted by teachers indiscriminately from various sources. The student's task has been aptly described as that of having to make bricks without straw.

The memorandum issued some time ago by the Union of Graduates has proved of great value in standardising the rules of Simple Counterpoint. It is devoutly to be wished that the same body of musicians could be induced to deal in a similarly broad-minded manner with Combined Counterpoint.

Occasional Notes.

THE PATRON'S FUND: A NEW DEVELOPMENT.

When, in 1903, Sir Ernest Palmer founded the Patron's Fund with a generous gift of £27,000 it looked as if the way of the young and struggling composer was made plain. But a few years' trial of the original scheme has shown the concert side of the Fund to be of little use. Two concerts a year brought far too few works to a hearing. Moreover, a programme consisting entirely of novelties, chiefly by more or less unknown composers, never has been and never will be attractive to the general public. The new plan is certain to be of great value to composer and public. Instead of two concerts a year the committee proposes to hold ten public rehearsals. Many more works will thus be heard, composers will have the opportunity of discovering how far their effects 'come off' or merely remain on paper, and the public will be given a fine opportunity of familiarising itself with orchestral and other details that must inevitably to a great extent escape its notice at a concert performance. For the first year the rehearsals will be confined to orchestral works. But Dr. Allen and the committee are not overlooking the claims of choral writers. It is hoped that later an efficient choir, able to read at sight, will take its place with the orchestra in the trial of new works. The first ten rehearsals will be held at the R.A.M. and R.C.M., but operations will if possible be extended to such provincial centres as are able to provide a first-class orchestra. Composers are to be invited to conduct their own works, but (an excellent proviso) they must satisfy the authorities that they have sufficient ability in the direction of an orchestra. We shall be surprised if the rehearsals do not discover some promising conductors as well as composers. The new working of the Fund will be watched with the greatest interest. So broadly conceived and practical a scheme certainly deserves success.

The admission of the public to rehearsals is such a valuable means of education that we wonder it is not a regular feature of the musical life of our great towns. How much of a complex modern work can a hearer—even a good musician—take in at one performance? Think of the insight to be gained at a rehearsal, with its repetition of difficult passages and its experiments of various kinds. The benefit to students of composition and orchestration would be incalculable. Admission need not be free. Why not make a charge of sixpence, and allow visitors to choose their seats? We know that one of the obstacles to the production of orchestral novelties is the cost of rehearsals. Could they not be made, to some extent, self-supporting?

SEASIDE ORGAN RECITALS FOR 'THE MUSICIANS' GIFT.'

The organ recital has proved so successful a factor in raising funds for 'The Musicians' Gift' that the committee is anxious to enlist the help of players at holiday resorts. At most of our seaside towns series of recitals are given during the summer months, either by the local organists or by visiting players. It is suggested that the collections at one or more of these recitals be for the benefit of musical work among the troops abroad. Judging from the average collection at 'Musicians' Gift' recitals given so far, we are sure that the object is one that appeals to the public. There is no better time for such an appeal than during the holiday, when folk are in an expansive mood, and not given to close consideration of ways and means. A good many offers of help have already been received, and we commend the idea to all players who will be giving recitals this summer. An interesting scheme is announced for June and July at St. Stephen's, Walbrook. It will extend over three weeks, and the following are the provisional arrangements: June 16, Mr. Edgar T. Cook; June 17, Mr. H. G. Ley; June 19, Dr. Conway; June 20, Mr. Stanley Roper; June 23, Mr. Reginald Goss Custard; June 24, Mr. Sydney H. Nicholson; June 26, Mr. Herbert Weatherley; June 27, Mr. Francis W. Sutton; June 30, Mr. J. T. Crawford; July 1, Dr. Stanley Marchant; July 3, Mr. F. W. Holloway; July 4, Mr. Harold Darke. This is one of the finest series of recitals arranged for many a long day, the St. Stephen's organ is one of the best in London, and the list of players needs no comment. The recitals begin at 1.10, and visitors should note that none take place on Wednesdays.

THE FINEST OPERA.

Readers of the *Daily Express* have been much exercised lately by the knotty question, 'Which is the finest opera?' As the days proceeded the list of claimants gradually spread itself over the whole current repertory from Wagner and Moussorgsky to Gounod, not forgetting Puccini and late Verdi. This was only to be expected. There are many ideals in opera, and each has its shining example. One correspondent had the courage to say that he thought the finest existing opera was 'La Traviata.' May we put in a plea for 'Electra' and 'The Bohemian Girl'? The classical purity of the former and the emotional intensity of the latter are surely unequalled.

THE HUNT IS UP.

An interesting experiment—we do not know how new or old it may be—has been performed by Mr. Frank Armstrong at Æolian Hall lately. He has used the mechanical organ to reproduce the orchestral part of pianoforte concertos, and done his best to make the combination good enough for public performance. The idea was certainly worth putting to the test, but we are extremely dubious as to its artistic success. We heard Miss Adela Hamaton play the Schumann Concerto under these conditions, and most of the while enjoyed the pleasures of the chase more than the music. Mr. Armstrong was alert in his manipulations, and the pianist was quick to give and take, but the result was to rub the edge off the rhythm—and sometimes more. It helped one to realise how much responsibility is on a conductor's shoulders when he guides an orchestra in accompaniment to a soloist. When the pianist had a passage to herself we found ourselves getting extremely nervous as to the organ's

coming re-entry—often with good cause, as the event showed. We are tempted to suggest that the idea should be carried further. A pianola should be hitched into the mechanism and the two machines be under one control. The result might tend to be soulless, but it would not be out of joint.

ORATORIO *versus* DRAMA.

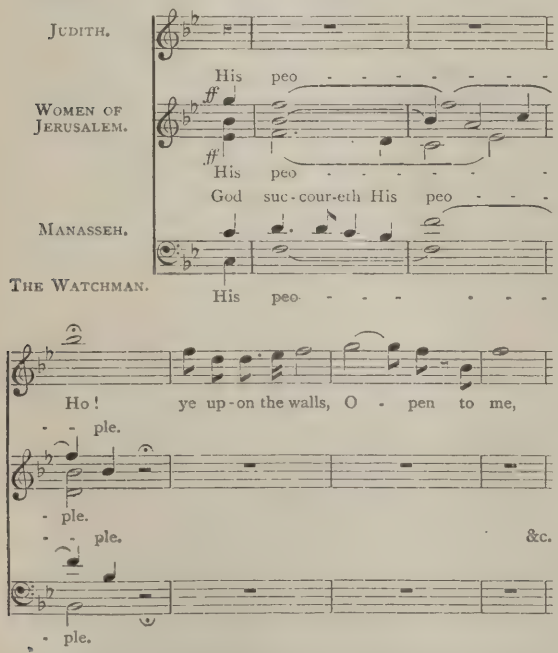
Many musicians appear to regard the oratorio as a stodgy and obsolete form. It was therefore a pleasant surprise to read the following in the *Observer* of May 4, in a notice of the first performance of Mr. Arnold Bennett's Biblical play, 'Judith':

> There is nothing in 'Judith'—not even the great scene of the murder—so dramatically exciting as the effect which Sir Hubert Parry won in so unpromising a field for dramatic effect (in saying that, we are not forgetting the 'Elijah') as an oratorio. Who that ever heard returning Judith's cry, 'Ho! ye upon the walls, open to me!' (the 'Ho!' on a tremendous B flat) breaking upon the chorus, can forget it? Mr. Bennett gives us nothing so thrilling as that.

This drew the following interesting letter:

> DEAR SIR,—You allude to Parry's work, 'Judith,' in your criticism of the play in to-day's *Observer*. It may interest you to know that at the first rehearsal, when I rang out the B flat and sang the unaccompanied phrase, Hubert Parry turned to me with a big smile and said, 'By Jove! I had no idea it would sound like that!' I really felt the situation, and seemed to swing the head of Holofernes up in my mind, and I think perhaps that gave the exultant cry. It was a wonderful moment for—Yours faithfully,
>
> ANNA WILLIAMS
> (The first and original Judith).
>
> 72, Comeragh Road, Barons Court, W.14,
> May 4, 1919.

Our readers may like to see the passage, so we reproduce it:



It is certainly a fine example of a great effect produced by simple means.

Dr. Charles Harriss's great choral concert in Hyde Park was announced for May 24. We hope to give an account in our next issue.

THE *SACKBUT'S* PRELIMINARY BLAST.

If the new musical journal, the *Sackbut*, does all it hopes to do, we shall join in the warm welcome it will deserve. We must confess, however, that the tone of its prospectus strikes us as being unnecessarily offensive. It ought to be possible to start a new journal without throwing stones at those already existing. As Mr. Ernest Newman said in the *Observer* of May 18, 'nothing is to be gained for the new paper by making the older papers out to be worse than they are.' The *Sackbut's* implications that existing musical journals are merely tradesmen's circulars, or publications intended to bolster up cliques, firms, or individuals, is well answered by Mr. Newman, whose generous references to the *Musical Times* we may be allowed to quote, much as we dislike blowing our own sackbut:

> Except that they have naturally wished to make their papers as sound business propositions as possible—and I hope the proprietors of the *Sackbut* will be able to do that also—the owners of the present musical journals do not come any more than the owners of any literary or political journal do under the reproach of betraying a trust for money. When has the fact that the *Musical Times*, for instance, belongs to Messrs. Novello & Co. stood in the way of free discussion in its columns of most subjects under the sun? I say most subjects, because one is naturally barred. No man in his senses would expect Messrs. Novello & Co. to allow the *Musical Times* to be used for *disparaging* their own publications, any more than we should expect the *Daily News* to print articles against cocoa, or the *Tablet* articles against religion. Messrs. Novello have used their journal singularly little to push their own publications, while the paper has afforded a free platform for every musician who had anything to say that was worth saying. The wares of other publishers have had much more space allotted to them in the editorial columns of the *Musical Times* than the wares of Messrs. Novello have.

This testimony could not come at a happier time than on the date of our seventy-fifth anniversary.

COBBETT CHAMBER MUSIC COMPETITION, 1919.

Mr. W. W. Cobbett, unwearied in his efforts on behalf of native chamber music, announces another competition. He offers a first prize of £50, and supplementary prizes of £15 for a Dance Phantasy for pianoforte and strings. The competition is open to British subjects only. The entries close on December 31. Full details may be had from Mr. W. W. Cobbett, 34, Avenue Road, N.W.

Mr. Augustus J. Littleton has been elected a member of the Worshipful Company of Musicians, on the proposition of Past-Master Alderman Sir E. E. Cooper (on behalf of Sir Frederick Bridge, who is in Scotland), seconded by Past-Master Arthur F. Hill.

From a newly-published History of English Music

> Folk-music is always being evolved. If the writer dared be rash enough to assume the mantle of a prophet, he would predict that not many generations will need to have passed before Sir Villiers Stanford's 'Land of Hope and Glory' will have assumed the character of folk-song; indeed, there are not wanting signs that it has done so already.

Nevertheless, we believe that when Sir Edward Elgar's setting of the same words is a little better known it will be quite as popular.

With this number we present a facsimile of the first number of the *Musical Times*, June 1, 1844.

A NEW FORM OF CHORAL COMPOSITION.

By S. ROYLE SHORE.

There were no parochial musical problems in pre-Victorian days. There was a well-established tradition which had nothing but custom to recommend it. It was not inspiring, its ceremonial surroundings were squalid, no one wants to revive it, and it has gone for ever. In 1841, at the consecration of Leeds Parish Church, came the first parochial application of the Cathedral service. Three or four years later witnessed at the Margaret Street Chapel (now represented by the stately Church of All Saints) the revival of plain-chant for the Canticles and Psalter, after about a century of complete disuse, —for the Anglican Chant, a child of the Restoration, it has been conjectured did not entirely supersede its Gregorian parent until about 1730 or 1740. The adoption of the Cathedral form of service was but gradual at first, and met with considerable opposition. Later it grew to be very general, and even popular. In the improvement of the parochial service it became in fact an axiom that the cathedral in matters musical should be the model for the diocese. It is common knowledge how thoroughly this has been exploited, and how diocesan choral associations have assisted in encouraging and organizing things. It is outside the scope of this article to refer to the vicissitudes of the music in those churches that adopted the revived plain-chant, and the unfriendly relations which were set up between the two systems, the memory of which hampers Church music reform until this day. This might well be dealt with in these columns at some future date.

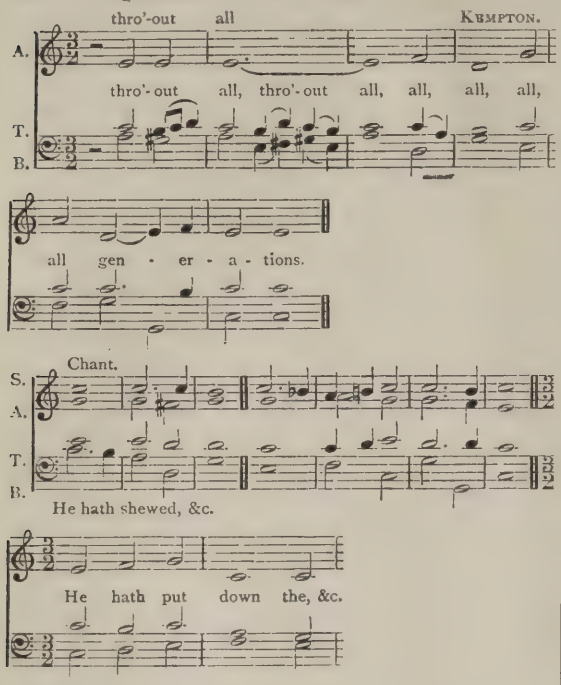
It is quite certain that a great reaction has set in. What was once a good working principle, a sheet anchor for the average Anglican place of worship, and an ideal for organists, their pupils and singers, has been seriously discredited for the majority of our parish churches, and some reconstruction must take place. The former is frankly recognised in the recent Report of the Archbishops' Second Inquiry on the Worship of the Church, but on the latter, the reconstruction side of things, it is not particularly helpful. It is necessary, however, to remind ourselves of what the adoption of the ideal has done for us in improving musical taste, encouraging skill in our organists, choirmasters, and singers, and developing that particularly British institution, the singing-voice of the boy. Whatever takes place in the future, these things must be jealously safeguarded, and encouraged in every way possible.

In the interests of simplicity, and that development of congregational singing which is largely the true reformer's objective in matters parochial, nothing has suffered more than the Canticles at Mattins and Evensong, for the set services formerly in use, in emulation of the cathedral tradition, have been very generally displaced in favour of the Anglican chant. The present writer is not one of those who take up the hostile attitude assumed by so many towards this overdone maid-of-all-work. There is nothing necessarily unrighteous in singing the Psalms in vocal harmony on either ancient or modern lines. A tradition which goes back at least to Josquin Desprès in the 15th century, the beautiful literature of Continental faux-bourdons of the 16th century, and our own Tudor and pre-Rebellion harmonized chants, about which the present writer was privileged to discourse in these columns in the autumn of 1912, should forbid indiscriminate condemnation. He is at one with those who would like to see the best made of it, and its liberation from certain features, and trusts that the efforts now being made to arrive at some permanent reform, with general acceptance, will be successful. The earnest and costly experiments of so many enterprising musicians of recent years should bear fruit from the examples or warnings that they give.

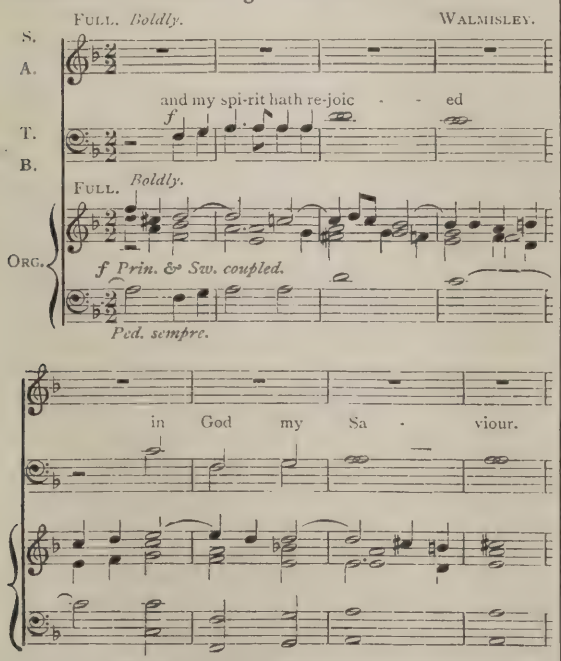
However inevitable the Anglican chant may seem to be for the Psalms in most churches, something more dignified ought to be devised for the Canticles. The solemn form of the tones of plain-chant for some of the same Canticles partly points the way. Extended forms of modern chants could certainly be popularised for the Canticles, with some occasional embellishments in faux-bourdon. Where the Te Deum is concerned it is universally admitted that the Anglican chant breaks down completely from its want of elasticity and the shortness of so many of the verses. Here an extended chant is of no help to us. It aggravates the evil. A chant which allows of being shortened to fit short verses is possible, though perhaps hazardous. The present writer has experimented. A special short form of chant does not seem to suit the dignity of a great hymn which clearly calls for special treatment on the lines of a service setting.

The purpose of this article is to urge the composition of settings to the Te Deum and Canticles for parochial and even wider use, containing both choral and congregational features, on a new method. The Communion Service is capable of being treated in a similar way. There has been hitherto a kind of working compromise on the basis of the cathedral model. A certain number of settings have been composed, simple in form and low in pitch, so that the congregation, besides following, can reproduce the top part when they have succeeded in picking it up from frequent repetition. This is unsatisfactory and unfair to the choir—who are an entity in themselves, and are not only leaders of the congregation—because the trebles and generally the other choralists are singing in the ineffective range of their respective voices. It is also inartistic, inasmuch as the treble part will be doubled in octaves with overwhelming force if the congregation are doing their duty, and all pretence of a choral balance will be at an end. The problem really is how to combine artistically the voices of a congregation singing in octaves in the limited range of from about D to D with the harmony of a choir singing in the effective range of the respective voice parts. It is now intended to show how this can be solved. Hitherto no music of this character has been known to the writer as existing in this country outside some chant settings, with a small reservation about to be noted, and certainly none has enjoyed any vogue. As a matter of history, when the Latin rites were in use the Canticles in our cathedrals were rarely set in full, and the polyphony of the day alternated with plain-chant. The congregational principle was still respected, although the lay people probably did not sing in the service, but the clergy almost certainly joined in the plain-chant. At the Reformation composers felt no call to consider anyone but the choir, and the complete settings as we know them were the result. In the 18th century, however, 'Chanting Services,' as they were called, were composed by Hawkins, Kempton, and Langdon. These consisted of an Anglican chant alternating with figured music, and apparently were an attempt to revive at Ely Cathedral, where these composers were organists, the ancient model, a tradition possibly inherited from the Italian, Ferrabosco, through his grandson, their predecessor. The following is an example from a 'Chanting Service' of Kempton (d. 1762) from a transcript from the Ely books by the

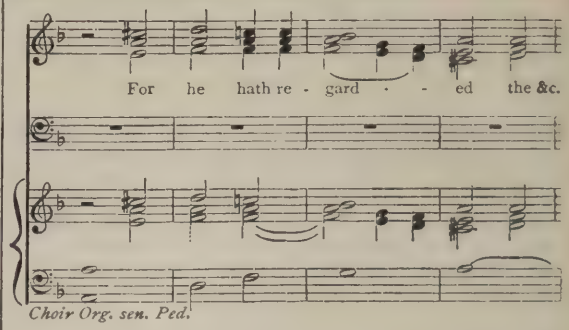
Rev. Walter Slater, and kindly placed by him at the writer's disposal some six years ago :



There are two ways in which service music can be laid out to comply with the conditions above indicated : the antiphonal, according to ancient forms,* and reflected to some extent in the 'Chanting Services,' or with more or less continuous strains for unison-singing, with overlapping optional choral harmony for the choir at certain points. The germ of such a composition on antiphonal lines may be found in the well-known Cathedral service of Walmisley in D minor, from which the following is extracted :

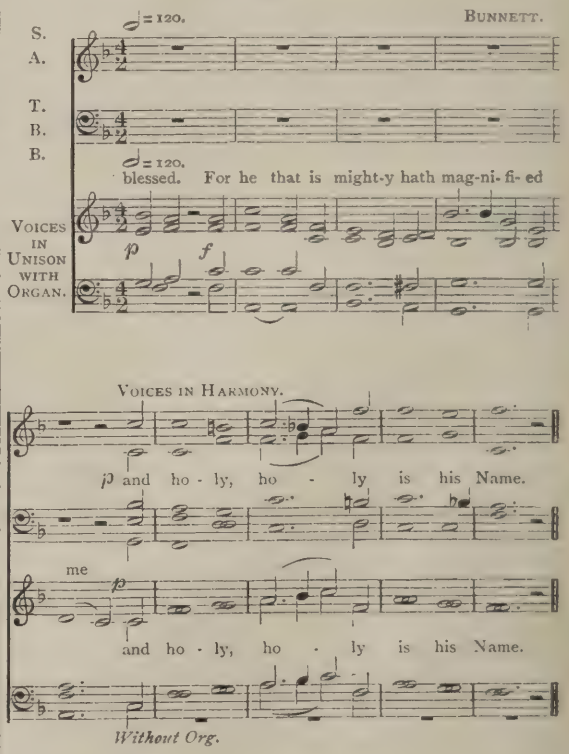


* *E.g.*, The Evening Canticles, edited by Francis Burgess and S. Royle Shore. (Novello & Co.)



The custom of the polyphonists in laying out passages and movements for the higher voices, without basses, and the beautiful resulting effect of detachment from things terrestrial, are well known. Walmisley to some extent reproduces on simple lines this effect, admirably contrasted with the unison of the basses and tenors, but the bass of his accompaniment, though without pedals, keeps him somewhat anchored to the earth.

If the popular parochial evening service of Bunnett in F had been provided with more independent choral relief, in passages sometimes overlapping the unison strains and going above them, it would form a very fair model of what is in view for the other kind of composition. To the following extract the present writer has ventured to add a choral passage for the harmony singers of the choir, adapted from the organ harmonies. This will help to illustrate his meaning :



The concluding five bars illustrate clearly the new choral effect in service music of a strong melody proceeding in octaves in the mezzo-soprano and baritone ranges amidst a framework of vocal harmony, in place of the too-familiar weak alto part, which

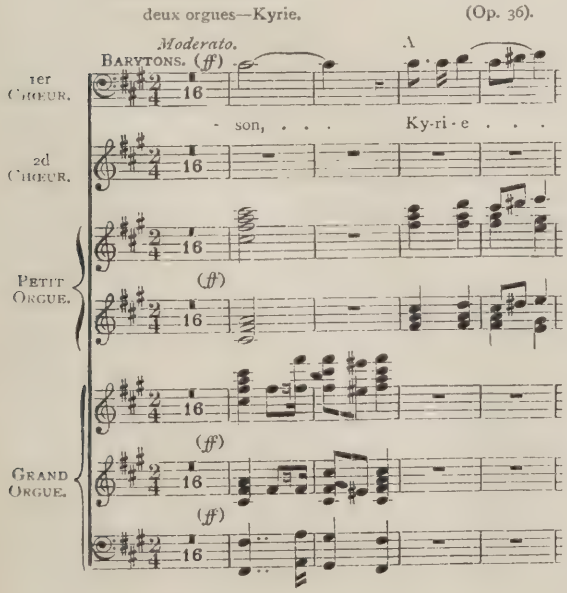
could frequently be dispensed with entirely, the choralists proper merely adding three-part harmony to the inside octave melody. The 'Tenor Tune Book'* shows how this effect can be realised in hymn-singing, by a judicious use of the means it so effectively provides.

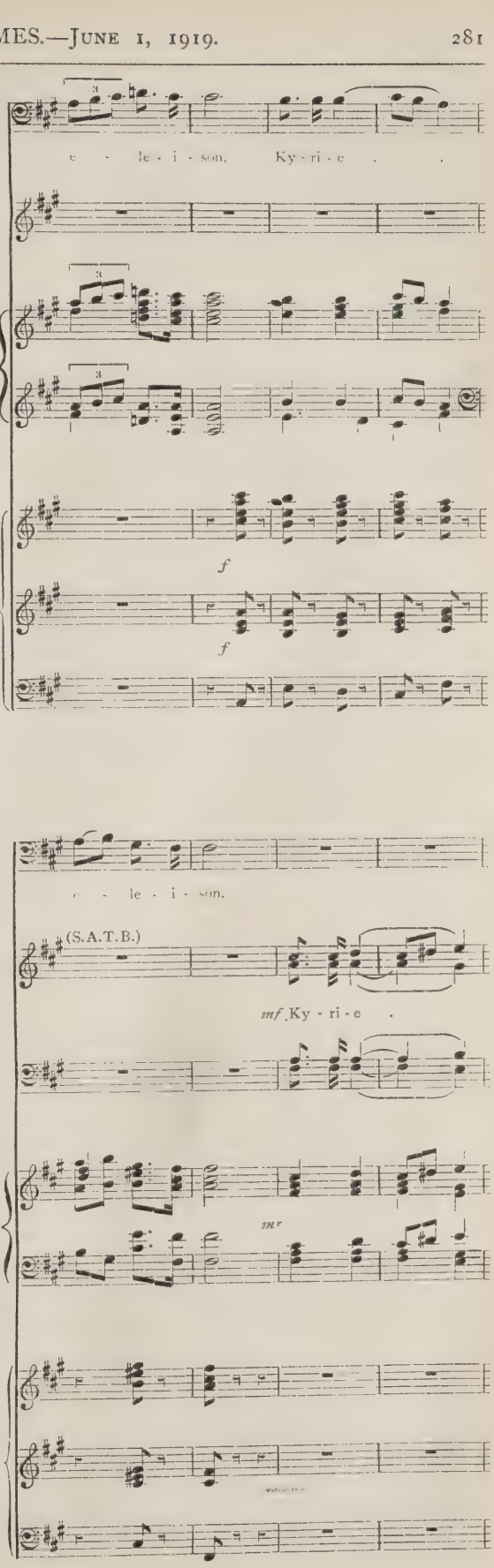
Whilst nothing has come down to us in a non-antiphonal form, an interesting model may be found in a composition of the well-known French organist, Ch. M. Widor, probably a 'Pièce d'occasion,' in the shape of a Mass written for performance in the Church of St. Sulpice, Paris, for two choirs, one of two hundred Seminarists singing mainly in unison, and the other of forty choralists proper, with two organs. The method of scoring for the large organ in detached chords, as against the sustained chords of the little organ and choralists, and the solo work of the former in the symphonies and interludes, should be noted. Whatever may be thought of the music according to our ecclesiastical standards of taste, the marked effectiveness of a great body of men's voices singing in unison, and telling out in the midst of, and coming through, a mass of choral tone soaring above, faux-bourdon-like, is something of which we have had little or no experience.

In one of our great cathedrals a large body of soldiers had their parade service just before the usual Sunday choral office. The effect of the great unison hymn-singing of these men was impressive to the last degree, as was the contrast it presented to the choral harmony of the choir at the succeeding service. How much more impressive it would have been had the two effects been combined in the same service! Yet this has never apparently occurred to any of our cathedral organists, though they have had their Walmisley in D minor at their elbows to point the way. The new form of choral service music now being advocated has its message to the cathedral at times as well as the parish church.

The following example is taken from the opening of the Kyrie after an eight-bar organ symphony, and eight bars of the unison choir. To the latter the first eight bars of the example from A are the complement:

Messe à deux chœurs et deux orgues—Kyrie. Ch. M. Widor (Op. 36).





* The Faith Press.

Ky - ri - e . . . .
Ky - ri - e e . . .
cres.
e - le - i - son, Ky - ri - e, Ky - ri - e
e - - le - i - son,
cres.
e - le - i - son.
- - le - i - son.
e - le - i - son.
e - le - i - son.
ff
ff
8 bars Interlude.

[A copy of this Mass will be available for inspection at 160 Wardour Street, by the kindness of Messrs. Novello.]

In the concluding portion of this article examples will be given from recent compositions published, or, in course of publication, more or less illustrating the principles advocated by the writer.

(To be concluded.)

ELGAR'S NEW CHAMBER MUSIC.

One of the most interesting musical events of the year has been Sir Edward Elgar's entry into the field of chamber music. His Violin and Pianoforte Sonata was dealt with in our issue for April. It has already been widely played, and has won golden opinions wherever heard. Since its appearance a String Quartet has been published, and a Pianoforte Quintet is in the press.

The first performance of the two latter works took place at Wigmore Hall on May 21, the players being Messrs. Albert Sammons, W. H. Reed, Raymond Jeremy, Felix Salmond, and William Murdoch. The concert was devoted entirely to Elgar's music, consisting of the two new works, and the Violin and Pianoforte Sonata. Although our concern here is mainly with the novelties, we cannot refrain from alluding to Sammons's and Murdoch's playing of the Sonata. Wonderfully fine throughout, with all the mingling of the rugged and the tender called for by the music, it reached its highest point in the Romance. The delicate and expressive playing of the final section seemed to lay a spell on those so fortunate as to hear it. Not often do we enjoy such perfection.

The first movement of the Quartet has many poignant moments, and is full of characteristic touches. It opens simply, but is on the whole restless and questioning. The slow movement—*piacevole*—is a lyrical gem. From its opening—in simple three-part harmony—to its close, it is a stream of beautiful, expressive music.

The *Finale* is tremendously vigorous, with many passionate moments. A striking feature is a bustling semiquaver subject which comes on the scene early, and has a great deal to say during the rest of the movement. The Quartet was splendidly played, save for a few passages in the *Finale*, which sounded a trifle rough.

The Quintet strikes a new note for Elgar. On first acquaintance we observe less of the characteristic minutiæ of the Elgar manner—the musings and whisperings that so often carry his argument from page to page—and more effects of emotional colour. We feel, too, that the composer's handling of the pianoforte is rather less distinctive and original than his treatment of the strings. The first movement has a mixed atmosphere, often hinting at southern countries, and suggesting at times a programmatic basis. The *Adagio* is an essay in beautiful sustained sonority. The *Finale—Allegro nobilmente*—will probably come to be recognised as the finest of its three movements. It is passionate and highly-coloured, and has an acute harmonic interest.

The works had an enthusiastic reception, the players being recalled many times. The composer was present, and at the end of the concert received an ovation.

We hope to deal more fully with the Quartet and Quintet in a future issue.

In regard to Elgar's success in the writing of slow movements, we quote the following from Mr. Robin Legge's report of the concert in the *Daily Telegraph* of May 22:

> It is particularly curious, moreover, that in all the three works, works written at much the same time a year or so ago in the country, the slow movement is that in which Elgar seems to express most poetically, and in most lovely phrase, the thoughts that arise in him. In the whole history of chamber music the slow movement has invariably been the test; in the whole history of Elgar the slow movement has proved, abundantly, his great gifts. In all the three slow movements heard on this occasion there is a beauty and a poetry and, above all, a spontaneity and inevitability that is astounding by its very rarity.

WALT WHITMAN.

(Born May 31, 1819)

BY SYDNEY GREW.

Shakespeare, Browning, and Whitman show in their works knowledge of music as a practical art blended with understanding of music as a means of spiritual expression and as a force influencing human development. Their musical faculty is a natural expansion of their large and objective minds. Coleridge, Tennyson, Swinburne, and other poets whose mentality is the reverse of the mentality of Shakespeare, Browning, and Whitman, are at once insensitive to music and incapable of understanding it.

Shakespeare for the most part deals with music dramatically; he works it into dramatic situation or mingles it with other qualities in the creation of dramatic character. He rarely philosophises on music or speaks of it subjectively. Browning on the other hand philosophises very frequently. He is interested chiefly in what we might term the metaphysics of music. Whitman looks on music as a great moral force. He holds it to be as necessary in the complete life of the individual or of the race as love, or freedom, or religion is necessary. He places it on a level with all matters which inspire deep thought and lofty contemplation (as the sea, night, death, heroism, and the like), and the musician he places in the foremost line of fighters for freedom and workers for progress.

As Browning ('Paracelsus,' part 2) regards music as 'a luminous haze linking star to star' and as the art which 'fills all chasms' in and between other arts, so Whitman regards it ('Democratic Vistas') as 'the combiner' of all human thought and expression—'nothing more spiritual, nothing more sensuous, a god, yet completely human . . . . holding highest place; supplying in certain wants and quarters what nothing else could supply.' Yet he holds that 'imaginative literature, especially poetry' is the art that 'serves beyond all' in the task of developing humanity and shaping democratic civilisation. To Whitman, poetry is 'the stock of all,' and (to my mind) the reason why he places poetry ahead of music in this vital respect is that while music influences and represents soul only, poetry influences and expresses both mind and soul, and that in the matter of human development mind is as important a factor as soul.

Whitman was moved by music more strongly than any other poet. He expresses himself on the subject with an intensity that poets usually reserve for the subject of love. Also more profoundly than any other writer was he influenced, personally and artistically, by music. He deliberately based his poetry on ideas derived from music; and I consider that the problems of Whitman's art—the problems of his forms, rhythms, sentence-structure, and 'catalogues,' no less than the problems of his moods, subjects, and ways of thought—are to be understood from the standpoint of music and explained in terms of music. Other literary artists have based their art on principles proper to music: Thomas de Quincey, for instance, Browning, and (as I myself feel) Sir Thomas Browne. But Whitman's success was the most complete. De Quincey failed because his sympathies were subjectively narrow and because his mind was incurably artificial. Browning failed in part because his mind was too passionately intellectual. Whitman succeeded, first because he was charged with that illimitable spiritual elevation which belongs to music, secondly because as artist he was natural and sincere, and thirdly because his 'subjects' were suitable for quasi-musical treatment. So fully did he succeed, that his poetry at his best is of unsurpassable tonal grandeur and emotional beauty, matched for rhythmic balance and verbal nuance only by the Bible and such works as 'Religio Medici,' and equalled for general power and moving force only by the grander passages of music. Whitman, therefore, is pre-eminently the musician's poet; and I think that eventually his art will as inexhaustibly influence music in the larger forms as lyric poetry hitherto has influenced it in the smaller.

To describe Whitman's musicianship and to analyse his 'philosophy' of music is too great a matter to be undertaken here. And to describe his musical experiences would be to give a history of music in New York from 1835 to 1861. This also is impossible at the moment. It must suffice to say that he had exceptional opportunities for hearing music and observing musicians and audiences (so far as music was publicly practised in New York and therefore in Europe generally before the rise of Wagner) from his sixteenth to his forty-third year. With but brief exceptions he was so placed as newspaper man and printer that he had free entry to all public performances of music in New York and Brooklyn up to the year 1861. From 1862 to 1873 he was first in the military hospitals and then in the Government Offices at Washington (a town where there were neither books nor music), and from 1873 to the year of his death (1892) he was either an invalid in Camden or a gentle traveller West and North. He observed military music between 1862 and 1865, and natural sounds—particularly the songs of birds—between the years 1875 and 1879 or thereabouts. When occasion served, he went to concerts during the first ten years of his invalidism (as on February 11, 1880, when he heard at a concert in Philadelphia, Beethoven's Septet). But his mind was musically formed and fixed before the new modern music of Liszt and Wagner entered into America, and it is not likely that even if circumstances had brought music into his life as fully during his last thirty years as they had brought it during his first forty, he would have changed with the times. Writing in 1891 he says: 'The experts and musicians of my present friends claim that the new Wagner and his pieces belong far more truly to me' than the Italian composers and Italian operas of 1800-50, and 'I to them, likely. But I was fed and bred under the Italian dispensation, and absorb'd it, and doubtless show it.' Yet he was not ignorant of what was developing in music in those later years, nor was he unsympathetic towards it. In 'Poetry To-day in America,' which was written in 1881, he quotes a passage from some musical writer which shows that he adequately understood both the older Italian music that had formed him and the newer French, German, and Italian music that was escaping him—'The music of the present, Wagner's, Gounod's, even the later Verdi's, all tends towards this free expression of poetic emotion, and demands a vocalism totally unlike that required for Rossini's splendid roulades, or Bellini's suave melodies.' It was opera that made and influenced him—Italian opera, French as of Auber, German as of Flotow, and English as of the semi-ballad type. Instrumental music had less effect upon him. 'Absolute' music seems to have moved him only slightly; though one could not say this decisively without very exhaustive consideration of what is implied by the musical references in the 1890 prose passage entitled 'A Death-Bouquet.'

Whitman was most deeply and permanently affected by the definite movement and tangible life of opera, and he received the 'magnetic, electric thrill' that made music so essential to him chiefly from

the actual singers. He refers to operatic singers continuously in his poems; and even when he names operas (as he does frequently) he names them in such a manner as shows that the inspiration derives from the players of certain parts. The singers he refers to most warmly are Marietta Alboni, Mario, Marini the bass and Bettini the tenor (who are these two?), and Cesare Badiali. I consider (though on internal evidence alone) that the singer addressed in the poem 'The Dead Tenor,' is Mario, and I imagine that the singer addressed in the 'inscription' 'To a certain Cantatrice,' is Alboni. (Whitman was not of course insensitive to the other workers in opera. He knew the value of every individual, from conductor, leader of the orchestra, and stage-hand up to the composer, and in one place or another of the 971 pages that comprise his works he finds some occasion to mention them all). There is no need to imagine that he belonged to the class of people whose admiration for the operatic singer approaches worship. He probably understood his or her nature well enough; but since it was his custom to enlarge only on the good of things, leaving the bad or weak to fade and pass out of its own insufficiency, he found no occasion to speak of those negative qualities which seem inseparable from the constitution of the operatic artist. Once at least, however, he analysed the operatic singer adversely,—in 'The Bible as Poetry,' where this very plain description occurs in passing: '. . . . in operas, a tenor with blooming cheeks, black mustache, superficial animation, and perhaps good lungs, but no more depth that skim-milk.'

Whitman's philosophy and his theories of art and life suggest the reasons why opera so powerfully affected him, and why he so highly regarded the opera-singer. Opera is of all forms of music the quickest to have 'direct or indirect reference continually to the hearer . . . to the mighty Ego'—thereby stimulating in the hearer thought, imagination, and reflection, and from that helping in the development of individual personality;* and in Italian opera the voice is the thing,—the human voice, which to Whitman is 'the representative apex and final charm and captivation of humanity.' Opera to Whitman was living poetry; the opera-singers were symbols of the moods and matters of the opera; he praises the symbols, not the persons simulating those symbols. Yet I think that the singers may take the praise to themselves if they will only see themselves as Whitman saw them.

Opera, however, was very far from being the extent to which Whitman observed and celebrated music. All music was within the range of his vision and interest, from oratorios, symphonies, and elaborate religious services to organ caprices, hymns, and simple songs with their insignificant singers ('"The Sea" at the bijou Olympic Theatre was always welcome'—between the Acts of a play—'from a little Englishman named Edwin; a good balladist'). No voice, and no combination of voices, goes unmentioned in his prose or poetry, whether solo or choral. Almost every instrument is referred to, and generally in terms of exact characterisation; for Whitman's faculty of describing sound was perfect—see, for instance, 'Locusts and Katydids' in 'Specimen Days.' The violin and organ moved him more than any other instruments apart from the instruments used in military processions and funerals. In 'Proud Music of the Storm' are two passages of extreme poignancy and grandeur, the one speaking of the violin:

The tongues of violins,
(I think O tongues ye tell this heart, that cannot tell itself,
This brooding, yearning heart, that cannot tell itself)

(these three lines are as the three lines that constitute the second section of Browning's passionate love-poem 'Rudel to the Lady of Tripoli'), and the other passage speaking of the organ.* The organ Whitman 'catalogues' with 'saloon, academy (organ), exhibition-house, library.' The organist he places exceptionally high in the list of noble workers, his art one of the 'masculine trades, sights, sounds.' The pianoforte he did not understand. He speaks of it invariably in terms of disparagement. ('The accepted notion of a poet would appear to be a sort of male odalisque, singing or piano-playing a kind of spiced idea, second-hand reminiscences, or toying late hours at entertainments in rooms stifling with fashionable scent.') But Whitman never heard true pianoforte-music. In New York in his day pianoforte-music was merely brilliant operatic transcriptions or the sentimental *morceaux* of composers like Gottschalk. Musical terms and expressions occur continuously in his writings. 'No dainty dolce affettuoso I,' he says in his first poem, and they occur with perfect accuracy—except perhaps when they arise out of the harp—for Whitman's musicianship was derived from personal experience, and thus all his thoughts, ideas, and expressions with regard to music had exact concrete significance. I imagine he could not sing himself. His speaking-voice was high in pitch and monotonous in tone. I am sure he could have read Chinese as easily as music.

Whitman's philosophy of music, as the philosophy of Browning, is still to be studied. It is still to be expounded for the guidance of musicians. We musicians consider carefully the philosophical theories of professional composers: Gluck, Berlioz, Schumann, and Wagner; but the theories of the great objective poets—of men who by nature and circumstance are far more likely to understand things than are the musical specialists—these we more or less ignore.

I consider that we shall one day find from men like Whitman and Browning (and from others who, like Coleridge, are the direct antithesis of the musician) all we need to dissipate the darkness that still obscures not *music* itself, which is as clear as daylight, but the *philosophy* of music—the study of music as a phenomenon.

For the present it will perhaps suffice to consider the following touch of poetico-philosophical rapture,

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* List close, my scholars dear . . . .
All music is what awakes from you when you are reminded by the instruments,
It is not the violins and the cornets, it is not the oboe nor the beating drums, nor the score of the baritone singer singing his sweet romanza, nor that of the men's chorus, nor that of the women's chorus,
It is nearer and farther than they . . .
All architecture is what you do when you look upon it . . . .

'A Song of Occupations.')

* Now the great organ sounds,
Tremulous, while underneath—(as the hid footholds of the earth,
On which arising rest, and leaping forth depend,
All shapes of beauty, grace and strength, all hues we know,
Green blades of grass and warbling birds, children that gambol and play, the clouds of heaven above)—
The strong base stands, and its pulsations intermits not,
Bathing, supporting, merging all the rest, maternity of all the rest,
And with it every instrument in multitudes,
The players playing, all the world's musicians,
The solemn hymns and masses rousing adoration,
All passionate heart-chants, sorrowful appeals,
The measureless sweet vocalists of ages,
And for their solvent setting earth's own diapason,
Of winds and woods and mighty ocean waves,
A new composite orchestra, binder of years and climes, tenfold renewer,
As of the far-back days the poets tell, the Paradiso,
The straying thence, the separation long, but now the wandering done,
The journey done, the journeyman come home,
And man and art with Nature fused again.

Proud Music of the Storm.')

to-day already a half-century old, but still glowing as effulgently as ever:

Composers! mighty maestros!
And you sweet singers of old lands, soprani, tenori, bassi,
To you a new bard carolling in the West,
Obeisant sends his love.

(Such led to thee, O soul,
All senses, shows, and objects, lead to thee,
But now it seems to me sound leads o'er all the rest.)

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

BY F. A. HADLAND.

(Continued from May number, page 219.)

A little-known composer is John Christian Mantel, who was organist at Great Yarmouth, and in 1730 of the Parish Church of South Benfleet, Essex. The dictionaries are silent about him, with the exception of Eitner, who Germanises his first name and calls him Johann. The same authority names only his 'Six Lessons for the Harpsichord,' but the Concertos for organ or harpsichord are at least worth mentioning. A Larghetto and Allegro for violin and pianoforte attracted the attention of another German, Otto Peiniger, who edited it some years ago.

Richard Jones, who succeeded Stefano Carbonelli as leader of the band at Drury Lane Theatre about 1730, appears to be almost ignored, at any rate as far as any real acquaintance goes with his music; but both Peiniger and Moffatt found it worth while to edit some pieces of his composition. An Air and Jigg and a Preludio e Vivace deserve attention. Mr. Moffatt, who developed a strong affection for German publishers, due no doubt to his long residence in Germany, arranged a Sonata for Violin and Pianoforte, and also two Gavots. There is little of Jones's music extant, but such as there is is distinctly worth preserving. The two Gavots are excellent.

Mr. Barclay Squire remarks that Jones displays a violin technique which for its period may be considered advanced.

William Russell, who was organist of the Foundling Hospital and of St. Anne's, Limehouse, composed a fine Mass in C minor. There are twelve Voluntaries of his for organ or pianoforte which do not appear to be well known. They contain some capital preludes and fugues. No. 10 has a fugue the subject of which is 'from Haydn.'

Dr. Blow is too well known to require much addition to the existing stock of information about him in the possession of most musicians, but it would not be good to allow his Harpsichord Lessons to be forgotten. An interesting MS. volume in the library of the Royal College of Music contains an Almand, Tune, Jigg, Ground, Minuet, Almand, Corant, Saraband, Gigg, Corant, Saraband, and Gavatt.

Burney's elaborate judgment on Dr. Blow's 'crudities' has long since reacted on his own reputation as a critic, and, as Sir Hubert Parry remarks, Blow's works sometimes evince a power in advance of his contemporaries. It might be added that they are also in advance of Burney.

Dr. Croft's Six Sonatas or Solos in the library of the Royal College of Music are excellent specimens of the composer's genius.

The 'Musicus Apparatus Academicus,' two odes which were composed for Croft's exercise for his Doctor's degree at Oxford, performed July 13, 1713, the words by Joseph Trapp, A.M., are, as far as the words are concerned, a fulsome eulogy of Queen Anne, and are out of date even *mutatis mutandis*, but the two Overtures deserve revival.

The first movement of No. 1 consists largely of trumpet fanfares with imitative accompaniments for strings. The Overture to the second Ode is also in two movements, the second being a sprightly *Allegro*. This is also for strings. It is worth consideration whether the inclusion of some old English music would not form a very suitable feature of the coming Peace observances, and if so the 'Musicus Apparatus' of Croft would be very well adapted, as the subjects of both Odes are the triumphal close of a long war and the establishment of Peace. If, as may be expected, music is to form a leading feature, it should to some extent be historical and illustrative of the past glories of Britain, and Croft's Exercise is specially appropriate, as it breathes the soul of patriotism.

Of William Bates, the dates of whose birth and death may be approximately 1720-90, an opera remains, 'Pharnaces,' with an overture in two movements, *Allegro con spirito* and *Andante*. Violins, oboes, and horns are employed, and the key of D predominates through the work. In the course of the opera there is a March worthy the attention of military bandmasters for parade purposes.

'Pharnaces' is entitled 'An English Opera performed at Theatre Royal, Drury Lane, composed by William Bates, London, printed by Welcher, Gerrard Street, Soho.'

The secular instrumental compositions of Dr. Greene are of considerable importance. They include collections of Lessons for the Harpsichord, and six Overtures for violins, flutes, and hoboys. There are also twelve fine voluntaries for organ or harpsichord. The Royal College library has a small volume of 'Select Minuets,' melody only. Articles on Greene's life and works appeared in the *Musical Times* for June, 1888, and February, 1903.

There are many Suites of Dr. Greene's in MS. at the British Museum.

Joseph Gibbs, organist of Dedham, Essex, is ignored by Grove. He was organist of St. Mary-at-Tower, Ipswich, in 1748. He composed 'Eight Solos for a Violin with a thorough Bass for the Harpsichord or Bass Violin,' published, without date, by Peter Thompson at the Violin and Hautboy in St. Paul's Churchyard, with an imposing list of a hundred and sixty subscribers, including Boyce and Greene.

Eitner ('Quellen Lexicon') gives his name and mentions these works, which appear to be all that are accessible.

Francis Piggott.—In a small printed book in the British Museum there is a 'Set' by Mr. Francis Piggott, consisting of a Prelude, Almand, Corant, Saraband, Jigg, and a March followed by a Minuet, all in the key of C. Piggott was appointed organist of the Temple Church in 1688, after filling a similar post at Magdalen College, Oxford, for twelve years. He died in 1704.

A Suite in MS. in the British Museum by John Weldon is worth attention. It is in four movements: Allmand, Courant, Minuet, Jigg. Weldon's name as a Church composer is too well known to require much comment. He died in 1736.

Dr. Arne, although known far and wide as the composer of many songs which seem destined to enjoy a perennial reputation, is hardly noticed at the present day, and the proportion of his compositions which are now heard in relation to the full list is indeed small. But it is interesting to open the score of 'Alfred,' and to scan the work from the Overture—which is written for two horns, two oboes, two violins, viola, bassoon, and bass, and is a very spirited move-

ment—to the final chorus, 'Rule, Britannia.' There is a fine March which may be known to some of our military bandmasters, but I have never heard it. The Guards are fond of old marches, such as the March in 'Scipio' and the 'Duke of York's March,' which are constantly in use. Arne's March would be a good addition to their répertoire. The Overture to the Masque 'Britannia' is fine. It is in three sections—Largo, Allegro (a Fugue), ending with a charming Gavot. The Overture to 'Comus' is somewhat longer than most such movements of the period, and would form an effective item in a concert programme.

The suggestion as to the revival of a good deal of old English music in connection with Peace Celebrations may be repeated here. Arne's flow of melody is unfailing, and is peculiarly English. The patriotic vein of the 18th century is not out of date in the 20th.

(To be continued.)

THE LEAGUE OF ARTS.

As we frequently receive inquiries regarding the work of the League, it may be useful to give some account of the arrangements so far made. The League is publishing immediately a book on the management of public processions. It will be finely-printed, and will contain examples of appropriate music and illustrations (in colour) of flags, costumes, and decorations generally. There will be articles on 'Street Decoration' by Profs. Anning Bell and N. MacDermott, 'Flags and Heraldry' by Prof. Kruger Gray, 'The Organization of Processions' by Sir Frank Benson, 'Music' by Mr. C. Kennedy Scott, and 'Dancing' by Mr. Cecil Sharp. Other articles will deal with costume, lettering, &c. The book will cost about 5*s.*, and will be a valuable work of reference for all who have to do at any time with public celebrations.

The League has been asked to undertake the decorative work and to provide music in connection with the River Pageant in honour of the Mercantile Marine on a date not yet fixed. They are engaging twenty-five military bands, and choirs will also take part. Vol. ii. of 'The Motherland Song-Book' has been issued by Messrs. Stainer & Bell. It contains twelve sea-songs and chanties, arranged simply for four voices. A further collection of chanties, edited by Dr. Vaughan Williams, is in the Press. These books will be used at the River Pageant. Band parts (orchestral, military, and brass), for vol. i. of 'The Motherland Song-Book' are now ready.

The League hopes to issue shortly a selection of band-music for processional use. Arrangements are also being made for the manufacture of a series of flags designed by eminent artists. The flags will be ready by the end of June. About a third of the London boroughs have their musical and other organizations complete, and others are in the inquiry stage. Apropos inquiries, some idea of the extent of the appeal made by the League may be gathered from the fact that during the past six weeks over three thousand letters have been dealt with. The only department in which there is no feverish activity is the treasury. The expenses are very heavy, and we hope that the public, which shows itself so ready to use the organization, will do its duty in regard to finance.

It is hoped that a large permanent choir will be formed, to be called 'The London National Choir,' which will be available for any kind of public function. The nucleus of such a choir already exists, and made its first public appearance at Trafalgar Square on 'Lifeboat Saturday,' when sea-songs and chanties were sung. Full particulars as to membership of the choir are to be had from the secretary, Mr. J. S. Ardley, 124, Grosvenor Road, Pimlico, S.W.1.

Messrs. Adrian Boult, W. W. Hedgcock, Allen Gill, and other well-known conductors will be in charge.

All inquiries as to League matters should be addressed to the secretary, Captain J. F. Thisleton, 36, Cornhill, E.C. 3.

SEA-SONGS IN TRAFALGAR SQUARE.

We quote the following from the *Daily Telegraph* of May 7:

> At five o'clock Lifeboat Day was honoured in the Square by an open-air concert, arranged by the League of Arts. The League has great ideas for brightening our lives. It commands an excellent choir, which gathered on the plinth of Nelson's column, and four hundred male and female voices sang the old sea songs we all love. How well they sounded there in the open air—'The Bay of Biscay,' 'Heart of Oak,' 'The Mermaid,' 'Tom Bowling,' 'Spanish Ladies,' all the old favourites. Old Nelson up aloft on his column must have enjoyed it. The lilt of the songs created enthusiasm, and the thousands who gathered to listen clapped their applause, and coins for the lifeboats showered into the ring. Why cannot we have more of this simple open-air enjoyment? Is there adequate reason why Trafalgar Square should always be desolate as a wilderness? Perhaps the League of Arts will see to it. We are only beginning to learn to use London.

THE RUSSIANS AT THE ALHAMBRA.

It would be an injustice to the Russian season at the Alhambra to head an account of it with a title indicating only Russian Ballet. Not only has M. Diaghileff given us in profusion the creations of the older choregraphy of Fokine, and the newer choregraphy of Massine, but he has associated with them what is in substance the most ambitious scheme of symphony concerts given in London for many years. Before the War 'first performances' were not so rare as the costliness of rehearsals has since made them, but unfortunately many important works thus introduced were never made familiar to the public. The great advantage of the plan followed at the Alhambra is that each symphonic work included in the scheme is performed often enough to give it every chance of becoming known. Forty works were originally selected, and on a rough calculation four out of every five are 'first performances,' the remainder being works like Glazounov's 'Stenka Razin,' which, though their artistic worth is acknowledged on the Continent, have had but one hearing in London. The list is of course predominantly Russian, but it includes a large proportion of modern French works besides some Spanish and some English. The last consist of Goossens's 'Four Conceits,' three orchestral pieces by Lord Berners (Gerald Tyrwhitt), a Russian Suite by Arnold Bax—who is specially orchestrating his Gopak, Nocturne, and Vodka Shop—and a Suite by Herbert Howells. All these works, and probably more, will be heard at the Alhambra before the season is ended. The orchestra is by far the best that has been heard in a London theatre apart from those devoted to opera, and in M. Ernest Ansermet, the conductor of the Geneva Symphony Concerts, who has made these symphonic interludes his special care, M. Diaghileff has secured a very talented collaborator.

M. Ansermet, who is a personal friend of Stravinsky, also took charge of the latter's two ballets, 'Petroushka' and 'The Firebird,' on their revival after five years' interval. The performances were in both cases of the highest order. Madame Lopokova need fear no comparison with her predecessors in the part of the dancing-girl, and M. Massine's 'Petroushka' has, like all his interpreta-

tions, a personal quality that makes it convincing. It is too often forgotten that the underlying idea of these 'burlesque scenes' is essentially the tragedy of human helplessness. Their symbolism is subtle. The Moor, having failed to master the cokernut by violence, proceeds to worship it as being more powerful than himself, thus hinting at the origin of primitive religion. It is this feature of combining deep inner significance with outward burlesque that makes 'Petroushka' as thoroughly modern in its dramatic conception as it is in its music. 'The Firebird' is Stravinsky's earlier ballet. The music of it was originally ordered from Liadoff, but he procrastinated, and meanwhile M. Diaghileff heard the 'Scherzo Fantastique' by Stravinsky. It was only five or six minutes of music by a then unknown graduate of the Petrograd Conservatoire, but the creator of the modern ballet is a man of quick decisions, and within twenty-four hours Stravinsky received the commission that proved his stepping-stone to fame. There are fewer folk-tunes in this ballet than in 'Petroushka,' but one of these is a very beautiful theme which had already been employed by Rimsky-Korsakoff in the slow movement of his delightful 'Symphonietta.'

By the time these notes appear in print Tcherepnin's 'Narcisse' will have been added to the list of revived ballets, and a few days later a new ballet, the first to be actually produced in London, will make its appearance. It is based on lesser-known compositions by Rossini, with choregraphy by Massine—consideration of it must be reserved for our next issue.

Meanwhile most of the ballets recently performed at the Coliseum have made their re-appearance. We have had the ever-fresh 'Good Humoured Ladies'—a 'musical comedy' if ever there was one—to music by Scarlatti. We have renewed acquaintance with Schumann's 'Papillons' and 'Carnaval.' We have seen again the Oriental splendours of 'Scheherazade' and the Tartan exuberance of the dances from 'Prince Igor.' The delicate romantic rêverie of 'Les Sylphides' still lures us with Chopin's music, and last, but not least, the 'Children's Tales' have lost none of their popularity. In fact we would couple this last production with 'Good Humoured Ladies' as the two most noteworthy emanations of the new movement, for they indicate in outline the direction it is taking and the prospect is an alluring one. M. Henry Defosse and M. Ernest Ansermet have shared the honours of the répertoire, and each in turn has handled the orchestra in masterly fashion.

To revert to those 'orchestral interludes,' they opened with Rimsky-Korsakov's Overture on Russian Themes and Glazounov's 'Stenka Razin.' The latter is an early work approximately contemporaneous with his second Symphony, another remarkable composition of which London knows nothing. Like Mendelssohn, Glazounov wrote most of his best work in early youth, when his ideas flowed more consistently to academic devices. Hence in Germany, and in countries influenced musically by Germany, he is best known by Symphonies like the sixth and eighth, which are a joy to the schools, whilst the Latin countries, not to speak of Russia itself, favoured the second Symphony and 'Stenke Razin.' Unfortunately it is a little long for the present purpose, and its performances are therefore not frequent.

A delightful introduction was the Overture to Moussorgsky's unfinished opera, 'The Fair at Sorotchinsk,' followed by a Scherzo that proved equally pleasing though much less characteristic. Another was the Scherzo which Borodin dedicated to T. Jadoul, and which was afterwards incorporated in the orchestral version of his 'Petite Suite,' where it is combined with the Nocturne in the place of the conventional Trio.

The Frenchmen have not been neglected. Florent Schmitt has contributed a Rhapsody-Valse. This was originally one of three rhapsodies for two pianofortes, labelled respectively 'Française,' 'Polonaise,' and 'Viennoise,' but its waltz character is so pronounced that no apology is needed for giving it that title in the orchestral version. From Albert Roussel was taken the second of the three 'Evocations' which he wrote on his return from a visit to India, with which he was already acquainted, in the winter of 1909-10. It will be remembered that Sir Henry Wood recently introduced at Queen's Hall the first of them, entitled 'Les Dieux dans l'ombre des Cavernes.' In this the Wagnerian influence which predominated at the Schola Cantorum whilst Roussel was studying there is more apparent than in 'La Ville Rose,' the picturesque tone-painting performed at the Alhambra. Despite an outburst of uncontrolled loquacity in the stalls—a rare occurrence at these musical feasts—this 'evocation' made so favourable an impression that one looks forward eagerly to hearing the third of the series, 'Aux bords du Fleuve Sacré,' which, however, is not included in M. Diaghileff's announcements. French music was further represented by the 'Clair de Lune' from Debussy's 'Suite Bergamesque,' in the orchestral version of Eugène Goossens, which has already done service elsewhere. Goossens's 'Four Conceits' were announced for May 26, under his own conductorship, but cannot be reviewed until our next issue.

Edwin Evans.

Church and Organ Music.

CHURCH MUSIC: THE USE OF BANDS.

By Ulric Daubeny.

Ecclesiastical journals have lately been discussing the musical aspect of Church services, particularly with regard to the employment of instruments other than the organ or harmonium. The need for some such procedure—it would scarcely be an innovation—is very pressing, and it is to be hoped that favourable and energetic action will ensue, for the introduction of more lay effort, in the form of small orchestras or bands, could result in nothing but the satisfaction and betterment of all concerned.

Music, it has always been admitted, claims a position as the most elevating of all the arts, and at the present time we hover upon the brink of a musical revival such as this or any other country has never seen. During the last four years, scores of bands and orchestras were formed, not only in the Army and Navy, but among the great munition works; countless persons have striven to acquire and perfect musical skill for the entertainment of fighting men or wounded; hundreds of amateurs have come forward to fill the vacancies and new demands of bands in theatres, cinemas, and tea rooms. In fine, there can be no exaggeration in suggesting that the present number of musical performers must be at least a hundred per cent. more numerous than was the case in August, 1914, while the general standard of competence has very considerably increased.

Whatever happens when military and civil bands and orchestras are finally demobilized, such a vast increase of talent must not be permitted to slip away by the old paths of apathy and neglect. Probably no such general tendency will show itself, yet in order to sustain public appreciation and enthusiasm, in order to spread rather than confine this wonderful revival, and to fulfil the dreams of Britain's greatest musicians—who hoped to see their country take its place as premier musical nation of the world—very definite and immediate action will be necessary.

Musicians from all demobilized or disbanded orchestras must be afforded every facility for joining or forming fresh organizations—not necessarily professional, for in music, the amateur must always be the essential bed-rock and main support of all successful effort. Brass bands, string bands, orchestras, choral societies, these in great plurality will

be required to meet the needs of worker-musicians, and the more such associations are available, the more permanent—nay, rapidly evolving and increasing—will become the popular interest in music. Granted this should come about, it were unnecessary to point the moral when communities meet to perform or listen to music (whether it be indifferent or good), instead of passing leisure hours entirely immersed in idleness and mental vegetation.

Now there happen to be three fundamental requirements common to all musical organizations: the need of a conductor, a practice room or concert hall, and an audience. The conductor must be a competent musician, keen on the work, and able to sustain enthusiasm in his band. The practice room must be of sufficent size, well aired, lighted, and heated, and supplied with chairs and possibly a pianoforte. This in many cases will prove the stumbling block, for apart from the question of expensive hire, the number of halls or rooms capable of accommodating even from a dozen to a score of players is very strictly limited. Thirdly, to keep awake the necessary enthusiasm, and to ensure a regular attendance on the part of members, frequent performances must be given before a public audience. The old methods of practising a restricted set of works during a whole season and of finishing up with a single concert is incompatible with any appreciable national advance, for as the enthusiasm and skill of the performers increase, so must the number of works increase, also the number of public performances. Unfortunately the poor support given even to amateur bands whose musical interpretation is almost if not quite professional, renders it impossible for an unendowed association to give anything but very rare performances in public—funds all disappearing in hire of practice room and concert hall.

It is here that the Church finds unexampled opportunity, not only for forwarding the cause of music but for helping humanity, and its own uplifting cause, all at a single step. The Church has its organists, many of whom are expert instrumentalists, while others, with the necessary study, might be excellently fitted to conduct. It also has its parish rooms, its mission halls and clubs, wherein is generous accommodation, lighted, heated, and with the necessary chairs, if not also a pianoforte. The larger parishes can boast of operatic and entertainment clubs, to which the orchestra might prove of invaluable assistance, receiving in return the opportunity for public performances, unhampered by the usual difficulties of finance.

But to arrive at the real object of this paper, it is within the precincts of the Church itself that orchestras and bands would be of greatest value to the clergy. Apart from the accompaniment of hymns and psalms, there is ample opportunity for the performance of high-class music (with organ) in the times immediately before and after service, now usually devoted to a voluntary to which few if any listen. In combination with the choir fine anthems could be performed, as well as cantatas, oratorios, and other more ambitious pieces on festival or special occasions.

Services thus rendered more full and interesting would attract larger congregations, and the clergy would have additional satisfaction in feeling that members of the orchestra, perhaps not otherwise church-goers, were at least engaged in honourable and uplifting occupation, which in due course could not but produce its goodly harvest. From the other point of view, helping in a 'live' concern, the musician would be afforded opportunity for the study of a wide field of orchestral and choral music, with his interest kept awake and talent fostered by the frequent performances in public. All practices being run on strictly non-sectarian lines, and music of all descriptions studied (as would be the case in a private rehearsal hall), such associations would become highly popular, each Church having its orchestra and every village at least its trio or quartet of strings or wind.

In these enlightened times it seems unlikely that any widespread objection could be offered to such use of bands and orchestras, even by the most old-fashioned church-goer. True it is that Church bands of a century ago in certain cases still remain a byword, but the behaviour of their members, if disgraceful, merely magnified the deportment of the parson. A band of adult instrumentalists can be trusted to behave more soberly than any choir of boys, while such doubts as may be entertained on grounds of religious authority or doctrine soon should be dispelled by reference to the Bible, or any history of the early Church. For instance, the Mosaic Codes are rich in references to music in connection with religious observance, and it remains an article of Christian faith that the Jewish religious ceremonies were influenced by divine direction, and not merely instituted at the personal caprice of the priests. To offer but a single example, 2 Chron. v. 12. describes 'The Levites which were the singers . . . . being arrayed in white linen, having cymbals, and psalteries, and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets. It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord . . . .'. To turn to comparatively modern times, even in that excessively strait-laced period which followed upon the Reformation, we read of 'cornetts and sackbuts' being used in Worcester Cathedral on the occasion of Queen Elizabeth's visit in 1575, while in the time of James I. the same instruments were included among the choir of Westminster Abbey; and in 1636 Archbishop Laud ordered 'two cornetts and two sackbuts' to be played in Canterbury Cathedral, similar instruments at that time finding a permanent place in the minsters of York, Durham, and elsewhere. The anthems of Byrd, Orlando Gibbons, and Tallis are scored for voices and strings, the organ only appearing 'in the full parts,' and after 1650 the great writers of Church music scored for the usual orchestral instruments. Purcell included trumpet parts in his famous Te Deum, and Boyce, in 1755, added to this work parts for oboes, bassoons, and drums. Handel's Chandos Anthems, in addition to the organ, demanded for their performance strings, oboes, flutes, bassoons, and often trumpets. Surely all this is but carrying out the exhortation of the Psalmist: 'Sing unto the Lord with the harp: with the harp, and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the Lord, the King.'

The inclusion of orchestral instruments in Church choirs would thus accord with the fullest, and most worthy precedent. Nor could any such general revival be regarded wholly in the light of an experiment, for in the instances where it had been tried before the War nothing but success resulted.

Obviously the first step lies with the Church itself—and to hesitate now will be to throw away the golden opportunity.

Mr. William H. Harris, Mus. Doc. Oxon., F.R.C.O., assistant-organist of Lichfield Cathedral, and organist and choirmaster of St. Augustine's Church, Edgbaston, has been appointed to succeed Prof. H. P. Allen (director of the Royal College of Music and Professor of Music in the University of Oxford) as organist of New College, Oxford. Dr. Harris's setting of Francis Thompson's 'Hound of Heaven' has recently been accepted by the Carnegie United Kingdom Trust for publication. His musical training was received at the Royal College of Music, where he studied the organ under Sir Walter Parratt, and composition and counterpoint under Dr. Walford Davies. He has been closely associated with Prof. Granville Bantock in connection with the University musical work at Birmingham during the last four years.

Dr. Alan Gray's recitals at Trinity College for the present term are, as usual, made up of the best of various schools of organ writing. The programmes include Parry's Preludes on 'Eventide,' 'Ye boundless realms of joy,' and Fantasia and Fugue in G; Schumann's Fugue on B A C H, No. 6; three movements from Vierne's second Symphony; Bairstow's Toccata-Prelude on 'Pange Lingua'; Gigout's Toccata; Jongen's Cantabile; some manuscript works from his own pen; and three Choral Preludes by Vaughan Williams, also in manuscript.

This is the day of the youthful organist. Probably the youngest is Master Alwyn Surplice, aged twelve, who has been appointed organist at the Nautical College, Pangbourne. This appropriately-named boy has been deputising at the Parish Church, Pangbourne, and is a pupil of Mr. W. D. Boseley, of University College, Reading.

The Tide rises, the Tide falls.

PART-SONG FOR FOUR VOICES.

Words by Longfellow. Composed by Adam Carse.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante sostenuto.

Soprano. *pp* The tide ri - ses, the tide falls, The

Alto. *pp* The tide ri - ses, the tide falls, The

Tenor. *pp* The tide ri - ses, the tide . . falls, The

Bass. *pp* The tide . . ri - ses, the tide falls, The

Andante sostenuto. ♩ = 69.

Accomp. (*ad lib.*) *pp*

twi - light dark - ens, the cur - lew calls; . . *p* A - long the sea - sands,

twi - light dark - ens, the cur - lew calls; . . *p* A - long the sea - sands,

twi - light dark - ens, the cur - lew calls; . . *p* A - long the sea - sands,

twi - light dark - ens, the cur - lew calls; . . *p* A - long the sea - sands,

p

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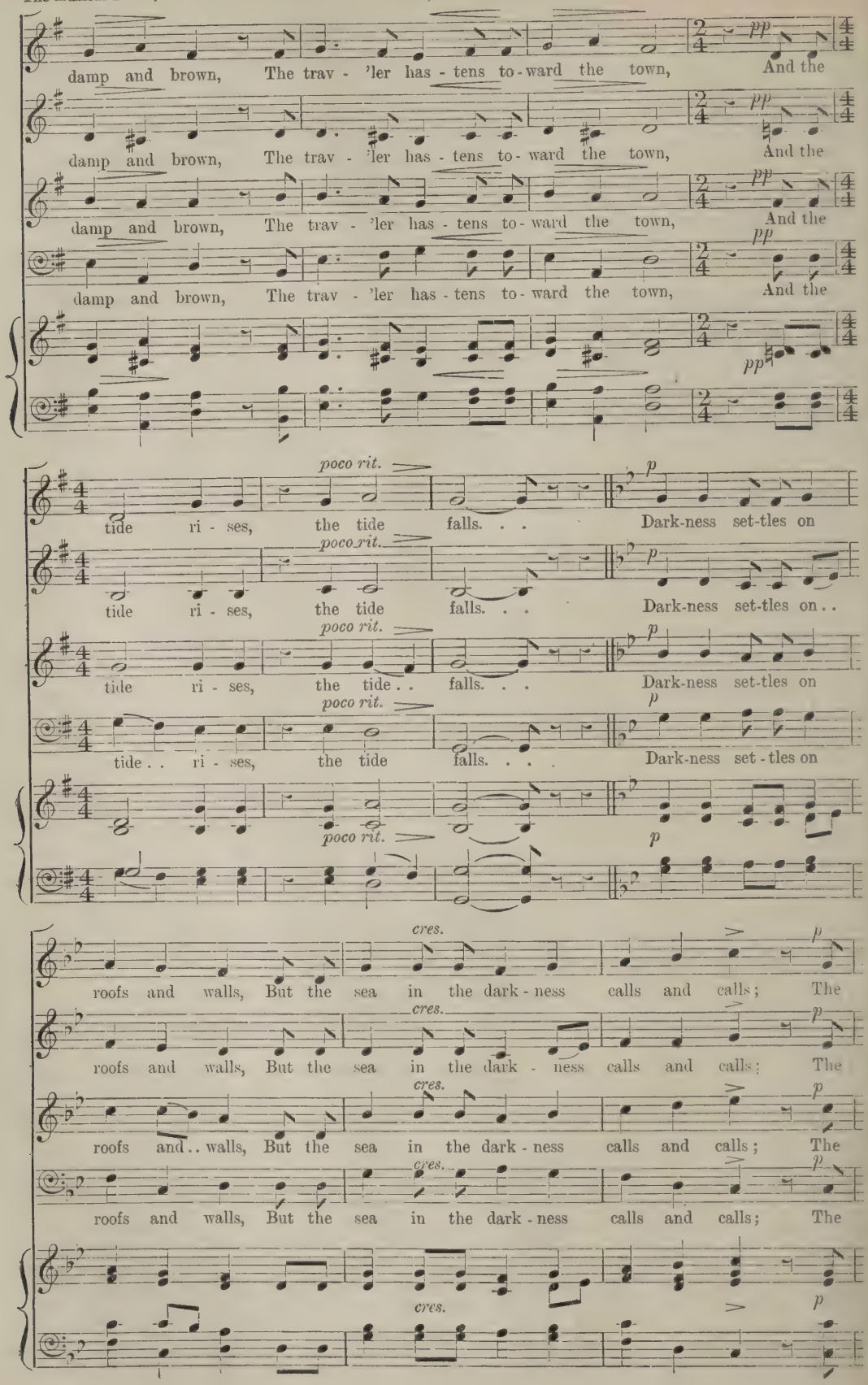

damp and brown, The trav - 'ler has - tens to - ward the town, And the
pp
tide ri - ses, the tide falls. . . Dark-ness set-tles on
poco rit.
p
roofs and walls, But the sea in the dark - ness calls and calls; The
cres.

dim.

lit-tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit-tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit-tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

lit-tle waves, with their soft white hands, Ef - face the foot-prints in the sands,

pp *poco rit.* *f*

And the tide ri - ses, the tide falls. . . The

And the tide ri - ses, the tide falls. . . The

And the tide ri - ses, the tide . . falls. . . The

And the tide . . ri - ses, the tide falls. . . The

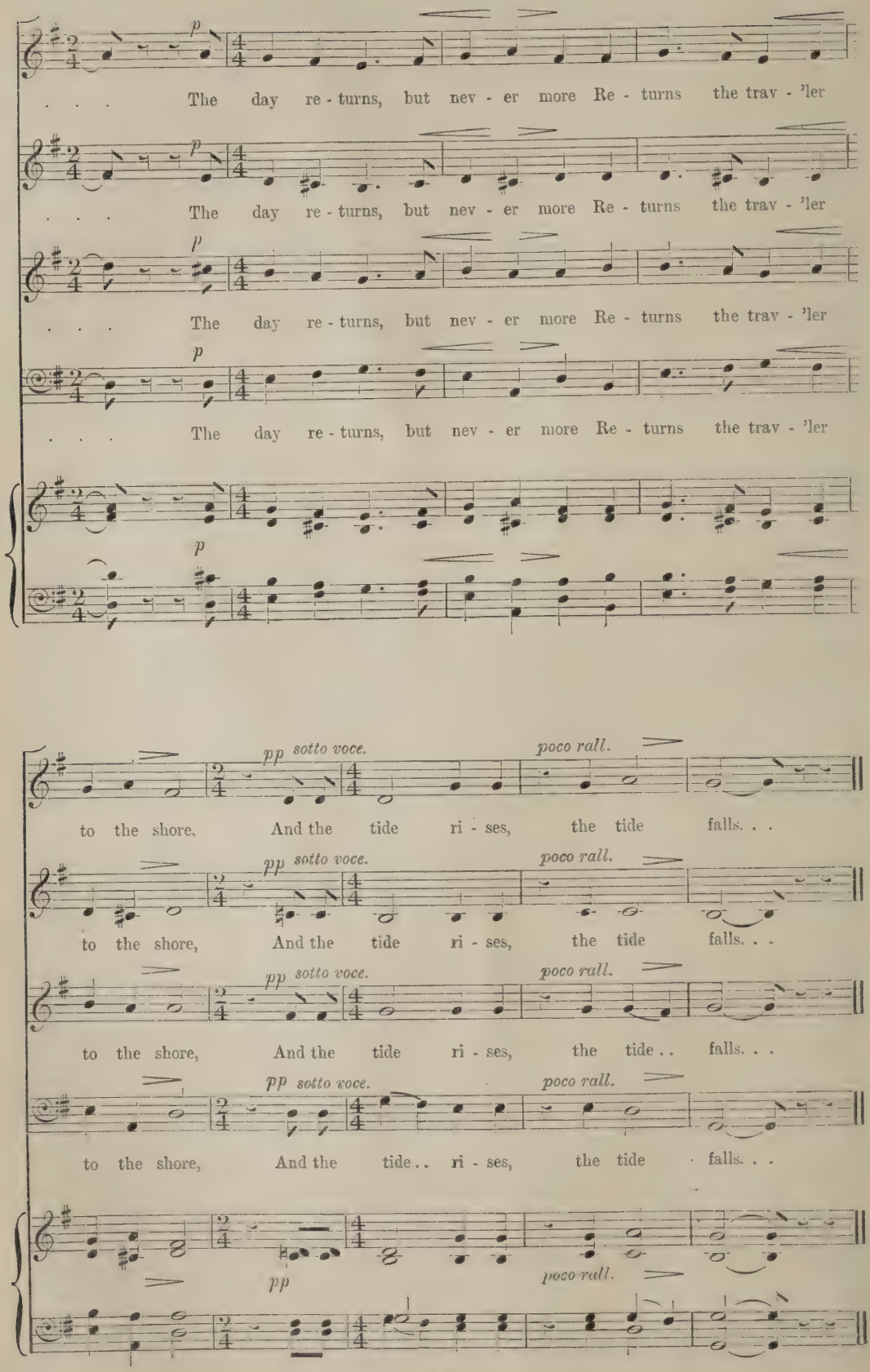
pp *poco rit.* *f*

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-tler calls; . .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-tler calls; . .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-tler calls; . .

morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-tler calls; . .


p
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
pp sotto voce.
poco rall.
to the shore, And the tide ri - ses, the tide falls. . .
to the shore, And the tide ri - ses, the tide falls. . .
to the shore, And the tide ri - ses, the tide . . falls. . .
to the shore, And the tide . . ri - ses, the tide falls. . .
pp

Two oratorio services were held in Peterborough Cathedral on May 8, in the afternoon and evening, when Parts 1 and 2 of 'The Creation,' Elgar's 'Spirit of England' and 'As torrents in summer,' and 'The night is departing,' from the 'Hymn of Praise,' were performed by the Peterborough Choral Union and Orchestral Society. Miss Doris Baker, Mr. Thomas Coates, and Mr. Samuel Mann were the soloists, and Mr. E. Fairclough was at the organ. The performances were conducted by Mr. A. E. Armstrong, whose Overture in G was an enjoyable feature.

We have received the ninth annual report of the Organists' Benevolent League, and are glad to see that this excellent fund has survived the war-years, and is in a flourishing condition. The receipts for 1918 exceeded those of any year during the war, and have been exceeded only twice since the League's inception in 1909. Mr. Thomas Shindler, at the Royal College of Organists, continues to act as secretary.

Mr. Malcolm C. Boyle has been appointed organist and choirmaster of Holy Trinity, Windsor. Mr. Boyle is seventeen years old, and was recently elected Goss Scholar at the Royal Academy of Music. His father is well-known as a tenor lay-clerk at St. George's Chapel. Holy Trinity, Windsor, is the post held by Sir Frederick Bridge in his youth.

Mr. W. Bertram Collingwood has been presented with a gold watch, an illuminated address, and a cheque, on leaving Queenstown, South Africa, after thirteen years' work, to take up the appointment of organist and choirmaster at Kimberley Cathedral. Mr. Collingwood was formerly organist and choirmaster at St. Edmund's School, Canterbury.

Dr. George Oldroyd has been appointed to the important post of St. Alban's, Holborn. Dr. Oldroyd is an enthusiast in the matter of English Church music, including the older polyphonic writers. His new position should give him a fine opportunity.

At the first of a series of organ recitals at St. Mary Abchurch, given by Mr. Henry Riding, a collection for the Y.M.C.A. Musicians' Gift to the Forces realised £5 11s.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Chorus 'In tears of grief,' *Bach;* Choral Improvisations (Nos. 45 and 50), *Karg-Elert;* Soliloquy and Finale from Sonata in E minor, *Lyons;* Lied, *Vierne;* Prelude and Fugue (St. Ann's), *Bach.*

Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich—Grave and Allegro (Fantasia Sonata), *Rheinberger;* Scherzo in A flat, *Bairstow;* Fantasia on 'Old Hundredth,' *Parry;* Prelude and Fugue in G, *Bach.*

Mr. S. Wallbank, Hexham Abbey (two recitals)—Prelude and Fugue in D, *Bach;* Andante con Moto, *Saint-Saëns;* Choral Song and Fugue, *Wesley;* Nocturne in G minor, *Bonnet;* Fantasia in F minor, *Mozart.*

Mr. Walter Hoyle, Coventry Cathedral—Schiller March, *Meyerbeer;* Idyll, 'The Sea,' *Arnold Smith;* Allegretto and Finale (Symphony No. 3), *Vierne;* Scherzo in F minor, *Sandiford Turner;* Finale in B flat, *Wolstenholme.*

Mr. Claude A. Forster, St. John's, Forfar—Suite, *Borowski;* A Noel Souvenir, *Wolstenholme;* Prelude and Fugue in D, *Bach.*

Mr. Herbert Gisby, St. Thomas's, Regent Street, W. (five Recitals)—Easter Morn and Old Easter Melody with Variations, *West;* Finale from Sonata in E minor, *Merkel;* Passacaglia and Riposo, *Rheinberger;* Meditation-Elegie and Marche Solennelle, *Borowski;* Two Sketches, Op. 58, Nos. 1 and 2, *Schumann;* Andante from second Sonata, *Borowski;* Intermezzo, Visione, and Marcia Funèbre, *Rheinberger;* Fantaisie, *Dubois.*

Mr. W. P. Jones, Christ Church, Loch Gilphead, N.B.—Prayer, *Guilmant;* Improvisation and March; Berceuse, *de Lille;* Vaterlandisches Lied and Wachterlied, *Grieg;* Hallelujah Chorus.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Postlude in D, *W. G. Wood;* Fantasia and Fugue on the Choral in Meyerbeer's Opera 'The Prophet,' *Liszt;* Overture to the Opera 'Raymond'; Offertoire No. 4, *Lefébure-Wély;* Prelude and Fugue in G, *Bach;* Andante from String Quartet, *Debussy;* Fugue alla Gigue, *Bach;* Finale from Sonata, *Reubke;* Choral Song and Fugue, *Wesley;* Requiescat, *Cyril Scott;* The Holy Boy, *Ireland;* Coronach, *Barratt.*

Mr. Albert Orton, Walton Parish Church (three recitals)—Offertoire in D minor, *Higgs;* Canzone in A minor, *Guilmant;* Toccata in F, *Widor;* Church Festival March, *Best;* 'Fiat Lux,' *Dubois;* Lied des Chrysanthèmes, *Bonnet;* Sonata Pascale, *Lemmens;* Gothic Suite, *Boëllmann;* Allegretto ('Hymn of Praise' Symphony); Imperial March, *Elgar.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Sonata Pastorale, *Rheinberger;* Prelude on 'Melcombe,' *Parry;* Capriccio, *Ireland;* Fantasie in F minor, *Mozart;* Pastorale, *Vierne;* Rhapsody, *Saint-Saëns;* March from second Suite, *Boëllmann;* Finale from Sonata, *Reubke;* 'Ad nos ad Salutarem Undam,' *Liszt;* Villanelle, *Ireland;* Finale in B flat, *Franck.*

Mr. J. Charles McLean, St. Peter's, Aberdovey—Fantaisie Overture, *George Garrett;* Légende, *Dvorák;* Andante from String Quartet, *Debussy;* Solemn Melody, *Walford Davies;* Choral Prelude, 'St. Michael,' *West.*

Mr. B. Langdale, St. George's, Barnsley (three recitals)—Allegro-Allegretto from Sonata, *Elgar;* Pedal Etude, *Bossi;* March from 'Casse Noisette' Suite, *Tchaikovsky;* Barcarolle from Concerto No. 4, *Sterndale Bennett;* Pastorale, 'The Storm,' *Claussman;* Largo-Allegro-Pastorale (Sonata No. 1), *Guilmant;* Fugue in G minor, *Bach;* Minuet, *Langdale;* Ballade, *Wolstenholme;* Grand Chœur, *Salome.*

Mr. W. J. Comley, St. John's, Red Lion Square—Sonata No. 1, *Harwood;* Allegro Cantabile (Symphony No. 5), *Widor;* Marche Funèbre, *Tchaikovsky;* Pastorale (Sonata No. 12), *Rheinberger;* Prelude and Fugue in B minor, *Bach;* Marche d'Ariane, *Guilmant.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (two recitals)—Alla Marcia, *Holloway;* Festival Toccata, *Fletcher;* Minuet, *Paderewski;* Marche Hongroise, *Wollenhaupt;* Prelude and Fugue on the name B A C H, *Liszt;* Evening Song, *Bairstow.*—At Wesleyan Church, Retford—Sonata No. 1, *Mendelssohn;* Overture to 'Oberon'; Nocturne in B, *Julian Clifford;* Concert March, 'The Tritone,' *Wolstenholme.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (two recitals)—Sonata in F minor, *Rheinberger;* Overture, 'Athalia.'

Dr. Sydney Scott, St. Nicholas Cole Abbey (two recitals)—Finale from Sonata in F sharp, *Rheinberger;* Villanelle, *Ireland;* Basso Ostinato, *Arensky;* Prelude in A, *Liadov;* March from 'Casse Noisette' Suite, *Tchaikovsky.*

Mr. W. E. Hopkins, St. Mary's, Donnybrook—First movement, Concerto in B flat, *Handel;* Prelude à l'Aprés-midi d'un Faune,' and 'La Cathédrale Engloutie,' *Debussy;* Preludes Nos. 1 and 2, *Scriabin;* 'Verdun, 1916,' *Stanford.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Prelude on 'Angelus ad Virginem,' *Pearce;* Ave Maria, *Reger;* Arabesque, *Vierne;* 'Prière à Notre Dame,' *Boëllmann;* Prelude and Fugue, Op. 92, *Reger;* Allegro Cantabile (Symphony No. 5), *Widor;* Adagio in E, *Frank Bridge;* Prelude on 'Pange Lingua,' *Pearce;* Chorale Preludes, 'Jesu, my chief pleasure,' *Reger,* 'My heart is filled with longing,' and 'Lord, hear the voice of my complaint,' *Bach;* Meditation, *Vierne;* Prelude on 'Rockingham,' *Parry.*

Mr. T. A. Beirs, Parish Church, Sturminster, Dorset—Toccata and Fugue in D minor, *Bach;* Rêverie, *Stainer;* Intermezzo, *Chipp;* Rêverie Dramatique, *Vodorinski.*

Corporal Leonard Brown, Central Mission, Nottingham—Melody and Intermezzo, *Luard-Selby;* Solemn March, *Hancock;* Andante from Violin Sonata, *Schubert.*

Mr. C. E. Blyton-Dobson, Central Mission, Nottingham (two recitals)—Concert Allegro, *Dobson;* Fugue in B minor, *Bach;* Fantasia and Toccata in D minor, *Stanford;* Choral Prelude No. 11, *Brahms.*

Mr. Gerald W. Spink, St. John's, Roundhay (two recitals)—Fugue in G minor, *Bach;* Idylle in B, *Bossi;* Arabesque No. 2, *Debussy;* Finale in D from Sonata Britannica, *Stanford;* Bridal Chorus, *Guilmant;* Prelude and Fugue in D, *Bach;* Romance sans Paroles, *Bonnet.*

APPOINTMENTS.

Mr. W. Bertram Collingwood, organist and choirmaster, Kimberley Cathedral.

Mr. J. H. Jackson, organist and choirmaster, St. Matthew's, Southsea.

Captain Walter Pickford, organist and choirmaster, St Mary's, Newton Moor, Hyde.

Mr. Edgar Workman, organist and choirmaster, St. George's, Palmer's Green.

Reviews.

I will extol my God. Anthem for thanksgiving or general use. By John E. West.

[Novello & Co., Ltd.]

A note on the first page of Mr. West's anthem tells us that it was 'composed more expressly for use at Thanksgiving Services for Peace, 1919.' It is admirably fitted for such occasions, not only by reason of its words and music, but because it produces just the right note of solemn festivity without being unduly difficult. The average parish church choir is still either below its normal strength or short of practice, and Mr. West has done well to write an anthem that gives plenty of scope without being more than moderately difficult. The three opening pages contain some imposing and effective antiphonal passages for choir and organ. Contrast is provided in the middle section by a change of key (A to F), and a *quasi-recit.* for tenor and bass, followed by a delightful quartet or semi-chorus, into which the chorus breaks with a broad *mf* unison phrase. With a return to the original key, the choir delivers a variant of the phrase with which the anthem opened, and then proceeds to sing 'Alleluia, Amen' to flowing counterpoint, interrupted by a fine appearance (in G sharp major) of the variant. The final section gives us a return to the antiphonal manner of the commencement, and the work ends with a striking and unusual cadence. With its happy combination of tunefulness and breadth, unaccompanied passages, and free and vigorous organ part, the anthem strikes us as showing the composer at his best.

The Voice Beautiful in Speech and Song. A Consideration of the Capabilities of the Vocal Cords and their Work in the Art of Tone Production. By Ernest G. White.

[London and Toronto: J. M. Dent & Sons, Ltd.]

This remarkable book is a new and enlarged edition of 'Science and Singing,' which appeared a few years ago. In it the author sets forth his views on the art of singing, which are at variance with generally accepted theories on the subject.

'The whole burden of this book [says the author] is to show, and, if possible, convince the world in general, that the vocal cords—situated on the top of the windpipe, in what we call our throat—are not the seat of sound. That is to say, in neither speech nor song do the vocal cords actually create the tone.'

Mr. White advances many and various arguments to prove that sound is produced, not by vibrating cords, but by vibrating air, and that 'the vibrations are formed in the head, where there are free air chambers—the sinuses, strong and light, of very thin texture, admirably suited for the purpose claimed for them. . . . The pupil must be made to realise that in breathing only, the air cannot go higher than the nose; but in singing it has a longer journey to take before it leaves the body, as it continues its course upwards past the nostrils, so into the head, and then returns down the nostrils in a state of vibration, that is to say, as sound, the vibrations having been caused by the tortuous passages through which the breath has travelled, and also by the several slight bony obstructions or pillars past which it has to go.'

In the first part of the book the author fully develops his theory of sinus tone-production. Then follows an exhaustive discussion of the probabilities of vocal cord production, in which arguments are brought forward in support of the theory that the sole function of the vocal cords in singing is to govern and direct the amount of air which passes upwards through the head, and that the cords themselves are quite incapable of setting up those tonal vibrations which we term 'voice.'

The book shows evidence of deep research, and the author has been at great pains to educe evidence in support of his theories. He tabulates some remarkable facts which, in his opinion, should go far to destroy the theory that voice is created by the vocal cords. We quote the following:

> A medical man introduced to me one of his patients, a man about twenty-eight years of age, who for twenty-five years had been unable to speak clearly, in consequence of his having lost *both* his vocal cords in an operation. This man was sent to me as a test case. What was the result? In two months he was able to speak clearly, and to sing a simple melody; and although the tone of his voice was not altogether beautiful, yet it was certainly not objectionable, and he had the compass of an octave under excellent control.

To strengthen his case, Mr. White carries his investigations into the animal world, and produces a considerable amount of interesting information to back up his contentions. He instances the snake, with vocal cords and without sinuses, unable to make any sound beyond a hiss; the sheep, practically without vocal cords and with sinuses, is able to speak well—to its own kind.

The author recognises that the acceptance of his theories will mean a very considerable revision of medical works, and also of medical practice with respect to the voice; but he enters an earnest plea for a reconsideration of the whole position of vocalization and speech.

Meanwhile, he looks forward hopefully to the time, perhaps not many years hence, when the 'throat and vocal cords will be considered as feeble a means of producing sound as implements of the Stone Age would now be considered feeble for producing power, and throughout the world everyone with power for speech and vocalization will be making use of and acknowledging the benefits of sinus or head-tone production.'

There is an excellent chapter on 'Inhalation and Enunciation,' and some valuable remarks on the so-called 'falsetto' voice. The book (which is written in a very interesting and persuasive manner) contains much information of real value to students and teachers of singing, and well deserves careful study. Its usefulness is enhanced by some excellent diagrams and reproductions of photographs.

SOME NEW SONGS.

Two striking songs by Janet Hamilton—a composer new to us—come from Winthrop Rogers. Both draw on 'A Shropshire Lad' for their words. The first is a simple and reticent setting of 'With rue my heart is laden'; the second adds yet one more to the many versions of 'On Bredon Hill.' Opinions may differ as to whether the bells in a setting of these words should be merely suggested, or treated as an *ostinato.* The composer has adopted the latter plan—not the right one, in our opinion, but undoubtedly the more picturesque. At all events, a very effective and well-written song is the result.

Sir Charles Stanford's 'The fair hills of Ireland' (Enoch & Sons) is a song with a good tune flowingly accompanied, with just a hint of monotony towards the end.

Cyril Scott's 'Oracle' and 'Sea-Fret' (Elkin) are characteristic examples of the composer's work. Only singers able to think harmonically will be quite at home with the first. For example, the bare notes of the melody are not much help when chords of C minor, G flat, E flat, C major, E minor, C minor, G, E major, D flat, and B flat, in root position, follow each other at a beat's distance, as they do in 'Oracle.' In 'Sea-Fret' the subtleties in rhythm and melodic curve, with the picturesque pianoforte part, make a striking piece of tone-painting.

'Adrift' is the third of Granville Bantock's 'Songs from the Chinese' (Elkin). It is a fine song, in which good singers and pianists will revel.

PIANOFORTE MUSIC.

Cyril Scott's 'Caprice Chinois' (Elkin) may or may not have anything in common with Chinese music, but it is a delightful piece of *bizarrerie*. The main part consists of apparently inconsequential, rapid chords, appropriately played in what we believe is known as 'chopstick' fashion. Contrast is provided by a brief section *tranquillo e poco improvisatore*. 'In the Forest,' from the same composer and publisher, opens with a page marked 'Light and capricious, like birds,' and then proceeds 'murmuringly like the leaves of beeches.' It is a charming piece of descriptive music, though we doubt whether even the very best of pianists will be able to make his hearers understand that the murmuring leaves are those of the beech. We should have thought that any old leaves would do.

C. à Becket Williams' 'Hampton Court' Suite (Augener) is an essay in old style. Its three movements are called 'A la Passepied,' 'In the time of Watteau,' and 'Powder and Patches.' They are simple, pleasant, and well written; but a composer who deliberately adopts the idiom of a past day—especially one of the most artificial of past days—will find it difficult to say anything original. There will be too many well-worn *clichés* lying handy. Mr. à Becket Williams has been rather liberal in the use of these, and we advise him to leave the rather easy 'olden style' vein for one more natural and spontaneous.

The British Music Society's Bulletin. No. 2.

[19, Berners Street, W. 1.]

The second Bulletin of the British Music Society consists of a pamphlet on 'The Elizabethan Madrigal Composers,' by the Rev. Edmund H. Fellowes. It is a scholarly piece of work which deserves to be widely read.

The Musical Quarterly.

[Schirmer.]

The April issue contains much of interest to English musicians. Cyril Scott writes on 'The Two Attitudes,' dealing with the question of the past versus the present; G. Jean-Aubry treats of 'British music through French eyes' (doing a little less than justice to Elgar, we think); Edwin Evans has an excellent article on John Ireland; and W. Barclay Squire gives some letters of R. L. Pearsall. Other contributions include 'Balzac, the musician,' by D. C. Parker; 'The two trends of modern music in Stravinsky's works,' by Rudhyar D. Chennevière; 'The conventions of the music-drama,' by Brander Matthews, &c.

Letters to the Editor.

BARRING AND RHYTHMIC ACCENT.

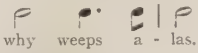
SIR,—More than one writer in your pages has recently touched upon a subject of great importance, but one which has hardly received the investigation it deserves, namely, the perfect adaptation of the rhythm and phrasing of speech, and of the English language in particular, to musical setting, especially where part-writing is employed. I write merely as an amateur with limited experience, but with the hope that better qualified musicians may perhaps be induced to give some opinions on these points.

Foremost must come the question of the interpretation of the great madrigalists of the past. Was Milton accusing the Elizabethans of wearing 'Midas' ears' when he wrote his sonnet to Henry Lawes, or was he thinking of his own contemporaries, Locke and Gibbons for example? Or had the influence of instrumental music, and especially of dance measures with their strict barring, led men to misinterpret the freer rhythms of a century before? If this is so, is it not to be regretted that even the latest and best editors of the old works, both sacred and secular, still adhere to the rigid barring which has prevented so many from seeing the true beauties of our greatest English composers? I suppose the best apology for this system is to be found in the introduction to 'The English Madrigal School,' by the Rev. E. H. Fellowes. But the impression left after reading that introduction is that the bars are to be neglected by the singers, and the phrasing taken from the printed accents instead. Now if the bars are not a guide to the rhythm, why print them at all? Their places could be better taken by frequent lettering for practice purposes, and except perhaps where all parts are singing the same words together, it would be a help in this type of music for the conductor to make all his beats alike.

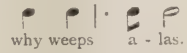
An experiment which seems worth trying is to bar the words instead of the music. This is simple enough in the Ayres, but should also be applicable to the more complicated rhythms of the Madrigals and even to the prose words of the sacred works. It would be a real relief to find an edition of Gibbons which gave choirs no temptation to sing 'Hosanna to the so-on of David.' To take a simple illustration of how this might be done I quote the words of No. 20 of Morley's Ballets for five voices:

Why | weeps a- | las my | la-dy | love and | mistress
Sweet- | heart | fear not, | what thoŭgh ă- | -while I | leave thee?
My | life may | fail, but | I will | not de- | -ceive thee.

The above lines are not scanned: for then they would be divided into iambic or spondaic feet. They are merely barred as they would be if they were about to be set to a simple measure of the hymn-tune type. The accent in the second line is used to denote the simple inversion of stress, surely a more legitimate use of the symbol than that made of it by Mr. Fellowes! If these lines, thus barred, be written in under Morley's music and the existing bar-lines erased, the singers would never be in doubt as to how any line should be phrased. It is true that the bar-lines will not come together in the different parts, but is there a single valid reason why they should? Provided that the conductor makes his beats all alike, what is the first beat for the alto may be the fifth for the bass and the second for the tenor, but it will not take a great deal of practice to become used to this. Provided also that the time-value of the minim or crotchet remains the same, there is no need to place a fresh time-signature every time the length of the bar changes. Of course lettering for practice purposes would require to be frequent. Under the old system the phrase:



in one part occurs in another as



which has a most unsatisfactory result.

If it be conceded that this method of printing and conducting music is a legitimate one, perhaps the path would be smoothed not only for editors and performers of old music, but for composers who wish to adopt the maximum of freedom in rhythm with a view to adorning rather than mutilating their native language by wedding it to music.

As a study of delicate and graceful treatment of rhythms in their simplest form, one can hardly do better than go through John Dowland's 'First Book of Ayres,' as published by the Musical Antiquarian Society, re-barring each song according to the metre of the words. In one, for instance, the words:

If my complaints could passions move,
Or make men see wherein I suffer wrong, &c.,

have been beautifully phrased by the composer in a subtle combination of triple and quadruple measure. But the editor has entirely camouflaged this by forcing words and music into a rigid triple time, and putting false accents on the words 'or,' 'see,' and 'I.' The same complaint may be made of the treatment of the other songs in the book.—Yours, &c.,

HUGH GARDNER.

Kyle Akin, Isle of Skye.

NASAL RESONANCE: VOCAL UNANIMITY AND SINGING TECHNIQUE.

Sir,—After the extremely doubtful statements of Mr. Houston respecting nasal resonance (*vide* your November issue), I was delighted to read the letters of Messrs. Robertson and Humphreys, for I am a firm believer in this, the only resonance, which is ever taught or considered by the true vocal specialist.

No one who had had the pleasure of taking in hand the delicate, modestly used soprano voice, of scarcely an octave of notes, of a little Dutch girl of seventeen years and watching it develop into a sturdy compass of two octaves and a minor sixth—from the low F sharp to the D in alt. : no one whose most noticeable successes had been secured from vocal 'crocks' and 'aged' male adults—many European-trained by noted professors—would fail to believe in the rejuvenating influence of nasal resonance of the right type!

Nasal resonance of the right type, as I understand it, is an effect or consequence of concentrated tone (and herein lies the test of the individual artist's artistic cunning), the high class result of which is, in plain English, the echo of the resonance.

Obviously the resonance of voice is not the same thing as the resonance of resonance, literally its own echo; and I venture to suggest to believers in this factor that to do away with an inevitable prejudice they, as teachers, should substitute for 'nasal' the more self-explanatory term 'echo.'

To enumerate the physical and artistic advantages of acquiring this echo, beyond stating that its most gratifying features are, in the long run, its automatic and preservative qualities, would unduly prolong and pass the limits of your correspondence column, but you will perhaps pardon me, at this distance, if I comment upon another matter concerning English voice-production.

Needless to say I refer to the actual position this musical subject should, and, I venture to think, will, take in the world of music after the great war; and I would couple with this consideration the question of greater unanimity in teaching as proposed by the British Singers' Society, and also the criticism of Dr. Percy Buck to the effect that when he learned singing he found that the professors 'either would not or could not explain the technical.'

As to the future position of singing, the outlook is rosy, always assuming that the leading teachers will adopt a process which makes for simplification—a sure sign of correct analysis! For it must not be forgotten (and I am now considering the question of unanimity) that the Anglo-Saxon temperament is to be allowed for, the phlegmatic Englishmen, the 'nation of shopkeepers,' and that singing professors are now more than ever being subjected to a national internal criticism, and when that has been swept away, as far as is possible in an art, a definite English 'School' will surely arise.

This criticism, this demand for 'chapter and verse' in regard to technical points, emanates from the intellectuals of the profession, the doctors of music, conductors and composers; but I would respectfully remind these, and many others, that it is not an intellectual disgrace that comparative unanimity or a satisfactory explanation of the technical have been so long delayed. Other musical subjects have experienced their 'intellectual travail,' strict counterpoint for one. Forty years ago, as a small boy, I have a lively recollection of hearing of the existence in violin circles of two 'schools,' called the 'stiff wristers' and 'loose wristers'; and certainly a more correct diagnosis of pianoforte technique is also a recent development.

The actual history of the teaching of voice-production in England is a comparatively short one, and though Dr. Buck's criticism is practically correct it ignores one aspect of English musical history—I refer to the institution of that educational blessing known as the 'open scholarship.' Viewed from this standpoint, a circumstance arises which I have not seen put forward as a reason for the slow diagnosis of vocal technique in professional singing circles; in fact it is a reason why the actual band of teachers leaving our leading institutions of professorial or academic mould is a negligible one.

The consequence has been that the general English musical world has become impregnated with thousands of high-class performers and numerous earnest students—the latter possessed of so lengthy a training that frequently the teaching instinct has also developed, to the ultimate benefit of both teachers and taught.

Now comes my point. A vocal scholarship is merely awarded to the possessor of the most promising natural organ, and previous lengthy training is by no means necessary. Appearance and personality are borne in mind by the adjudicators, who practically ignore technical ability, and are decidedly not on the look out for a serious, academic type of man—they remember the public!

A singing scholarship can scarcely be awarded in any other way, but surely here is one good reason why a satisfactory diagnosis of vocal technique has been slow to mature in Anglo-Saxon circles, for with this method of award a candidate with gifts as a teacher has won a scholarship only occasionally, through the misjudgment of the adjudicators—to err being human.

I am not ashamed to confess that a form of this mistake was evidently made the year I won my singing scholarship. On that occasion a soprano, a tenor, and myself—for three vacancies—were considered of sufficient promise to over-ride the claims, among others, of a candidate who ultimately became a regular singer at Covent Garden and who has probably sung there more frequently than any other English-speaking artist.

This fact speaks for itself, whereas in my own case the majority of the incidents in my thirty years' musical career have pointed to teaching rather than public performance being my *métier*.

I trust this personal reference may be viewed in the right way, for I am very keen that a satisfactory and simple explanation of vocal technique should emanate from Englishmen. To me this matter offers no difficulties, for guided by the preserved condition of my own voice—open scholarship, and twenty-seven years' teaching experience of one method and master—vocal technique is no mystery, its difficulty of attainment being its simplicity. However, the semi-unravelling of the same, and a consequent theoretical diagnosis—aided by a partly natural and largely cultivated optimism born of my being originally the resident articled organ pupil of a great musical enthusiast—have more than compensated me for any disappointment I may have experienced from time to time at the absence of the excitement of the more public career.

To sum up, therefore, the outlook for English singing is a most promising one. Under the influence of modern anaytical tendencies a diagnosis of technique in singing is about to mature, and as regards nasal resonance it most certainly is a factor in all singing which is truly brilliant; but the reasons, acoustical or otherwise, are too many to allude to in a letter. Finally, when considering the finest exponents of 'echo,' if, when they sing, this matter of nose is not audible, my readers must not forget that many a point technically in an art is more real than apparent. This is the Art-fulness of it all—the singer's art—for obviousness is not Art!—Yours, &c.,

Herbert Hilton.

45*a*, St. George's Street,
Cape Town, S.A.

Sir,—The acquisition of tone reinforcement obtained by striving for nasal resonance is liable to lead, in my opinion, to disastrous results. Voices trained on this principle may acquire a penetrating tone, but they are liable to become hard and monotonous in timbre.

There are only three sounds in the English language in which the tone should pass through the nose. These are *m*, *n*, and *ng*. It is certainly true that vibrations are felt in the head when singing vowels, but these are caused by the resonating cavities in the head vibrating in sympathy with the note produced in the larynx, and not by the breath even partially passing through the nose. The chest also vibrates, but no one has yet discovered that the column of breath is sent back into the chest in order to arouse vibrations there after it has passed through the glottis.

When the larynx is low (not resulting from tongue depression, but unconsciously drawn down by the action of the sterno-thyroid muscles when the breath is controlled), the voice is rich in quality, and the sympathetic head and chest vibrations add their quota to those is the expanded neck and open mouth.

The following experiment will serve to prove this contention: hum the sound of *m* on any convenient note so that the vibrations are felt directly in the nose. Then open the mouth to the *ah* position (thus singing the syllable *mah*). The vowel sound *ah* will then be of a mean quality (even if pinching the nose whilst singing proves that this sound is not actually nasal), and a looking-glass will show that the larynx is in a high position. Now repeat the experiment, but this time in such a manner that the vibrations of the *m* are felt on the *lips* (although the sound is really nasal). On opening the lips for the *ah* the tone will be rich, and the larynx will have been in a low position during the whole time *mah* was being sung. Therefore it proves that the *position of the larynx* adds richness to the voice, and the different sensations felt when humming the *m* are the *result* and not the *cause* of bad or good tone.

The use of the nasal cavities when singing English vowel sounds for the purpose of dramatic expression is quite another matter, but the normal tone of the voice should not suggest any one particular resonator.—Yours, &c.,

DAWSON FREER.

Wigmore Studios, W.-1.

MODERN BRITISH COMPOSERS.

SIR,—It is to be hoped that Mr. Edwin Evans will give us proof of his own eclecticism by devoting one or two of his articles on 'Modern British Composers' to the writers of so-called light music, who, while they receive the acclamation of the multitude as contributors to the gaiety of a popular show, are apt to be under-estimated as musicians pure and simple.

It is true there are many who write for popularity alone, and care nothing for the artistic finish of their work: in many cases they hand it over in a rough state to one more competent than themselves, whose orchestration will be the making of the piece. But there are others in whose work the musician cannot fail to detect finesses of workmanship and a technical mastery that many 'serious' composers conspicuously lack.

It is almost impossible to define where 'serious' music ends and 'light' music begins. Most people would say at once that the quality of the thought marked the difference; but an incompetent amateur striving ineffectually to utter his lofty thoughts is in no artistic sense superior to the man who can achieve a perfect expression of a less exalted idea.

The greatest composers have at times descended to trivialities, and it is a notable fact that their trivialities are seldom as good as the trivialities of those who aim at nothing higher.

In the majority of cases, the 'serious' composer who turns to deliberate 'pot-boiling' either fails altogether to boil the pot, or else does nothing else for the rest of his life, having at last found his true *métier*.

I venture to assert that if any musician will leave all his prejudices at home and visit, say, the Comedy Theatre, where Mr. Philip Braham is composer-conductor, he will hear a small orchestra whose ensemble it would not be easy to better, and scoring of a sureness and subtlety for which one might search in vain in some of those neglected native masterpieces for which the poor worn-out 'classics' are expected to make room in our concert-programmes.—Yours, &c.,

PHILIP HESELTINE.

35, Warrington Crescent, W.-9.

[Mr. Heseltine apparently forgets that the successful composer of light music needs no propaganda. For example, Mr. Philip Braham (whose gifts we fully appreciate) has a large audience guaranteed every time the Comedy opens its doors. The composers of whom Mr. Evans writes have few opportunities for reaching the public, either through performance or publication, and therefore need such help as can be given in the musical Press.—ED., *M.T.*]

MR. BENJAMIN DALE'S SONATA.

SIR,—In his interesting article on Benjamin Dale, appearing in this month's *Musical Times*, Mr. Edwin Evans omits to mention the circumstance which brought this gifted young composer's name to the fore. It was in 1906 that Mr. Mark Hambourg offered three prizes of twenty, ten, and five guineas each for pianoforte works of a serious character by British composers. The adjudicators were the late Coleridge-Taylor, Messrs. Mark Hambourg, Landon Ronald, Gilbert Webb, Alfred Kalisch, and the writer of these lines. No fewer than sixty compositions were received, and the first-prize was awarded to Mr. Benjamin Dale for his beautiful Sonata in D minor. Mr. Percy Pitt gained the second prize with a 'Fantasia Appassionata,' also a very remarkable work, and the third prize was allotted to Miss Emmeline Brook for an attractive Scherzo. I remember that the pieces sent in included several of more than average merit. Mr. Dale is still a young man, and much may be expected of one who has commenced so brilliantly. At the close of his article, Mr. Edwin Evans remarks that 'the present trend of musical psychology favours ruggedness rather than polished utterance, and the cult of beautiful phrases is giving way to a search for greater veracity.' Surely beautiful phrases are not necessarily incompatible with veracity! The search after novelty, if improperly directed, often leads the inexperienced composer into morasses whither few care to follow. So well-balanced a musician as Mr. Dale, however, may well be trusted not to allow himself to be led astray by the many will-o'-the-wisps which lure the unwary to destruction, and, while keeping in touch with the times, to avoid the eccentricities of passing fashions.—Yours, &c.,

1, Norfolk Crescent, Hyde Park, W., May 2, 1919.

ARTHUR HERVEY.

MERBECKE.

SIR,—Dr. Terry, contrary to his custom, views this composer and adapter's methods merely from an antiquarian standpoint. As it does not fall within the 'scope of his employment' (to use a legal phrase) to handle the music in a practical way, perhaps he would not mind one who does saying something on one or two points raised in his interesting lecture.

Whilst Merbecke appears to have assigned varying values to the different notes that he used, these were not intended to bear the absolute values of measured music. The true traditions of plain-chant were obscured in his day, and the notation had become debased. We all know how the diamond note had got to mean a short one, instead of merely an ornamental lower note, and how long this survived.

Sir John Stainer, apparently despairing of the plain-chant of his day, thought that it could only be preserved by its being frankly converted into modern music. This he did in treating Merbecke by confining it within bars with definite note-values, and accompanying it with modern harmony. But this had nothing in common with the conceptions of Merbecke. When the new light came through Solesmes, Sir John doubtless repented himself of everything, but all that has been recorded in public was a certain recommendation of his in 1895 in the interests of freedom in performance. This is entirely opposed to what Dr. Terry says, and nothing was mentioned about the accompaniment, as he suggests. I might add that the accompaniment as it stands is, I am afraid, quite prohibitive of any freedom in the modern sense, even if the bars be ignored.

The musician who really endeavoured loyally to reflect what must now be regarded as the muddled ideas of Merbecke, was Dr. Basil Harwood, in his interesting edition of 1908, for there he attempts to reproduce the not-quite-measured and not-quite-free methods of Merbecke, and accompanies the music with the counterpoint of the period, unbarred. Dr. Terry should refer to the useful preface, as well as Helmore's treatment of the music in his 'Accompanying Harmonies to the Brief Directory of the Plain-song' &c., of 1853. As a universal working principle this half-and-half treatment of plain-song is, however, bound to fail. The other day I taught thirteen-hundred people to sing portions of Merbecke's Communion Office as modern syllabic

plain-chant on Solesmes principles. This was perfectly easy; but it would have been impossible on the intermediate principle attributed to Merbecke. I should add that the former method, which Dr. Terry condemns, was adopted on high authority, and seven years' experience proves to me that it is the only one that has the slightest chance of permanent survival. There are signs indeed that it may become universal in the Church.

As Dr. Terry knows full well, antiquarian ideals cannot always be applied strictly to old forms of music in practical performance.—Yours, &c.,

S. ROYLE SHORE.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.

SIR,—In the interest of musicians generally, may I venture to ask if you can mention in the *Musical Times* that the Royal Society of Musicians is now again open for the election of new members, no males of military age having been proposed for the last four years. The great advantages of membership are manifold, and all professional British musicians who have studied and practised music for seven years are eligible for election.

The cost of membership to a male musician of twenty-one years of age is £10 10*s.* entrance fee, and an annual subscription of £3 3*s.* (less than 1*s.* 3*d.* a week); to a female musician of similar age, £5 5*s.* entrance fee, and an annual subscription of £3 3*s.* The benefits which may be granted by the Governors and Court of Assistants out of funds contributed by past members and the generous music-loving public, may amount to as much as £175 a year for life in case of total incapacity to continue a musical career, and smaller sums in case of sickness or temporary incapacity, besides grants to widows and children for maintenance, schooling, and apprenticeship.

From Handel to the present day most of our leading musicians have been members, some of them in their declining years thankfully availing themselves of the benefits of the Society.

All particulars can be obtained from the secretary, Mr. J. F. C. Bennett, 4, Bishopsgate, Cornhill, E.C. 2.—Yours, &c.,

W. H. BRERETON
(*Hon. Treasurer, the Royal Society of Musicians of Great Britain*).

May, 1919.

MISTAKEN PRONUNCIATION, ETC.

SIR,—Your correspondent of Manchester in the May number of the *Musical Times* makes a mistake in saying that Catalani's opera 'La Wally' is, when naming it, to be pronounced 'Vallée' as in French. It is pronounced 'Vallee' (of course with no accent) as in English. At least thus is it always called in Italy. I wonder if Mr. O'Mara has come across the same composer's best opera, one very superior in every way to that under discussion? I refer to his 'Loreley.' It is dramatic both in libretto and music, containing some beautiful vocal melody and some most charming ballet music which is frequently included in high-class orchestral concerts. There is also much scope for beautiful scenic effects. It is given twenty times in Italy to once of 'La Wally.' Alluding to the discussion going on in your paper regarding Beethoven as a song-writer, surely 'Feste' when he speaks of the great Bonn master as 'a failure as a song composer' must have heard Beethoven's Creation's Hymn, 'Ah! Perfido,' and his fine 'In questa tomba,' and yet one would scarcely think so!—Yours, &c.,

CLAUDE TREVOR.

BEETHOVEN.

SIR,—I know of no more stimulating writer on musical matters than 'Feste,' and this although one may not always agree with him. Every month I look forward to a perusal of his remarks, and rarely do I not find something which makes me think. There may be much in the April 'Interludes' with which many might disagree, but all the same there are so many deep penetrating truths expressed that the whole must command respect. One only regrets that he thought fit to excuse his temerity by appealing to the opinion of other musicians. The time is past for writers to confine themselves to things palatable to the public—each man ought to say what he believes and d——n the consequences.

The whole article raises the very important question of taste. In literature, one man takes delight in reading drama, another essays, another lyrical poetry, and another biographies, and most blessed is the man who finds pleasure in all. But how rare such a man is! Yet no one would find fault with the taste of any of them devoted to one line; his taste might be perfect in the special department in which he was interested. It is forgotten that music is, if anything, more expressive of temperament than even literature, and that consequently much music which is of the very best will not appeal to some, with whose taste no fault can be found, simply because the temperaments of composer and listener are not compatible.

No doubt, too, one changes with time. Does not one, for instance, change his political opinions? Mine are not those I held ten years ago; more experience has altered my views. But it is not everyone who has the frankness to be convinced by experience. It is the same in music. A man ought to develop all his life, and each year he ought to be able to mark himself as being different from the year before. In this way one's life becomes rich, and it is a pity that when one is dead he is precluded from reviewing each year's enthusiasm. This year I find myself devouring the music of Byrd and Farnaby, last year I was specially enthusiastic over modern Britons, and next year I hope to be lunatic over some other group. I have not yet reached the stage when I tire of Beethoven or am bored with Haydn or Mozart, or am in other than ecstasies over Purcell, and my hope is that I never shall. But, then, who knows?

'Feste' hits at the root of the whole matter. There are fashions in art, and these fashions are not entirely artificial as some pundits would have us believe. From time to time we have great movements of thought which cannot leave us entirely unaffected either in our expression or in our tastes. In the 20th century there has become prevalent great dissatisfaction with the complicated social system, the product of a mechanical age. People are filled with aspirations they know not how to define. Their hopes are vague and chaotic. Who, in looking through Russian art—whether in literature or music—does not perceive the foreshadowing of an anarchist revolution? Who does not observe the same symptoms of chaotic emotional outburst, perhaps somewhat less disordered, in all our arts—literature, painting, and music alike? Such art may not be good, but on that point unsentimental time will give its verdict.

There is a special remark of 'Feste's' which goes home, I regretfully admit, in my own case. I am among the conservatives in music. I like intelligibility, and a disordered intellect makes little or no appeal to me. But probably this is my own fault: it is perhaps due to mental laziness. As 'Feste' says, 'It is much easier continually to renew our acquaintance with an old symphony than to get at the heart of a new one.' Yes, there is a great deal in this. I have suffered headaches in the attempt to understand some contemporary works, but no doubt it indicates an unwillingness to change. One ought to understand and appraise properly contemporary art. Any fool can applaud that in which he has had the judgment of many eminent critics to whose discernment much homage has been paid. The real criterion of good taste is to be able to anticipate the opinion of posterity, and this will never be achieved by him who refuses to consider the art of his own age. We must either go forward or else go back; we cannot stand still. And if we refuse to give living artists a fair chance, we are only repeating the crimes of those in past ages whom we denounce for having allowed artists to die in want.—Yours, &c.,

JOHN ABTHORNE.

April 13, 1919.

SIR,—May I venture to challenge the statement made by 'Feste' to the effect that Beethoven was a failure as a song composer. This revival of an old cry seems to indicate a return of the mental inertia of the mid-Victorian era—the songs are not easy, therefore they are not good.

This leads me to ask, has 'Feste' studied the Beethoven songs, sung and played them—studied them as he would a

sonata or symphony, until they reveal their beauties? If he has not so studied them, he has no right to dogmatise on the subject, and if he has so studied them, I ask him to formulate a critical analysis, showing how and why the songs are failures. To render his task less difficult, I give a list of twelve songs by Beethoven, and I ask 'Feste' not only to give the reasons for their failure to achieve greatness, but also to give a parallel list of songs by any other composer which reach as high a standard: 'An die Hoffnung,' Op. 12; 'Adelaide,' Op. 48; (Cycle) 'Sechs Lieder von Gellert,' Op. 48; 'Mignon,' Op. 75, No. 1; 'Wonne der Wehmut,' Op. 83; 'Der Wachtelschlag'; 'Abendlied.'

As to the Symphonies, surely 'Feste' is not serious in wishing to exchange the austere purity of the Beethoven scores for the vulgarities of the modern orchestra! The fact that the fever of modern life is revealed in modern orchestral (and other) music does not prove that the feverish state is preferable to health. Beethoven achieved colossal effects (spiritual and aural) with a limited orchestra. Strauss achieved a colossal noise by dint of straining the resources of the modern orchestra.

If 'Feste' is desirous of arguing that noise is synonymous with power, I humbly suggest that he re-score the first bars of the Symphony No. 5 for two hundred timpani in G and E flat. He will surely get a colossal noise, the sole raison-d'être of most modern orchestral works.

Knowing that 'Feste' carries very heavy metal (and hoping for a salvo therefrom), I beg to subscribe myself

EIN FEST BURG.

SIR,—'Feste' has entirely missed the point of my letter, which dealt, not with a question of opinion, but with one of fact. He stated that he had 'never yet seen any claim put forward that Beethoven was other than a failure as a song composer.' I gave quotations to the contrary from books by Ritter and Parry—books with which 'Feste' ought to have been acquainted. In reply, he gives an extract from a book by Sir Henry Hadow, to prove that the latter has a poor opinion of Beethoven as a composer of songs. (His second quotation does not even serve his own mistaken purpose.) But if he could give a hundred such opinions, his case would be no better. A man who is unacquainted with, or who has forgotten, the writings of such well-known historians as Ritter and Parry, is unwise when he makes such a sweeping assertion as the above.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.
Denton Road, Twickenham,
May 4, 1919.

SIR,—In my humble opinion this Beethoven controversy, which 'Feste' is conducting so ably, is a significant musical event. Sooner or later it is going to be of inestimable value to the cause of music, and I only hope you will not let it drop too soon. My only quarrel is that 'Feste' is too lenient to Beethoven in the matter of the limitation of the instruments of his time, and this is my reason: Surely the most astounding fact in the whole of musical history is that Weber died before Beethoven. Now Weber had the same limitations imposed on him as Beethoven, and yet I do not think the former's orchestral works will ever need re-scoring. The opening of the 'Oberon' Overture, for instance, sounds as modern to-day as it must have done when it was first played. Will 'Feste' discuss this point in a future article, and thus much oblige?—Yours, &c., ROBERT E. LORENZ.

14, Craven Hill, W.-2.

SIR,—'Feste' wishes to re-score Beethoven, or at any rate to have him re-scored—'a matter of the letter versus the spirit': he says, 'I do not care for this or that passage as it stands; it is obviously a miscalculation on the part of Beethoven. Let us re-score the symphonies—bring them into line with modern orchestral requirements; let us have the spirit of Beethoven rather than the letter.'

Unfortunately the spirit of Beethoven is rather elusive. Can we be sure that the result of this titivation will not be rather the spirit of 'Feste' or of Sir Hugo Burls and his learned collaborators?

Now, how is he going about it? By adding instrumental parts?—by increasing the volume of sound?—by making 'a jolly good row'? So, 'the spirit of Beethoven' is to be produced by sacrificing to Jumbo!

We all know the sad fate of Bach. Any day of the week we can hear some pianist straining every muscle of his body in thumping out a thundering 'Bach so-and-so pianoforte arrangement,' or in plodding through one of the Preludes and Fugues in the approved bag-pipe manner—without graces, without *silences d'articulation*, with the appoggiature either left out or played short, and yet, doubtless, the arrangers and editors thought that they were reproducing the spirit of Bach!

A little clavichord that I know, and on which I have often heard Bach played as he should be played, with the spirit which is in the letter, bears the motto 'Plus fait douceur que violence.' Perhaps 'Feste' knows it too.—Yours, &c.,

GERALD M. COOPER.

18, Park Street,
Grosvenor Square.

[We are unable to print all the letters we have received on this subject. The majority of the writers are decidedly against the views and suggestions of 'Feste.' Their opinions, however, would have carried more weight if they had not apparently been under the impression that the best way to defend Beethoven was to attack modern composers and the modern orchestra. We have had several requests for a continuation of the discussion, but in view of the present great musical activity, with the consequent demand on our space, we must close it. 'Feste' deals with some of the above letters in 'Interludes.'—ED., *M. T.*]

Obituary.

We regret to record the following deaths:

Rev. SIR JOHN PENTLAND MAHAFFY, G.B.E., C.V.O., D.D., LL.D., Mus. D., D.C.L., on April 30, aged eighty, Born of Irish parents at Chapponnani, near Vevey, on the lake of Geneva, on February 26, 1839, he was educated at Trinity College, Dublin, and obtained a Fellowship in 1864. For full fifty-five years Prof. Mahaffy was indentified with Dublin University, becoming Vice-Provost in 1913, and finally Provost in 1915. No man in his generation was more popular than the 'old General,' as the 'boys' called him, and he was a good sportsman as well as a world-famed Greek scholar. He was honoured by the leading Universities of Europe, and was a corresponding member of many learned Academies, being also a Knight Commander of the Order of the Saviour, in Greece. The list of his published works would fill half-a-column. As a musician he was in high repute, and was Precentor of the College chapel for half-a-century, being also for forty-two years a member of the University Choral Society. Through his efforts the status of the Professorship of Music was raised and the salary increased in 1871, and he also raised the standard for musical degrees in his old University, of which he was granted the honorary degree of Mus. Doc. in 1891. Through his influence Prof. Prout was appointed in 1894, as was also Prof. Buck in 1910. His personality will long be missed, as he was one of the most versatile men of his time.

Dr. ARTHUR STEPHEN HOLLOWAY, organist and composer, on March 23, aged seventy. He graduated Mus. B. in 1875, and proceeded Mus. D in 1894, at Oxford. He was also a Fellow of the Royal College of Organists, and was one of the examiners of the London College of Music. Among his published compositions are masses, anthems, hymns, and organ music, and he edited 'Hymns on the Deeper Life,' and the 'Choir Companion.'

WILLIAM J. DEVERS, composer of popular songs, on May 6, aged fifty-eight. He was a native of Belfast, and was not brought up to music, but had a genuine gift of melody, and in 1879 published his first song, 'Our Jack's come home to-day,' which had a wonderful vogue. Other songs of his, such as 'Moriarty' and 'The shamrock, rose, and thistle,' were more or less successful, and he never essayed higher flights.

Miss M. PIERCE, organist for forty years of the Franciscan Church, Wexford, on May 12. Her sister had been for over forty years organist of the Loreto Convent Church, Gorey, and died recently. Both were very talented musicians.

Sixty Years Ago.

From the *Musical Times* of June, 1859.

TO BE SOLD, a good BARREL-ORGAN, by Bates. Has been built about six years, of average power, with four stops; two barrels, each containing eleven tunes, and three chants; in Gothic case, oak-painted. Price £25. Apply to the Rev. T. Mason, Shapwick Vicarage, Bath.

From an article, 'TEACHERS & METHODS OF TEACHING.' By DR. MARX.

There are, indeed, masters who limit themselves to approved works, on the sole authority of the name, without taking any lively interest in them; in this case, certainly, their instruction can be but of small benefit.

TO CORRESPONDENTS.

A Singing Master *desires our opinion respecting the 'morality' of the words of a certain English song, and says he has been found fault with, for giving it to a young lady pupil. The words are not worse than a thousand other love ditties, and might be sung by any lady if it pleased her to do so; but we think it highly objectionable for a singing master to place such impassioned love effusions in the hands of his young pupils.*

NEW SONG.

RIFLEMEN, FORM! BY ALFRED TENNYSON and M. W. BALFE. Price 2s. Sung at the Canterbury Hall and Evans's, every evening, with the greatest success. Boosey & Sons, Holles Street, London.

Just published.

CATHOLIC SONG, 'THE FLOWER GATHERERS.' Respectfully dedicated to the Very Rev. F. W. Faber, D.D., by ALEXANDER J. PECKET. Price 2s. Published by J. Alfred Novello. To be had of the Author, at his Music Saloon, Scarbro'. A considerable allowance made to the Clergy, the Young Men's Society, Schools, &c., &c.

THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

Committee.—The Editors of all the Musical Papers of the Country.

Hon. Treasurer.—Dr. H. Walford Davies

Hon. Secretary.—Percy A. Scholes, Mus. Bac.

Organizing Secretary.—Madame Lily Henkel.

Office.—Y.M.C.A., Universities House, 25, Bloomsbury Square, W.C.-1.

	£	s.	d.
Total received	3,853	0	0
Total received since December 31, 1918	932	0	9
Receipts during the month April 11 to May 11, 1919	277	0	0

(*a*) PROCEEDS OF CONCERTS AND ENTERTAINMENTS.

		£	s.	d.
Dublin	Madame Cosslett-Heller, Matinée, Theatre Royal	105	0	0
Chester	Miss Emily Giles, Concert and Play	45	18	4
Warrington	Warrington Musical Society—part proceeds of Season's concerts: per Treasurer, Mr. J. P. Reynolds	20	0	0
Teddington	Madame Bertha Moore, O.B.E., Recital at 'The Trowlock' (Lady Eggar and Mrs. Young)	13	13	6
Hereford	Mr. William Batey, Recital	4	12	0
Chilworth	Miss S. L. H. Drew, Concert	3	10	0
Belfast	Miss Loughrey, Pupils' Concert	2	15	0
		£195	8	10

(*b*) ORGAN RECITALS.

		£	s.	d.
Worcester	The Cathedral; Mr. Ivor Atkins	21	0	0
London	Southwark Cathedral: Mr. E. T. Cook, Mr. Lynwood Farnam, Mr. Sydney H. Nicholson, Mr. Francis Sutton ..	11	10	9
	Crouch End: Mr. Goss Custard	6	9	0
	St. Mary Abchurch: Mr. Henry Riding ..	5	11	0
	Thornton Heath: Mr. W. A. Allen	1	16	2
	St. Nicholas Cole Abbey: Mr. H. W. Widdows ..	0	12	0
Birtley, Co. Durham	Mr. John J. Halliday ..	6	7	6
Newport, Mon. ..	Mr. H. F. Nicholls ..	2	8	0
		£55	14	5

(*c*) DONATIONS AND COLLECTIONS.

	£	s.	d.
Wolverhampton High School for Girls, per Miss Kirkman	14	0	0
Miss D. L. Rattey and Pupils	3	12	0
Collection at 'Youth and Music' Meeting at Abercorn House, Tunbridge Wells, per Miss M. E. Smith	1	15	0
Queen's School, Chester, per Miss B. Clay ..	1	10	0
Miss Audrey Paddon (collection at Miss Lownds' Studio)	1	10	0
Mr. Newton Marsden (subscribed at Plaistow 'Youth and Music' Club)	0	10	0
Mr. Robert R. Broome..	1	1	0
Miss A. Bullard (second Donation)	1	1	0
Miss Agnes Fennings	1	1	0
Miss Margaret Lucas	0	2	6
Miss J. Murray	0	10	6
	£26	13	0

The above account of the month's receipts is very cheering. Evidently the great need which still exists is recognised all over the country. Opportunities for musical activities amongst the troops are still urgently required. The men have now leisure—and every reader of this paper will want to see some of that leisure occupied in music.

There are three ways in which help can be sent—first (and most important), Money; secondly, Disused Instruments; thirdly, Disused Music and Books on Music.

Please help *now;* do not delay!

If intending to give a concert or entertainment for the Fund, apply for the authorization to the above address.

SOME MUSICAL SIGNS.

BY C. EDGAR THOMAS.

The signboard occupies a distinct and picturesque niche in the somewhat diversified and romantic history of trade and commerce. In common with most other ancient customs, its origin must be sought for amidst the twilight of antiquity: the ancient Egyptians and Greeks are known to have employed signs extensively, and many beautiful Roman specimens have been preserved to us.

Of all shapes and sizes, many of the old-time signs possessed great artistic merit—especially those of the 16th and 17th centuries, when, indeed, they may be said to have reached their zenith—while in many instances the posts or metal supports protruding from the houses over which the signs were hung were elaborately wrought, and many beautiful examples of hammered-iron supports still survive both in England and on the Continent. At this period they were a prominent feature of the streets of London town and other large cities; but in course of time they became a danger, and not infrequently a nuisance, in the narrow ways, a circumstance which eventually led to the discarding of this picturesque method of advertising.

The proprietors of the old-time 'musick-shoppes' invariably adhered to the primitive custom of utilising the instruments they dealt in as their signs; for instance, the 'Harp and Hoboy' in Catherine Street, Strand, was the place of business of John Walsh, the music publisher and instrument maker. Walsh, it is interesting to note, was the first to be appointed 'Musical instrument maker and music seller to the King,' and this appointment extended to the

son, John Walsh, jun., through the succeeding reigns. Down to the year 1705, the sign appeared as 'The Golden Harp and Hoboy,' and about 1710 Walsh took into partnership P. Randall, who advertised from the same address 'Mr. Pepusch's Airs for Two Violins.' It was from the 'Harp and Hoboy' that Walsh issued the compositions of the distinguished composer and violinist, Francesco Geminiani, among which was 'Concerti Grossi per Due Violini, Viola, e Violoncello di Concertino Obbligati e Due Altri Violini e Basso di Concerto Grosso da Francesco Geminiani . . . Opera terza.'

Among the files of the *Craftsman* for 1729 may be found Walsh's advertisements, in which he described himself as 'servant to His Majesty,' and later as 'Music Printer and Instrument maker to His Majesty George II.' The old house in which the Walsh's carried on their business—and at which many of the principal works of Handel were printed—is now no more, for it disappeared, together with Wych Street, booksellers' row, and many other quaint old thoroughfares, during the Aldwych improvements.

At the 'Golden Harp' in New Street, Covent Garden, Ben. Cooke carried on his music publishing business, certainly from 1733 to 1742, and here in all probability was born his son, the distinguished English composer, Benjamin Cooke.

A contemporary of Walsh's was Joseph Hare, whose place of business was the 'Viol and Hoboy' in Cornhill, near to the Royal Exchange, as well as another establishment in St. Paul's Churchyard, the 'Golden Violin.' This latter sign more generally stood as the 'Golden Viol,' and more frequently still as 'Viall.'

John Johnson's sign was the 'Harp and Crown,' and his premises were situated 'facing Bow Church' in Cheapside. After his death, *cir.* 1762, the sign was adopted by James Longman, afterwards Longman & Broderip, who was then commencing a music-selling business at another part of Cheapside.

Walsh at the 'Harp and Hoboy,' Ben. Cooke at the 'Golden Harp,' and John Johnson at the 'Harp and Crown,' would appear to have been the three leading mid-18th century music publishers.

The sign of Henry Fougt, a printer and publisher of sheet and other music, and the inventor of various improvements in the matter of metal types, was the 'Lyre and Owl,' St. Martin's Lane, where he commenced business in or about 1767. His success would appear to have aroused the jealousy of his competitors, and Hawkins remarks that the London music-sellers afterwards copied his publications on pewter plates, and thus by underselling drove him out of the kingdom. This statement is, however, open to grave suspicion, for at that time sheet music cost on an average sixpence a page, while Fougt sold his sheets at one penny. Fougt obtained a patent for the sole printing of music on letterpress types of his own founding, but from all accounts this patent would have been declared void had it been contested at law, for the device was not altogether a new one.

About the year 1685 there resided at the 'Golden Ball,' Royal Exchange, a music engraver and seller named Joseph Hindmarsh; while another early music-seller was Humphrey Salter, who established himself at the sign of 'The Lute,' St. Paul's Churchyard, in 1683, and continued to publish until at least 1705. A still earlier music and letterpress printer was Peter Short, who from 1584 to 1603 lived at the sign of the 'Star' in Bread Street Hill. From here he issued quite a number of early musical works, madrigal books, &c., among them Morley's 'Plaine and Easie Introduction to practicall Musick, 1597,' Cavendish's 'Ayres,' and Morley's 'Canzonets.' Short was succeeded in the business, with the same sign, by Humfrey Lowndes, who remained there until 1608.

John Cullen succeeded to the famous music publishing business of the Playfords, and appears to have been at the zenith of his fame between 1705-10. His sign was variously given as 'At the Buck without Temple Bar,' and 'At the Buck between the two Temple Gates.'

At the 'Signe of the Blew Anchor,' in the New Exchange, were to be found during the latter half of the 17th century the premises of Henry Herringman, who issued, among many musical works, the first edition of D'Urfey's 'A Fool's Preferment,' 1688, and several works of Purcell; and a century later 'Dr. Arne's Head,' in Cheapside, was the place of business of J. Harrison, a London music publisher, who had originally established himself in Fleet Street. Towards the end of the century this latter business became 'Harrison, Cluse & Co.,' with an address first in Fleet Street and afterwards in Newgate Street. It is to be feared that the new business did not long survive the birth of the new century. The firm, however, is deserving of notice as having specialised in the issue of the *Pianoforte Magazine*, consisting of operas, pianoforte pieces, &c., and which totalled some thirty volumes. It was issued at half-a-crown a part, and from advertisements of the time we find that purchasers were entitled, after a certain number of payments, to a pianoforte!

But we have gone on apace. Mention should have been made ere this of Edward Allde, a music publisher who, between 1587 and 1600, did business at the 'Sign of the Golden Cup,' without Cripplegate, and of whom little is known; also Thomas Adams, of the 'White Lion,' St. Paul's Churchyard, whose activities ranged from 1603 to 1614, and of whom also little is known.

Among the Elizabethans there was 'honest' John Windet, whose sign was the 'White Bear,' and whose shop was in Adling Street, near Bernard's Castle. In 1594 he had removed to the 'Cross Keyes,' near St. Paul's Wharf, where he issued several editions of Sternhold's Psalms. His business career is said to have extended from 1586 to 1651, but this is probably wrong. Among his publications may be mentioned: Hume's 'Ayres, French, Polish, and others,' 1605; Greave's 'Songs of Sundrie Kindes'; the quaint 'An Howres Recreation in Musicke,' by Richard Alison, 1606; and Robert Jones's 'First set of Madrigals.'

John Young was a music publisher and musical instrument dealer at the sign of the 'Dolphin and Crown,' St. Paul's Churchyard, at the latter end of the 17th century. From here were issued 'A Choice collection of Ayres,' by Blow, Piggot, Clarke, Barrett, and Croft; 'The Flute Master Compleat; Improved, or the Gentleman's Diversion'; and the 'Compleat Tutor to the Violin,' of John Bannister, &c. Old John had a son named Talbot, who had been a chorister in St. Paul's Choir, and had attained to some proficiency on the violin. Hawkins informs us that the merits of the two Youngs, father and son, were celebrated in the following lines which were set to music in the form of a catch, and published in 1726:

You scrapers that want a good fiddle well strung,
You should go to the man that is old while he 's Young.
But if this same fiddle you fain wou'd play bold,
You must go to his son, who'll be Young when he 's old.
There 's old Young and young Young, both men of renown,
Old sells, and young plays the best fiddle in town.
Young and old live together, and may they live long,
Young to play an old fiddle, Old to sell a new song.

The 'Gun' was the sign of Henry Brome, who was established at the west end of St. Paul's in 1678. A musical bookseller and publisher, he issued Simpson's 'Compendium of Practical Music,' 1667; and also published 'New Ayres and Dialogues for Voices and Viols,' by John Bannister and Thomas Law, 1678.

The 18th century provides us with many musical signs: 'The French Horn and Violin,' 'The Violin,' the 'Hautboy and German Flute,' and the 'Hautboy and Two Flutes,' to mention but a few. The 'Hautboy' particularly was a very favourite sign, as it was a very favourite street instrument, being frequently heard at the Christmas 'waits,' and on occasions of public rejoicing. Waits, by-the-way, are said by one authority to have derived their name from the hautboy, but this is possibly a mistake, for the waits were 'watches'—*guêts*, who went round certain hours of the night with music, to let it be known that they were on the look out, and to make people feel secure. However, Butler, in his 'Principles of Music,' says: 'It is remarkable of this noun [Waits] that it has no singular number; for we never say a Wait, or the Wait, but the Waits. In the Etymologicum of Junius the word is used to signify the players on these instruments, and is thus explained: "Waits, lyricines, tibicines, citharædi, f. à verb, to wait, quia fc. magistratus & alios in pompis instar stipatorum, sequuntur, vel à G. guet, vigilia, guetter, quia noctu exubias agunt quæ eandem agnoscunt originem ac nostrum watch, vigiliæ."'

John Brown, an 18th century music-seller and publisher, and musical instrument maker, had two signs, first the 'Sun' in Cornhill, where he conducted his business from 1727 to 1730, and afterwards at the 'Black Lyon'; Daniel Browne, a musical bookseller, was at the 'Black Swan' without Temple Bar, where in 1749 he published with the music from movable type, a book entitled 'An Antidote against Melancholy; being a collection of four merry songs . . . never before set to music'; and Thomas Cahusac, sen., the famous 18th century music publisher and musical instrument maker, was at the sign of 'Two Flutes and Violin,' in the Strand, near by St. Clement's Church. Cahusac was in business from 1755 to 1798, specialising in the manufacture of flutes, violins, and the smaller types of musical instruments, besides much sheet music. The two sons, Thomas and W. M. Cahusac, founded a separate business in the Strand, but the partnership lasted only a year or two; the former eventually retained the Strand business, and Thomas set up as a musical instrument maker in the Haymarket. When Cahusac, sen., died in 1798, a contemporary in the course of an obituary notice described him as 'the oldest musical instrument maker in and near London.'

Three signs, at different periods, indicated the business of Joseph Hill, the London violin and musical instrument maker: first the sign of 'Ye Harp and Hautboy' in Piccadilly; secondly, the 'Violin' in Westminster; and finally, the 'Harp and Flute' in the Haymarket, at which latter place he owned premises in 1762. Most of his publications were for the harpsichord, although he issued many volumes of other music. He has been mentioned by Pepys as 'Mr. Hill the instrument maker.'

The Rutherfords—David and John—kept a music business at the sign of the 'Viol and German Flute,' St. Martin's Court, and published books of minuets, country dances, and works for the violin and flute. David was also the author of a quaint and curious instruction book, entitled, 'The art of playing on the Violin, showing how to stop every note exactly.'

The sign of the 'Virgin's Head,' frequently supplemented with 'against the new church in the Strand,' marked the business house of J. Wilcox, who in 1737 issued Lampe's 'Treatise on Thorough Bass,' and that of the 'Black Lyon,' Exeter Change, the headquarters of Henry Waylett, who set up as a music publisher somewhere about 1740. He chiefly issued half-sheet songs, flute and violin tutors, country dances, &c., but is particularly deserving of notice as having been the first to publish 'Rule, Britannia.' It was thus announced: 'The music in the Judgment of Paris . . . to which (by particular desire of several encouragers of this work) are added the celebrated Ode in Honour of Great Britain, call'd Rule Britannia. . . .' By 1769, Waylett's business had been transferred to Richard Bride, who continued to publish the Waylett productions, and retained the sign of the 'Black Lyon.'

Henry Thorowgood, who flourished about 1760 to 1765, had a music shop at the sign of the 'Violin and Guittar,' at No. 6, 'under the North Piazza, Royal Exchange,' where he made and sold violins and other musical instruments. He also published many reprints of music and popular operas, such as 'Maid of the Mill,' 'Thomas and Sally,' 'Artaxerxes,' &c.

An important London musical house, dating from the 18th century, was that of Goulding & Co.—afterwards D'Almaine & Co.—founded about 1784, and three years later having an address at the 'Haydn's Head,' St. James's Street. The business evidently developed rapidly, for an additional shop was shortly afterwards opened at 17, Great Turnstile, Holborn, and subsequently in Bishopsgate Street. At the beginning of the 19th century the firm commenced a series of removals to various addresses.

The 'Two Flutes and Hautboy' was the sign of Ch. Schuchart, a music publisher of Chandos Street; 'The Little a'—quite a unique sign—that of W. Baily, a music publisher who flourished in Leadenhall Street between 1770 and 1785; and the 'Orpheus' in Russell Street, Covent Garden, the sign of L. Pippara, a music publisher of the early 18th century.

The curious sign of the 'Temple of Apollo' belonged to W. Wybrow, of 24, Rathbone Place, who published from about 1820 onwards. He issued a large quantity of sheet-songs, &c., and purchased the original sheets of Dibdin's songs, which he afterwards re-issued.

A London music-seller of some note was John Simpson, who began business for himself about 1734 at the 'Viol and Flute,' or the 'Bass Viol and Flute,' in Sweeting's—or, as it was earlier called, Swithin's—Alley, 'opposite the east door of the Exchange.' Originally publishing sheet-songs, he proceeded to more ambitious work, and is principally remembered for having issued 'Thesaurus Musicus,' in which 'God Save the King' is said to have first appeared. Simpson, who died about 1747, was in all probability related to the eminent 17th century musician, Christopher Simpson, who, among other learned treatises on musical subjects, wrote 'Chelys Minuritonum,' printed in columns, English and Latin, in 1665, and dedicated to his patron and scholar, Sir John Bolles. John Cox succeeded Simpson in the business, continuing to issue his predecessor's publications, and some thirty years later the premises were in the possession of John and James Simpson—possibly descendants—who were principally musical instrument makers, and only in a small way publishers.

Other musical signs included the 'Purcell's Head,' the Golden Lyre,' and the 'Golden Bass,' the latter in Middle Row, Holborn, and from which the works of Arne were first issued.

MUSIC LIBRARIES AND CATALOGUES.

The paper read before the Musical Association on April 8 by Mr. W. Barclay Squire dealt with a matter concerning which, as the lecturer pointed out, this country is far behind what it ought to be. The great public libraries which should have a special department devoted to music, were chiefly those which were entitled to receive copies of everything published, though with the exception of the British Museum they were at liberty to decline anything they did not want. Since the abolition of registration at Stationers' Hall, the Museum had to keep all copies, in case they were required for evidence of copyright, with the consequence that the shelves were burdened with vast quantities of rubbish. A simple amendment in the law would obviate this. None of these great libraries had a special department for music. In the British Museum, musical MSS. formed a part of the Department of MSS., and printed music of the Department of Printed Works. In neither case were there separate funds and staffs officially allocated to music. Although the system had not worked badly, and the heads of the departments had been very sympathetic, still it was undoubtedly very inconvenient to students that the musical MSS. should be separated from the printed music, besides which the separation involved two staffs of officials with special musical qualifications, where one would be quite sufficient.

It was undoubtedly a defect of the great national libraries that they did not, except in the case of the University Libraries under certain restrictions, lend books. Lending of course involved considerable wear and tear and expense, but the lecturer thought it would be worth while to increase the powers of lending certain classes of books. The British Museum during the last four years had lent many thousands of books to Government departments engaged in war work, and only two volumes had been lost.

Free libraries, which lent books almost without restriction, should obviously contain a selection of music, though this was very seldom the case. What sort of music ought they to buy? The aim should be to include (1) a good selection of up-to-date books on theory, (2) as many full scores as possible, and (3) a selection of pianoforte scores of operas and oratorios. The main consideration should be that the object was not to supply music for mere temporary amusement, but to provide works that a student of moderate means could not afford to buy for himself, or that he only required for occasional reference. Turning to the smaller libraries which contained a certain amount of music, these were mainly attached to Cathedrals and Colleges, in which the music formed a very neglected class. What there was had mostly drifted there. But it was just in those places that one was apt to find rare and valuable books and MSS. Musicology had been so little studied in England that one could not expect the ordinary Cathedral or College librarian to know what was valuable or otherwise, and the result generally ensued

that if the library was well cared for a great deal of rubbish was carefully preserved, and if (as was oftener the case) all music was looked upon as worthless, some rare books and MSS. might be consigned to oblivion. Mr. Barclay Squire said that he had visited many libraries of this kind, generally to find the state of any music they contained to be simply deplorable. The remedy for this condition of things seemed to be that these libraries should either sell their music or deposit it in a larger library on permanent loan, or in default should get it catalogued by some qualified specialist. This cataloguing had in some cases been done already.

Cataloguing was the main business of a librarian's work, for a library without a catalogue was to all intents and purposes useless. The British Museum had published catalogues of its musical MSS. and of its early printed music; the Fitzwilliam Museum had published a catalogue of its music; Christ Church, Oxford, the first volume of its musical MSS.; and the Royal College of Music of its printed music. But there ended the catalogues of music in English libraries which were generally accessible. In this respect we were behind foreign countries. Berlin indeed had published nothing, and Vienna little, but there were splendid catalogues at Paris, Bologna, Upsala, Brussels, and many other places. The French Ministry of Public Instruction and Fine Arts had for years been bringing out a great series of catalogues of the MSS. in the public libraries of the country, and in these music had not been neglected. But Italy had done even better. The 'Associazione dei Musicologi Italiani' had been engaged in publishing complete catalogues of Italian collections. Looking at this admirable series, one could not help asking whether our own country might not undertake something of the sort. There was plenty of material. What was wanted was a scheme on the Italian method—a series of catalogues drawn up on the same plan, for a bad catalogue was worse than none. Such a work would be a noble one for the Musical Association to undertake.

Prof. H. P. Allen, who was in the chair, the Rev. Dr. Fellowes, Dr. R. R. Terry, and others took part in the discussion which followed the paper, and finally it was resolved to ask the Council to take the matter into consideration.

THE MODERN SPIRIT IN MUSIC.

The paper read before the Musical Association on May 13 by Mr. Philip Heseltine took the form of a criticism in relation to a suggested definition of musical art, and an attempt at a new perspective. He said that strictly speaking there was no such thing as the modern spirit in music—nor for that matter an ancient or mediæval spirit in music. There was simply music, and the spirit that informed it was fundamentally the same, yesterday, to-day, and for ever. It was only in particular and accidental respects that it ever underwent any change. The history of music was a history not of epochs or movements, but of individual achievements. To consider an artist solely in relation to his epoch was to make a superficial estimate of his work, and one that was wholly irrelevant to the question of his value as a creator.

Many people confined themselves, when they spoke of music, to discussing the technicalities of the medium by which it was conveyed, to the exclusion of any consideration of its essential qualities. One could not throw much light upon any particular aspect or tendency in music, unless one had already established some quite clear criteria by which to assess its value. The usual method of comparing particular modern works of art with particular ancient masterpieces was rather futile. We ought to be able to perceive not merely the relative value of different works, but the absolute and intrinsic significance of any single one. And although it was, naturally, impossible to express a musical creation in words, we could at least indicate approximately what it was we turned to music for—what we could not find elsewhere, what we required of music, what we considered to be its function, its scope, its limitations. When we had determined these points—each one to his own satisfaction, then and only then should we be in a position to estimate the musical achievement of any school or period, and to discover whether the tendencies exhibited by any musician or group of musicians, could be identified with the principles that had guided the creative artists of other ages, and whether we were confronted with what Blake described as 'a pretence of art to destroy art.'

The function of music might be defined loosely as the outward and audible signification of inward and spiritual realities. A piece of music was not merely 'the articulation of sweet sounds together,' it was a definite record of thought and emotion. One might make a formal standard analysis of it, or analyse it logically, theme by theme, or chord by chord; it should stand both of these tests, but neither of them would give the quintessence of the music. If you wrote nonsense in words you were very quickly found out, but you could write nonsense in music, and not only avoid being found out but even be acclaimed as a genius by that section of the public that was always ready to accept as magnificent anything that it found completely unintelligible. It was so easy to cheat in music, and to deceive—so easy, that the first person to be thoroughly cheated and deceived was almost invariably oneself. There was not so much insincerity amongst musical composers as there was commonly believed to be, but there was no doubt that a great deal of sincerity was the result of self-deception and persistent blindness to the true function and dignity of art.

All through the ages the failure to take the physical sound for granted and to look beyond it had been the great stumbling-block in the way of appreciation of the ever-new messages that music had to offer. There was nothing so idiotic in musical criticism as the pedant's systematic and indiscriminate condemnation of every novelty and innovation, unless it was a converse attitude, the intolerance of uneducated youth for all achievements of the past that it was not yet ripe enough to comprehend. The mere fact of criticising the sound of a work apart from its content betrayed the critic's inability to probe beneath its surface. We could not estimate the true import of music by consideration of its style, or manner, or technique. A modern, working in his own idiom, might come much nearer to the spirit of Bach by sheer force of sympathy and natural affinity than the most meticulous archæologist in his most carefully wrought stylistic imitation. But there would always be critics in whose estimation the material differences of style would far outweigh, if they did not obliterate, the spiritual similarity.

It was highly significant to observe that one of the chief tendencies of modern music was its frequent invasion of the provinces of the other arts, in an endeavour to compete with descriptive speech or representative action in their own fields. Music was not a representative or imitative art any more than painting or sculpture were necessarily representative. The very word 'representative' was almost the antithesis of the word 'creative.' Representation could in no sense be regarded as anything more than a separable accident in art. But in art, as in religion, an age of decadence would exalt the sign above the thing signified, and would materialise the symbols of those spiritual realities whose true significance it had forgotten. And thus it happened that in a great deal of modern art we found materialistic conception in the ascendant, and the representative element occupying the foremost place.

It was not generally realised that in harmony, relation was of far greater importance than range. Variety, contrast, emphasis, and climax, all these were secured by judicious selection and juxtaposition of the possible tonal relations within a determined range. However much we might widen the limits of the range, we did not materially alter the propositions that had to be observed, and unless the increase in the number of sound-combinations at our disposal were accompanied by a corresponding increase in the subtlety of our sound-perceptions, we actually lost rather than gained expressive power by extending the boundaries of our harmonic range. There were two very curious beliefs current with regard to music at the present time. One was that the diatonic and modal systems were already worn out, and consequently that nothing new and vital could be expressed in their terminology to-day. The other was the somewhat arrogant assumption that it was only at the present day that we had attained the means of adequate expression in terms of music. The prevalence of these two beliefs was widespread, and very seriously impaired the modern critic's verdict not only of those works which he might with some justice regard as 'antiques,' but even of composers as near his own day as Meyerbeer or Verdi.

In our modern passion for 'nationality' in music we had concentrated our attention on yet one more particular and unessential aspect of music to such an extent that we had almost forgotten the necessity for first testing a composer's value by universal canons before indulging any pride we might feel in knowing him our compatriot. Whichever way we turned in our examination of modern music we found an insistence upon the unessential and accidental attributes of music. We heard modern music praised for the novelty of its orchestral colour or harmonic combinations, for its realistic imitations of extraneous objects, for its supposed 'national characteristics,' or for its qualities as a source of physical stimulus and sensual excitement. People had become so interested in discovering what music could be perverted into becoming that they seemed completely to have lost sight of what music fundamentally was.

What would ultimately stand out from all the welter of activity which was apparent in the musical world to-day? It was safe to say that those composers whose reputation rested upon the novelty of their instrumental effects or the startling nature of their technique or sound-combinations, rather than on any intrinsic importance in their spiritual message, could not reasonably hope that their novelty would not soon wear off, and that those very effects which were most startling at the time they were first introduced would not become the merest commonplaces after the lapse of a few years. If it was as yet impossible to foresee with any certainty what direction the course of musical creation would take during the next few decades, it was at least not too soon for some of us to re-examine our æsthetic values and to take stock of our mental equipment for understanding and appraising new works. We must learn to think less about the physical sound of music and more of the nature and quality of what it signified. On the one hand we must not be baffled by new words and phrases that we had not met with before, nor on the other hand must we fail to keep a sharp critical look-out for what might be essential gibberish concealed beneath a novel and high-sounding musical utterance. We must not be surprised at any extension of the range of harmony, nor must we allow a surfeit of complex combinations to lessen our ability to appreciate the subtleties of the simplest idiom of antiquity. And we must always bear in mind that music does not spring from other music, but from life, and that it is not by mere comparisons but by ever-renewed consideration of the extent to which it might be regarded as a vital and necessary expression of the human soul, and by this regard alone, that we can estimate the real value of any work of art—whether it be new or old.

RESTAURANT MUSIC.

The practice of supplying music in restaurants and tea-rooms is one which has grown very much in recent years. As only the lightest kind is suitable for performance on such occasions, this branch of the art may not be considered very important. But it is important in that large numbers of musicians are employed therein, and might be still more so if better managed. It must not be supposed that there is no ground for complaint because the public appears to be satisfied with what is offered, for this is only because the majority pay little or no attention. Musical people, however, have also to eat and drink, and while naturally resenting music being placed in so subservient a position, would bear the inevitable with better grace if their ears were not tortured with the present general matter and style of the performances.

Cannot some improvement be effected? In the first place, why do the arrangers of the music played still adhere to the stupid old tradition that a small band must include a pianoforte? It is considered that this is necessary in cases where only three or four musicians are employed; but the practice has resulted in a deplorable style of scoring which is in part responsible for the unpleasant nature of the playing. The method aims at achieving tonal effects with wholly inadequate means, the result inevitably being strident, coarse, and crude. The remedy lies in more instrumental independence; in other words, more real part-writing, modelled on the lines of chamber-music. Thus in small bands the Pianoforte Trio or Pianoforte Quartet is the natural model. As to the larger orchestras, the proper basis is the String Quartet, necessitating real part-writing, other instruments—double-bass, more violins, flute, clarinet, horn, bassoon, &c.—being added as required. Music properly written is of course more difficult to play; but this would be no obstacle to success, as observation shows that the musicians responsible for the present deplorable performances are really very capable players. They are, indeed, evidently worthy of—and would surely much prefer—playing music so written as to set forth their capabilities in a more favourable light.

Improvement is also required in the repertory. As already said, only light music is suitable, which, like other things, is good, bad, and indifferent, and the complaint is that these restaurant programmes are not selected from any standpoint of real merit. One does not ask for concert-room pieces: only for pieces which are tuneful, direct in rhythm, and simple in sentiment; but they must at least have character and be alive. Considering the vast amount of suitable music in existence from which to choose, there can be no excuse for the performance of such trivial and characterless stuff as is now in vogue. It may be said that there is no good light music being written, and that the selection is made from current popular pieces. Of course a Sullivan, Offenbach, J. Strauss, Audran, or Waldteufel are not to be met with in every generation, but the writings of such men are still available, and surely could be drawn upon more frequently. What has become of all the delightful waltzes of the past, or the *pot-pourris* of famous comic operas?

Such things rearranged on the lines suggested, and played well, as they would be by the restaurant bands, would add so much to the amenities of dining-out that one wishes for a musical proprietor to take up the matter with his conductor, and see what could be done. It is just a matter of taking a little trouble over the initial difficulty of the re-scoring and re-arranging, and of that amount of courage required for getting away from the conventional.

NICHOLAS GATTY.

MR. ALBERT COATES.

It was in the early months of 1914 that London first became acquainted with Mr. Albert Coates as a leading personality among English musicians. He came from Russia to conduct the Covent Garden Winter season of opera in German—the memorable season that first brought 'Parsifal' to London. His mastery of the conductor's art was so evident that the Royal Opera Syndicate engaged him for the following Summer season, when he conducted both German and Italian opera. The beginning of the war found him back in Russia. A short account of Mr. Coates's life and work was given, with a portrait, in our issue for April, 1914.

We are glad to welcome Mr. Coates back to England after his protracted trials of war-time. He re-introduced himself with a concert of familiar music at Queen's Hall on April 29, with Beethoven's seventh Symphony as the principal work in hand. There could be no doubt as to his mastery of the orchestra and his ability to draw out the full meaning of the music, but there was room for question—which recurred during the 'Siegfried Idyll'—on the subject of his *tempi*. He seemed prone to dwell too lovingly on a passage of slow music as if bent on squeezing it dry rather than allowing a natural flow. However in Tchaikovsky's 'Romeo and Juliet' Mr. Coates asserted his gifts without any loophole for questioning. It was a great interpretation, finely designed and eloquent. At the second concert, on May 8, Mr. Coates conducted Tchaikovsky's 'Pathetic' Symphony with the special insight that we now expect from him, some Wagner excerpts, and Saint-Saëns's 'Africa' Fantasie, with Miss Hilda Dederich as solo pianist. A third concert, given by Mr. Coates on May 16, was devoted to Russian music. Tchaikovsky loomed rather largely in the scheme, being represented by his 'Romeo and Juliet' and B flat minor Pianoforte Concerto, played by Miss Katharine Goodson, but it was interesting to hear Rimsky-Korsakoff's Suite from 'The Legend of Tzar Saltan' with its invigorating rhythms, and Scriabin's 'Poème de l'extase.' This latter work had been heard only once before in London, if memory serves correctly, and had made a strong impression with its richly woven design. Intervening years have enabled us to perceive the strands of the texture more clearly, and to know them as harmonies which, once considered exotic, are now becoming typical of Marylebone and Kensington. The skill of Scriabin's weaving is however none the less open to admiration.

ROYAL OPERA, COVENT GARDEN.

SUCCESSFUL REOPENING.

One of the things that shows without any doubt that the war is over is the reopening of the Royal Opera, Covent Garden. After being postponed for a week—nothing in comparison with the closing for five years—the doors were once more opened to the public on May 12. A very curious mental impression was produced on one as he entered the foyer, for, so far as a first glance was concerned, everything seemed the same as in 1914. Familiar faces greeted one on all sides, though on closer inspection there were evidences of the passage of just upon five years of trial. But the personnel remains much the same, with Mr. Percy Eales, for so many years the genial acting-manager—now at the head of affairs in the place of Mr. Neil Forsyth.

Change is also found in the undertaking itself. The season is announced as being given in conjunction with Sir Thomas Beecham, an association which really began in 1911, and, resumed three years later, is now made clear to the public. With the Syndicate's fine judgment and experience on the one hand and Sir Thomas Beecham's progressive methods on the other there seems no reason why increased prosperity should not come to the old-established and world-renowned Royal Opera Syndicate. Considering the enormous difficulties in the way of arranging a season of opera on the cosmopolitan lines that have always been followed at Covent Garden, a good start has been made. Several familiar names are missing from the preliminary prospectus, and it seems that London will have to wait to hear again Tetrazzini, Caruso, Franz, McCormack, and the others. Fortunately Melba is available, and her presence gave great distinction to the opening performance.

It was a memorable event in every way for many reasons. Everyone was glad to find the Royal Opera open once again, and the occasion being graced by the presence of the King and Queen, and many members of the Royal Family, was like old times. But that it was not the old time was very soon made clear. In the first place the conductor was Sir Thomas Beecham, and in the second there was something entirely new, not so much in the ruddy hue of the re-upholstered boxes or the glint of the re-gilded walls, as on the stage, where, with the exception of Dame Melba, nearly all were strange and new. The biggest novelty was a British tenor with the voice and style of an Italian. This was Mr. Thomas Burke, the Rudolph of the evening, who made his first appearance on the operatic stage in his native country. He did well if only for one reason, that he has that rare and precious thing a genuine tenor voice. It is not large in volume, nor does it give any very great suggestion of having much behind it, but it is a pleasant voice which the possessor puts to good use in Italian opera. The new-comers included a Musetta of becoming brilliancy in Miss Destournel and in MM. Maguenat and Cotreuil among 'the happy few, we band of brothers,' which included M. Huberdeau and that genuine humorist Signor Malatesta,—welcome reappearances. Everyone was delighted to hear Dame Melba again, and her singing had all its old distinction and charm. Much enthusiasm prevailed, occasionally extending itself to the orchestral tone, which was exuberant.

The season's brief passage down to the time it is possible to record includes a revival of Massenet's 'Thaïs,' in which Madame Edvina made her reappearance with augmented powers of voice and gesture, excellent work coming from M. André Gilly and M. Couzinou. The familiar has included 'Traviata,' with a new soprano endowed with fine technical command in Mlle. Borghi-Zerni, a child of vocal parents, whose powers were further displayed in 'Rigoletto.' In 'Traviata' there was a new tenor in Signor Capuzzo, and a Germont in M. Maguenat, who put a new complexion on the music by his glorious phrasing, unspoiled by the fact that he sang in French while the rest employed Italian. Signor Leopoldo Mugnone appeared once again in London to show us the true method of interpreting Verdi. The 'Rigoletto' performance also introduced Mr. Burke as the Duke with satisfactory results, and gave us a notable Jester in M. Maguenat, of bilingual attainment, since he sang in both French and Italian. Under the hand of Signor Mugnone, its original conductor, Puccini's 'La Tosca' was added later, with Madame Edvina once more as Floria, and with a tenor of uncommon promise in a Greek singer, M. Ulysse Lappas, on whom it will be worth while to keep one's ear. A Scarpia who acted as well as sang the part was found in M. Couzinou. For the first of the Saturday evening performances at reduced prices—an excellent plan for these democratic days—Miss Rosina Buckman, 'from over the way,' appeared as Mimi, ably seconded by Mr. Burke.

FRANCIS E. BARRETT.

London Concerts.

THE ROYAL PHILHARMONIC SOCIETY.

Three young musicians — Major Geoffrey Toye, M. Moiseiwitsch, and Mr. Eugène Goossens — shared with Sir Charles Stanford the honours of the Royal Philharmonic Society's concert at Queen's Hall on April 29. As conductor Major Toye came successfully through the exacting test of a programme largely unfamiliar. He is getting the whole technique of conducting within his grasp, and can show an inside knowledge of the scores he is interpreting. M. Moiseiwitsch gave a brilliant and poetical performance of a Pianoforte Concerto by Sir Charles Stanford that had been heard in America but not before in London. It is a thorough example of the composer's power to give rein to a rich fancy and write in freely expressive terms while retaining as a groundwork the essentials of a style honoured by tradition. It is not music that appeals by warmth, but it is eloquent. There are moments of outstanding beauty, and among them the passage that brings the slow movement to a close. The final movement has a robustness that does not arise solely from the necessarily bright rhythm of finales. Mr. Goossens was represented by his short pieces 'By the Tarn'—a re-scoring of his string quartet—and 'Tam o' Shanter,' a successful and riotous piece of descriptive music. The concert opened with the 'Flying Dutchman' Overture, and concluded with Dvorák's seldom-heard fourth Symphony.

On April 25 Mr. Frank Armstrong inaugurated a series of Friday mid-day organ concerts at Æolian Hall, the object of which is to collect funds for the Sunday evening smoking concerts and to provide Bond Street shoppers with the opportunity for pleasant relaxation from their labours. The recitals are free, but a collection is made.

A specially-designed programme like that of Moiseiwitsch at Queen's Hall on April 26 is a boon. There are several among Chopin's 'Etudes' that are permanently excluded from haphazard programmes by their more popular neighbours, and a complete performance of the whole series serves to recall their merits. M. Moiseiwitsch devoted the whole programme to Studies, including the 'Etudes Symphoniques' of Schumann and five by Liszt.

A vocal recital by Mr. Hubert Eisdell at Wigmore Hall on April 28 brought to notice some new songs by English composers—'A boy's song' by Cyril Rootham, 'The bells of San Marie' by John Ireland, 'To a water-lily' by Herbert Bedford, 'Love in Summer' by Katherine Parker, and 'Dream valley' by Roger Quilter.

Miss Gladys Moger's vocal programme at Wigmore Hall on May 1 gave prominence to Italian and British songs—among the latter being three attractive examples by Mr. E. J. Dent entitled 'The three cherry-trees,' 'The oxen,' and 'The piper.'

The late Lieut.-Commander F. S. Kelly will be remembered by many as a capable and earnest musician from Oxford who earned a wide reputation as a pianist and a composer. A tribute to his memory was paid on May 2 at Wigmore Hall in the form of a concert of his works. The artists who assisted were Miss Muriel Foster, Mr. Leonard Borwick, M. Fleury (flautist), and the Queen's Hall small orchestra under the conductorship of Mr. Frank Bridge. The chief of many estimable works given on this occasion was an Elegy for string orchestra and harps written in memory of Rupert Brooke.

The viola is so rarely used as a solo instrument that particular mention must be made of the recital given by M. Zenobe L'Hoest in conjunction with Signor Ferrucio Dini (vocalist) at Æolian Hall on May 2. The principal feature of his programme was a Concerto by D. Heynderg.

A series of Popular Concerts by the London String Quartet was begun at Æolian Hall on May 3. The Pianoforte Quintet in G minor, Op. 30, by Arthur Hinton, was played with the help of Miss Katharine Goodson, and proved well worth revival. The concerts are arranged to take place every Saturday afternoon until July 19.

On the occasion of the recital given by Mr. Albert Sammons and Mr. William Murdoch, at Queen's Hall, on May 3, the feature most worthy of record was the size of the audience. Not many years ago such a recital by young British artists would have been given to a more than half-empty hall. Of the qualities of the playing there is no need to write.

A 'Ballata,' and 'Ballabile' for violoncello, by Sir Charles Stanford, performed by Miss Beatrice Harrison at Wigmore Hall on May 3, made pleasant hearing. The same programme included Ravel's Trio, with Miss May Harrison as violinist and Mr. Hamilton Harty as pianist.

An Oratorio by Mrs. Margaret Meredith, entitled 'The At-one-ment,' designed on a religious and dramatic basis in commemoration of the war, was performed at Steinway Hall on May 3.

One of the most interesting and attractive chamber works that have recently come from Italy was a Pianoforte Trio by Giacomo Orefice, given by the London Trio at Æolian Hall on May 6. It satisfies both the popular and the critical taste, and should be heard again.

The Catterall String Quartet came from Manchester to play for the London Chamber Concert Society at Wigmore Hall on May 6. They gave the three Idylls by Mr. Frank Bridge—pleasant works that are heard less often than they deserve—and were assisted by Miss Katharine Goodson in César Franck's Pianoforte Quintet.

A new Violin Sonata (Op. 165, No. 2), by Sir Charles Stanford was played by Miss Murray Lambert and Mr. Hamilton Harty at Wigmore Hall on May 7, and proved characteristic of the composer in merit, while tending to an unusually simple style.

Mr. Frederic Lamond's great and popular gifts were displayed at Queen's Hall on May 10 in Beethoven's 'Emperor' Concerto and that of Tchaikovsky in B flat minor. It is gratifying to observe that this British-born pianist, who makes his appeal by the strength and purely-musical value of his interpretations, and never by display, has a big following, and can always attract a large and interested audience. He was accompanied on this occasion by the Queen's Hall Orchestra, under Sir Henry Wood, who also conducted a performance of Bantock's characteristic and picturesque tone-poem, 'Fifine at the Fair.'

Two new Violin Sonatas, by E. J. Moeran and Miss Mary Barber, were performed at Wigmore Hall on May 10 by M. Edgardo Guerra, accompanied by the composer, on the occasion of a joint recital with M. José de Moraes (vocalist).

Mr. Cyril Scott's delicate fancy was responsible for the most interesting feature in Miss Astra Desmond's recital at Wigmore Hall on May 12. His 'Idyllic Phantasy' for voice, oboe, and violoncello, written to his own words, is a curious and pretty whimsicality. Its theme is the musings of a solitary wanderer in the woods and the airy, faëry thoughts that come to him on hearing a vague, plaintive music in the air. Mr. Scott's music fulfils its function and cleverly conveys the suggestion of unearthliness and disembodiment. The illusion was heightened by keeping the instrumentalists unseen. The whole idea so captured the fancy of the audience that the piece was repeated.

With the capable help of Miss Daisy Kennedy, M. Benno Moiseiwitsch, and Captain Herbert Heyner, Mr. Sydney Rosenbloom gave a concert of his compositions at Wigmore Hall on May 14. His fluent and graceful style gained much approval.

A vast audience assembled to greet Melba at the Royal Albert Hall on May 17. They were well repaid, for her singing had all the charm and purity that made it famous many years ago. Mr. Thomas Burke, the new tenor star of Covent Garden, was also there, and went a further stage of making good his reputation. With Miss Katharine Goodson as solo pianist the high tone of the concert was well sustained.

The vocal recital of Madame d'Alvarez at Queen's Hall on May 17 was announced as her 'last appearance.' It is to be hoped that, following notable precedent, she will reconsider her decision. On this occasion her great gifts were displayed in a worthy selection of songs given with accompaniment by the Queen's Hall Orchestra under Sir Henry Wood.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Elgar's new Violin and Pianoforte Sonata created an excellent impression when Mr. Appleby Matthews introduced it at the Scala Sunday Concert on April 13, having for his coadjutor the excellent violinist, Mr. Alexander Cohen. In a few words addressed to the large audience present Mr. Matthews referred to his desire to give English music 'a fair chance.' He concluded the series of Sunday Orchestral Concerts—which, started last October, have continued without a break—with a splendid concert given in the Town Hall on April 27, at which he revived Elgar's first Symphony (in A flat, Op. 55). On this occasion the orchestra was augmented by a contingent of instrumentalists from Manchester, the total rank and file numbering seventy-five performers. Mr. Matthews gave a noble performance of a noble work, and in spite of its great length the audience listened to its wonderful strains with unabated interest. Finely played too was Granville Bantock's symphonic poem 'Dante and Beatrice,' which gains at each fresh hearing. Indeed the whole concert was a fitting finale to a magnificent series of orchestral concerts.

Two performances of Bach's 'St. Matthew' Passion—one in the afternoon, the other in the evening—were given on Good Friday at the Repertory Theatre by Mr. Appleby Matthews's choir and orchestra, with Mr. Alexander Cohen as leader and solo violinist. The singing of the choir was devotional and pure in tone-quality, especially the interpretation of the many beautiful chorales, while the orchestra, although small in numbers, proved quite adequate, the various obbligati for flutes, oboe d'amore, and violin being excellently and effectively played. Mr. Appleby Matthews, who conducted, was also fortunate in his principals. No better choice could have been made than Miss Emily Broughton, Miss Helen Anderton, Dr. Goodey (Evangelist), Mr. William Hayle, the excellent basso from Leeds (Christ), Mr. Harold Howes (Pilate), and Mr. W. Willetts (High Priest, Peter, and Judas) who comprised the list of soloists.

The same evening the Midland Musical Society gave a performance of 'Messiah' at the Town Hall, under Mr. A. J. Cotton's conductorship. The choir as usual carried off the honours of the performance, Mr. C. W. Perkins admirably supporting the choristers on the organ. The principals were Madame Waldron, Miss Alice Vaughton, Mr. L. P. Grice, and Albert T. Townsend.

Miss Elma Baker's annual vocal recital was given at the Repertory Theatre on May 9, in the afternoon. Relying entirely on her own efforts, the concert-giver divided her programme into four groups, the most interesting of which was the first group, consisting of eight old-world songs by Pergolese, Robert Johnson, Henry Lawes, Monsigny, Gluck, and others. These were accompanied on the harpsichord, an instrument by Jakob and Abraham Kirkham, dated 1785. The tone was very small, and one doubted if the singer could hear any sound at all. Mr. George Russell, who was an excellent accompanist, managed the harpsichord very well indeed, and later he presided at the pianoforte, his accompaniments being always sympathetic and artistic.

The other groups included German, Spanish, and English songs, all of which Miss Baker sang effectively, and with excellent diction.

The principal musical event of the past month was the fortnight's operatic season held at the Prince of Wales Theatre from May 5 to May 17, provided by the Beecham Opera Company, who did as well as ever, the theatre being crowded nightly as well as at four matinées. The only novelties produced were Verdi's 'Falstaff' and the Persian Ballet Scene from Moussorgsky's opera 'Khovantchina,' otherwise the repertory was made up with the familiar operatic works —'Le Coq d'Or,' 'Madame Butterfly,' 'La Bohème,' 'Tannhäuser,' 'Magic Flute,' 'Faust,' 'Aïda,' 'Tristan and Isolda,' 'Louise,' 'Othello,' 'Marriage of Figaro,' 'Il Trovatore,' and 'Samson and Delilah.' The artistic personnel included no new names, and there is hardly any need to comment upon the capabilities of Sir Thomas Beecham's well-known principals. The orchestra was again a feature of the season, the chief work as conductor resting with Mr. Eugène Goossens, jun. 'Falstaff' proved an instantaneous success, and was admirably cast, the principals being Mesdames Agnes Nicholls, Gladys Ancrum, Miriam Licette, and Edith Clegg, Messrs. Frederick Ranalow, Frederic Austin, Maurice D'Oisly, Alfred Heather, and Arthur Wynn. Every note of the wonderful orchestral score seems to express the action of the characters on the stage, and the whole work abounds in ingenuity and originality,—indeed Verdi at eighty years of age created here one of the greatest lyrical comedies in existence.

A chamber concert was given at the Royal Society of Artists' Exhibition Room on April 28 by Miss Joyce Thursfield, a talented violinist. The principal works included César Franck's Quintet in F minor for pianoforte and strings (the executants being Miss Thursfield, Mr. Paul Beard, Mr. Percival Hodgson, Miss Joan Willis, and Miss Irene Berry), Mozart's String Quartet in C major, and Brahms's Sonata in D minor for violin and pianoforte.

In connection with the Edgbaston Botanical Gardens Summer fixtures, the only vocal and instrumental concert provided for the season was given on May 17, an excellent programme having been arranged for the occasion by Mr. Oscar Pollack, when the following artists appeared: Miss Margaret Harrison, Miss Mary Foster, Dr. Tom Goodey, Mr. Arthur Cranmer, and the Merry Makers' Mixed Quartet, Madame Judith Leeuw-Moore (pianoforte), M. Jacques de Leeuw (violin), and Mr. Richard Wassell (accompanist).

BOURNEMOUTH.

The Winter series of Symphony Concerts—the most important orchestral event here—reached its appointed end midway through May. Mr. Dan Godfrey is indeed a fit subject for congratulation in that he has achieved so much success throughout the season in the face of steadily-multiplying difficulties. It is extremely doubtful whether any other musical director in this country has ever rendered such continuously valuable service to the cause of orchestral music—certainly none of his colleagues have excelled him in that respect. Honour must also be paid to the members of the Municipal Orchestra, whose fine work, whether considered individually or as a whole, is worthy of the highest praise. Mr. Godfrey's tribute, at the final concert of the season, to their achievements and loyal support was well-merited. It is the sincere hope of all supporters of music in Bournemouth that, with a world once more dedicated to the pursuits of peace, the next series of concerts will be inaugurated under less disadvantageous conditions, thus allowing for further developments of Mr. Godfrey's progressive policy.

The programmes of the concluding concerts of the series contained much pleasurable music. First in importance were Scriabin's second Symphony, a masterly score which includes a really beautiful slow movement, Glazounov's dignified Symphony in E flat, and—well known as it is—the still treasured 'Jupiter' Symphony of Mozart, a work whose greatness is apparent to-day as in time past. Tchaikovsky's F minor Symphony, perhaps the most completely satisfying of all the composer's works in that particular form, was played at the twenty-ninth concert. All the foregoing are compositions that permit of no inattentiveness in performance if every detail is to be brought out, and consequently we must compliment all concerned on the adaptability they displayed in revealing the various shades of expression which these diverse compositions required. For, though the earlier Scriabin has something in common, temperamentally, with Glazounov, yet both these composers need very different treatment from that which is accorded to either Mozart or Tchaikovsky. The splendid performance of the Scriabin Symphony calls, indeed, for special mention. Among other works of interest played may be cited the Morceau Symphonique, 'Redemption,' by César Franck, and the Prelude and Love-Death from 'Tristan and Isolda.' The novelties of the month were an Overture, 'To the Fallen,' by F. King-Hall, late principal violin of this Orchestra, who himself conducted his composition; an orchestral Fantasia, 'Virgil,' by H. Orsmond Anderton; and Edward German's 'Theme and Six Diversions.' The Overture and Fantasia were actual 'first performances,' and that of Mr. German's new work was the first in the provinces. The latter met with a rapturous reception, which was well deserved, inasmuch as it is a merry, brightly orchestrated composition, and one calculated to radiate good-humour wherever it is heard. The other novelties were creditable to their composers, but did not reach any exalted level of interest.

So far as the soloists are concerned, Mr. Herbert Fryer deserves our thanks for affording us another opportunity of hearing Sir Charles Stanford's Pianoforte Concerto in C minor (Op. 126), an undoubtedly attractive work of which Mr. Fryer gave us a distinguished reading. The third appearance during the season of Mr. Arnold Trowell gave sufficient proof that his artistic playing is increasingly appreciated here. On April 24 he played with much delicacy Tchaikovsky's Variations for violoncello and orchestra. The Thursday following introduced to us the recently-appointed leader of the orchestra, Mr. Bertram Lewis, in the capacity of solo performer, many good qualities being forthcoming in the polished performance of Saint-Saëns's Introduction and Rondo Capriccioso for violin and orchestra. At the final concert, Mlle. Juliette Folville, whose uncommon musical abilities we alluded to last month, once again essayed her own Pianoforte Concerto in D minor. Frequent re-hearings both of this Belgian artist and of the particular composition in question confirm us in our opinion that she is a musician whose talents have not yet met with due appreciation in this country—though this surely should not be long delayed.

BRISTOL.

The well-attended series of organ recitals at Bristol's historic Parish Church of Redcliff was continued on April 28 by a classical programme by Mr. C. Hylton Stewart, organist at Rochester Cathedral. On May-Day, Dr. Norman Sprankling, who has made a special study of Liszt, gave a delightful programme at the Victoria Rooms. His educative scheme omitted the familiar Rhapsodies, and included the Sonata in B minor, Etude in D flat, Impromptu in F sharp, 'Variations and Choral,' and 'Valse Caprice,' all very masterfully presented. A choir of 650 voices under Mr. G. T. Cooke, with the veteran George Riseley at the organ, took part in the fifty-fourth May Festival on May 5 at Colston Hall. Bristol Madrigal Society had a special evening service at the Cathedral on May 15. There was a very large attendance, the Cathedral choir assisted, and Dr. Basil Harwood (president) played organ solos. The scheme originated in the mind of Dr. Hubert Hunt, organist of the Cathedral and director of the Society. A selection of anthems by composers of the English Madrigal period (Tallis, Pearsall, Redford, Byrd, Weelkes, Wilbye) was rendered with the beautiful finish of the Madrigalians. Contemporary organ solos and an address by the Rev. Dr. E. H. Fellowes, of St. George's Chapel, Windsor, on 'The Church Music of the English Madrigal Composers,' made up the unique programme. This first presentation by the Society of examples of the beautiful Church music of that period will doubtless be followed by others, so great was the interest shown by the congregation. The Mid-Somerset Musical and Folk-Dance competitions were also opened at Bath on May 15. The entries numbered nearly a thousand, and there were many successful Bristol competitors. Mr. Geoffrey Shaw, one of the adjudicators, gave a lecture in the afternoon on 'The League of Arts for National and Civic Ceremony,' in which he spoke of 'the great revolt against classicism' and the longing for the natural in modern composers.

CAMBRIDGE.

Messrs. Albert Sammons and William Murdoch gave a recital in the Guildhall on May 7 to a crowded house. Their programme consisted of Bach's Violin and Pianoforte Sonata in E major, Beethoven's 'Kreutzer' Sonata and Romance in G, Mozart's Rondo in G, and pieces by Debussy. The May week concert of the University Musical Society takes place on June 6, and the items to be performed are Bach's 'Sing ye to the Lord,' the 'Emperor' Concerto of Beethoven, 'The Wasps' Overture by Vaughan Williams, and 'L'Après-midi d'un faune,' by Debussy.

The membership of the Musical Club continues to increase, and the committee is contemplating the acquisition of larger premises. The weekly concerts are held as usual, the standard of the programmes being quite in keeping with the traditions of the Club.

Most of the College Musical Societies are holding the May week concerts again, and the Scales Club of Caius gives weekly concerts on Sunday evenings.

DEVON AND CORNWALL.

DEVON.

Good Friday was recognised in many churches by the performance of appropriate music. At Exeter Cathedral the anthem was 'O Saviour of the world,' and the solo 'He was despised' was sung, Dr. D. J. Wood being at the organ. Stainer's 'Crucifixion' was sung at Broad Clyst, Whitchurch (Mr. M. Bodinner, organist); at St. Simon's, Plymouth (Mr. W. G. Nelder, organist), and St. Mary Major, Exeter (Mr. W. A. Cole, organist). Gaul's 'Prince of Peace' was performed at Mount Gold, Plymouth, Mr. N. H. R. Normington conducting choir and orchestra of seventy, and Mr. D. Parkes playing the organ. Maunder's 'Olivet to Calvary' was selected at Totnes Parish Church, conducted by Rev. A. J. Clark, with Mr. H. Worth at the organ, and at Kilkhampton, conducted by Mr. G. H. Stainton; J. S. Witty's cantata, 'The Great Light,' was given by Lynton Congregational choir, conducted by Mr. Jordan; and 'Jesus of Bethany' (Jamouneau) was sung at Stratton twice by a choir of fifty voices, conducted by Mr. J. Hancock. The cantata, 'Soldiers of the Cross' (Hemery), was given at Southernhay Wesleyan Church, Exeter, by a choir and orchestra of seventy performers, Mr. W. Slader conducting; and at the Mint Church Mr. L. Holden organized a concert of sacred music, at which the choir sang choruses from the Passion music of 'Messiah,' good singing being also heard from a quartet of artists. Mr. Holden's organ solos were well chosen, and Mr. S. W. A. Moyle played 'cello music with much charm. Passion music from 'Messiah' was also given at Tavistock, Mr. W. Clotworthy conducting.

Easter Day was recognised also, music from 'Messiah' being sung at Exeter Cathedral, and during the week a concert of praise music was given by Teignmouth Wesleyan Choir, conducted by Mr. F. Ward.

The Sunday concerts in Plymouth Theatre Royal closed down for the Summer on April 20 with a programme given by the Theatre orchestra, conducted by Mr. J. W. Wingate, with Mr. Frank Tapp (pianist), and Messrs. H. G. Uglow and Frederick Allen (vocalists).

Dr. H. J. Edwards, the distinguished pianist and composer who resides in North Devon, paid his first visit to Plymouth on April 16 under the auspices of Plymouth Female Choir, conductor, Mr. P. Butchers. With the R.M L.I. band a brilliant and perfect reading was given of the Mendelssohn Concerto in G minor, Mr. P. S. G. O'Donnell conducting. Dr. Edwards played also music by Debussy and Chopin. The band achieved its usual high standard in music by Luigini and Saint-Saëns, and the choir sang part-songs by Christie ('Galway Piper'), Colin Taylor ('Slumber Song of the Madonna'), Wurm, Marks, Boyce, Bellingham (alias Mr. Gerald Phillips, a gifted local composer), and Elgar.

Plymouth Orpheus Choir (conductor, Mr. David Parkes) brought a very brilliant season to a brilliant close on May 23, securing a visit from Madame Melba, who sang a choice selection of French music and several English songs. The choir, among other beautiful performances, gave a striking interpretation of Percy Fletcher's arrangement of the traditional air of 'The British Grenadiers,' and the beautiful pianoforte playing of Miss Katharine Goodson made the occasion memorable.

Two organ recitals have been given in St. Sidwell's Wesleyan Church, Exeter, by Mr. W. Rains, his programmes including music by Rheinberger, Smart (the too much neglected Chorale with variations), Wolstenholme, D'Evry, Handel, Dubois, and Mendelssohn (fourth Sonata). The vocalists were Mr. J. B. Passmore and Mr. H. S. Reynolds. At Southernhay, on April 23, Mr. C. Wheaton, organist of St. Thomas's, gave a recital of French music.

Mr. Allan Allen showed excellent judgment in his choice of music performed in collaboration with performances of 'The Tempest' by the boys of Exeter School on May 8 and 9. A small orchestra was led by Mr. Montague Rendle, with Mr. R. B. Moore at the pianoforte; entr'acte music was 'Dreaming' (Berthold Tours), four numbers of Gade's 'Aquarellen,' a Serenade by Haydn, and a 'Chant' by Lemare. Incidental music was the 'Storm on a lake,' by Neukomm, and an Elegie by Tchaikovsky. 'Come unto these yellow sands' was sung to Purcell's music, 'Full fathom five' to a setting by John Ireland, and 'Where the bee sucks,' to Arne. A speciality dance was 'Sea Nymphs' (A. E. Curtis), and the country dance was 'Dargason.'

A choir of forty voices formed by G.W.R. men from Newport, sang with much enthusiasm, rich tone-quality, and fine precision at Exeter, on May 10, Mr. W. H. Bryant conducting.

Mr. Vladimir Cernikoff, at Torquay, on April 16, played pianoforte music by Bach, Schumann, Beethoven, Liszt, and Chopin, and introduced a Cradle Song and 'Scaramouche' by Holland. Madame Alice Montague showed special skill in songs by Purcell. Easter week found the band of the R.M.L.I. from Plymouth giving a four days' season in the Pavilion, Mr. P. S. G. O'Donnell conducting. Three concerts were given by Miss Margaret Cooper and party, and Madame Melba and Miss Katharine Goodson gave a vocal and pianoforte recital on the Saturday afternoon.

At an organ recital at Budleigh Salterton on May 3, Mr. F. J. Pinn played an Andante with Variations by Rea, and music by Cooke, Widor, Callaerts, Silas, and Merkel. Mr. S. J. Bishop sang a beautiful Prayer by Kalinnikov, and the air 'It is enough.'

A successful performance of German's 'Merrie England' was given by Ilfracombe Choral Society on April 24, under the conductorship of Mr. G. K. Batten.

CORNWALL.

During Passion-tide Stainer's 'Crucifixion' was given at Wadebridge, Maunder's 'Olivet to Calvary' at Carbis Bay (conductor, Mr. E. White), and St. Blazey (conductor, Mr. C. S. Edwards); 'Christ and His soldiers' was sung at West Looe (conductor, Mr. H. Mutten), and 'The Scene on Calvary' at St. Columb.

Choral music has been demonstrated by a performance of 'Elijah,' at Camborne, under the conductorship of Dr. H. V. Pearce, with Miss G. Carling leading the orchestra; a performance of Cowen's 'Rose maiden' by St. Ives Choral Society, conducted by Mr. Ernest White; a presentation with scenery of 'The enchanted glen,' by Menheniot G.F.S. choir, trained by Mrs. Leverton. Other societies which have been heard are St. Minver new Choral and Dramatic Society, Wadebridge Male Choir, and St. Blazey Brotherhood Choir.

A vocal festival, held at Bugle on April 23, was adjudicated by Mr. G. A. Russell. Regrettably, most of the classes were for solo-work. For choral-singing, Indian Queen's Council School Choir won the challenge shield, Bugle Junior Choir and Indian Queen's Council School Choir being tied in winning the same marks.

At the Assembly Rooms, Peterborough, on May 15, two successful concerts were given. The performers were Miss Doris Baker, Miss Sybil Eaton, Miss Alice Mandeville, Mr. Gervase Elwes, and Canon Cary-Elwes (violoncello). The Hon. Mrs. Sandars and Mr. Alfred Baker accompanied. Modern British music was well represented by Frank Bridge's Trio for violin, 'cello, and pianoforte, Hamilton Harty's Passacaglia for violin, and songs by Mallinson, Cyril Scott, O'Connor Morris, Roger Quilter, John Ireland, and C. A. Lidgey. There were large and enthusiastic audiences.

GLASGOW.

The only item of interest to be recorded this month is the decision of the management of the Choral and Orchestral Union to resume operations in the Autumn. The appointment of Mr. Landon Ronald as conductor of the Scottish Orchestra has given universal satisfaction, and there is every reason to hope that the coming season may prove very successful. Mr. James G. Mackerracher, for many years manager of the City Hall Saturday evening concerts, has been appointed secretary and manager to the Choral and Orchestral Union, a post for which his experience and organizing ability well fit him.

The ninth Competitive Festival (April 26 to May 3 (referred to in the *School Music Review* for June) was one of the most succeessful yet held.

LIVERPOOL.

Handel's 'Judas Maccabæus,' the oratorio which was composed to celebrate the Duke of Cumberland's victory at Culloden in 1746, received an excellent performance at the concert given by the Philharmonic Society's choir on April 26 in aid of St. Dustan's Hostel for blinded sailors and soldiers. Conducted by Dr. Arthur W. Pollitt the choral singing was instinct with spirit and intelligence. Under his excellent training the singers are finding new interest in their work, which in this case offered such fine opportunities. Dr. Pollitt maintained Handelian traditions in *tempi*—with perhaps one exception in 'See the conquering hero,' which was taken rather fast. In the tenor airs Mr. Frank Mullings electrified the audience by his inspired singing. The heroic Jewish leader lived again in a singer whose clarion notes and dramatic instinct render him a Handelian tenor beyond compare. The other principals achieved similar if lesser distinction, and it would be difficult indeed to associate Mr. Mullings with finer exponents of their respective rôles than Madame Agnes Nicholls, Miss Astra Desmond, and Mr. Robert Radford. Coloratura singing is evidently not yet a lost art. It is due to state that this memorable concert was organized by a committee of the Philharmonic choir, of which Mr. E. Thraves was chairman and Mr. W. J. Riley hon. secretary.

The time-honoured free performance of 'Messiah' was given on Good Friday. Fortunately on this occasion St. George's Hall was available, and Mr. Riley as usual organized an excellent choir which was conducted by Mr. Branscombe, with Mr. Ellingford as organist. The vocal principals were Miss Jennie Atwill, Miss Dorothy Ledsome, Mr. Roland Jackson, and Mr. Fowler Burton.

Concerts of sacred music also attracted large audiences on Good Friday evening, to the Royal Court and Shakespeare Theatres. In the former locale the Carl Rosa Opera Company sang Rossini's 'Stabat Mater,' in which the solos were taken by Miss Beatrice Miranda, Miss Gladys Parr, Mr. Hughes Macklin, and Mr. Arthur Winckworth. The conductor was Mr. H. de la Fuente.

At the Crane Hall popular Wednesday Afternoon Concert, on April 30, Mr. Anderson Tyrer gave another exhibition of masterful pianoforte playing in examples of Palmgren, whose music has in it so much freshness of expression, in Etudes and Valses and the C sharp minor Scherzo of Chopin, and in pieces of the prodigious order by de Schlozer, Domanievsky, and Liszt. A violin débutante, Miss Jo Lamb, made a highly favourable impression by her expressive tone and technical skill in playing Saint-Saëns's Introduction and Rondo Capriccioso. At the recital on May 7 another newcomer, Miss Marion K. Snowden, exhibited considerable powers as a pianist. They are, however, not yet wholly under control. She has brightness and vivacity, but her quieter moods are preferable, as in Chopin's Berceuse. The vocalist was Mr. W. H. Atkinson, who sang very well in baritone songs.

The Crane Hall Wednesday Recital on May 14 was devoted to a vocal programme carried through by two earnest singers, Madame Lottie Beaumont and Mr. Harold Hallas, with Mr. James Stott as an expert accompanist at the pianoforte. Madame Beaumont has a voice of excellent, even quality and good range, which she uses especially well in songs of a lyrical type. Mr. Hallas has limitations of voice and style which are not exactly suited to Korbay's dramatic Hungarian songs. In other items he was pleasantly heard. Too many songs were in serious vein. The English School was well represented by G. H. Ford (five MS. songs), Bantock, F. Bridge, Hubert Bath, and Herbert Hughes.

With Dr. James Lyon in the chair, the annual meeting of the local Organists' and Choirmasters' Association was held in Rushworth Hall on May 5. It appeared that but few members had availed themselves of the invitation to send in and perform original compositions at this meeting, so that expectation was confined to pieces by Mr. F. Whatmoor, Mr. G. Mc. N. Harvey, and Mr. Clifford Marshall. Quite the feature of the evening's music was Dr. Lyon's clever pianoforte improvisation on distinctly modern harmonic lines.

Thanks to the enterprise and ability of Mr. John Tobin, the Crosby Choral Union is making headway, and the singing of this excellent choir of forty was good and effective in the performance given on May 3 of Hubert Bath's Nautical Suite 'England Expects,' for baritone solo (Mr. Albert Kirkman), chorus, and orchestra. The adequate band of twenty was no less a feature. Led by Miss Lucy Beasley, it contained notable local players in Mr. Stanley Redfern (flute) and Mr. A. Camden (whose bassoon solo was a highly appreciated novelty). The Garden Scene from 'Faust' was subsequently performed, with Miss Lily Edwards, Miss Marie Skellorn, Mr. George Barnett, and Mr. Albert Kirkman as vocal principals.

The eightieth report of the Philharmonic Society's committee was presented at the annual meeting held on May 13, with Mr. W. E. Willink in the chair. The season of eight concerts was reported as highly successful musically and also financially, for the debit of £228 last year had been turned into a credit balance of £324. This, however, was owing to the remarkable increase from the lettings of the Hall. The committee was authorised to arrange for ten concerts to be given in the ensuing season, and not more than twelve during 1920-21. These are to be held on Tuesday evenings in preference to Saturday afternoons. The time of commencement in the evenings would depend on railway facilities. If the later trains to Manchester were resumed the concerts would commence at the old hour of 7.45, otherwise they would commence at 7 to enable certain members of the orchestra to catch the last train. The time has come for something to be done to obviate the necessity for going to Manchester for the brass and wood-wind. Mr. Behrend's suggestion of founding an orchestral school in Liverpool for the training of such instrumentalists is good and surely feasible.

Cowen's 'Rose Maiden' received a fresh lease of life by the performance which Madame Fanny de Boufflers conducted in Crane Hall on May 14. Notable among local lady musicians, Madame de Boufflers keeps her Liverpool Ladies' Choir at a high standard of efficiency, and with the aid of the Liverpool Vocal Union of male voices there was much to commend in the singing of the graceful music. Excellent vocal principals were found in Miss Maud Barry, Miss Lilian Elliott, Mr. Lloyd Moore, and Mr. Ralph Smith. The Bootle Musical Club Orchestra also assisted.

The sixth annual Musical Festival given by the children in the Liverpool Elementary Schools was successfully held in St. George's Hall on May 16. The choir of eight hundred children had been selected from seventy schools, and the conductor—elected by the teachers from their own body—was Mr. W. H. Fell. An account of the proceedings will be found in the current issue of the *School Music Review*.

The British Music Society (National and International) held an inaugural meeting of the Liverpool Centre of the Society (the first centre to be established out of London) in St. George's Hall on May 17. The president, Lord Howard de Walden, was in the chair, and the objects of the Society, so sensibly beneficial in their aim, were explained in speeches made by Dr. Eaglefield Hull, the Rev. Dr. E. H. Fellowes, and Mr. Francis Toye. The audience included representative local musicians, both professional and amateur, and the establishment of the Liverpool Centre, which was proposed by Dr. A. W. Pollitt, was a motion duly carried. Many members were enrolled at the meeting.

Captain Charles Knowles, after four and a-half years' active service, has now returned to the concert-platform.

MANCHESTER AND DISTRICT.

As this message goes to print the Beecham Opera commences its sixth season, introducing for the first time at Manchester the 'Khovantshina' ballet scene (Moussorgsky); 'Night of May' (Rimsky-Korsakov), on June 6; 'Naïl' (de Lara), on Whit Friday; and Borodin's 'Prince Igor' on July 16 and 21.

The afternoon of June 21 has been fixed for the choral Peace Celebration Festival at Belle Vue. Sixty choirs are expected to assemble, mustering approximately two thousand voices. The famed Besses o' th' Barn Band will also take part, in addition to an orchestra. Accommodation for thirty to forty thousand people is possible, so that the King's Fund for the widows and orphans of fallen soldiers should benefit handsomely. The Hallé chorus-master, Mr. R. H. Wilson, will conduct the choirs. For such a gathering the music must have simplicity and breadth. The appended programme, with possibly one exception, fulfils these requirements:

IN MEMORIAM.

Funeral March	*Chopin*
'Into the silent land'	*A. R. Gaul*
'Say, watchman, what of the night?'	*Sullivan*
'Happy and blest are they'	*Mendelssohn*
'Blest are the departed'	*Spohr*

THANKSGIVING.

Anthem	'O give thanks'	*Goss*
Chorus	'How lovely are the messengers'	*Mendelssohn*
Chorus Duet	'O Lovely Peace'	*Handel*
Chorus	'Achieved is the glorious work'	*Haydn*

PATRIOTIC.

Choral Epilogue	'It comes from the misty ages'	*Elgar*
Tenors and Chorus	'Come, if you dare'	*Purcell*
Choral Refrain (Soprano)	'Land of Hope and Glory'	*Elgar*
Chorus	'Hallelujah'	*Handel*
March	'Pomp and Circumstance'	*Elgar*

Three or four hymns are to be interspersed among these items. The programme would gain if Gaul's part-song were replaced by, say, Cooke's 'How sleep the brave,' which has practically every quality that a simple 'In Memoriam' choral-song should have, or one of the various quite good settings of Scott's 'Marmion' fragment, 'Soldier, rest.' These occur to one whilst writing, and careful search would produce many more thoroughly appropriate numbers.

The Summer programmes of Park outdoor music began on May 18, and in advance would indicate a growing popularity for the concerts given by numerous Manchester small choirs. Probably not fewer than fifty such will be given in the small recreation grounds of the poorer parts of Manchester and Salford. It is one thing ministering to needs like these in the wintry dark days, but the devotion of singers to such social duty after a strenuous day's work, when the soul is crying for country air and country sights, always seems to me to gain an added value—'they also serve!'

Some time back I referred to our Manchester Sunday Concert problem and the policy of the City Council Watch Committee, which decreed that such might only be given if proceeds were for War-time charities, the idea of systematic Sunday concerts being ruled out entirely. Now a curious discrimination has arisen. Owing to an oversight no provision had been made for the annual Pension Fund Concert of the Hallé Orchestra (usually held the week after the close of the Hallé season). Orchestra, chorus, conductor, and soloists have always given their services, and during the current Beecham Opera season, with Sir Thomas at hand and the New Queen's Theatre to be had for the asking, the Hallé Society's executive applied for permission for a Sunday concert: but such a vital charity as this (members of the Orchestra have given their lives) not falling within the four corners of the Watch Committee's definition of War charities, was ignored. Habitual seven days to the week working in any fixed round of activity is not endurable in the long run—our munitions experience has taught us that very clearly—and many of the æsthetic and other arguments advanced for a systematic establishment of Sunday concerts would founder on that rock, but is recognition of such facts any reason for barring an occasional affair of this sort, where the conditions are everywhere known to be quite plain and above board?

The events of recent weeks undoubtedly were Rosing's two recitals, and two performances of the new Elgar Violin and Pianoforte Sonata. The purely Russian programme of Rosing I did not hear; his second recital was an endeavour to treat love in verse and music in the manner of the rolling seasons. As an idea I doubt its real value. Whatever he may be as an interpreter of Russian thought and feeling—and two items in his miscellaneous recital stirred him to unusually passionate vehemence—my impression was that, in a long and varied selection of songs, he would hardly seem to possess such outstanding qualities as an interpreter as one had been led to expect. He was, however, suffering somewhat acute pain from a knee damaged in the hotel just before the concert, and such physical distraction must have had effect on his night's work.

The Elgar Sonata was played the same afternoon (April 15) by Messrs. Hamilton Harty and Arthur Catterall: also on April 9 by Miss Ethel Midgeley and Mr. John Bridge. The earlier performance was quite the fuller revelation. Mr. Harty handled the pianoforte part with the utmost boldness, and against this background the brilliancy of the violin-playing left an indelible impression in the opening and closing movements. The fleeting beauty of the detached, fragmentary manner of writing in the 'Romance' section was even more arresting. It distils its own Elgarian fragrance, and in me produces just the same kind of tranquilising joy as does our country-side in all its virgin freshness of blossom and leafage.

The songs of Mr. Leo France, sung on May 12 by Miss Muriel Robinson and accompanied by Miss Edith Webster, have the supreme merit of fine verse. There were over a score given, of which I heard about half. One does not often happen on an effort of this type so finely sustained. In a few numbers there was a consciousness of dexterous toying with externals; in Francis Thompson's 'Messages' the emotional content of the verse and music gripped one powerfully—Arthur Symons's 'Fountain Court' is a perfect miniature of drowsy beauty. Not all, however, were so graphic as these. Masefield's 'Tewkesbury Road' is no woman's song, but if essayed by the gentler sex wants handling as a mettlesome horse.

The Opera House plan proposals have been made public, although so far no decisions are reached. If present ideas move forward it will have a bow-shaped façade opposite the Midland Hotel.

Can the clangour of street traffic be excluded in so central a position with a car service on three of its four sides?

NEWCASTLE-ON-TYNE.

Newcastle being at present without an adequate concert-hall—the venerable Town Hall having been appropriated to one of the many controllers who have regulated our daily lives for the past three or four years—the Newcastle and Gateshead Choral Union was driven to give the first of its revived performances (on Wednesday, May 7) in the Cathedral Church of St. Nicholas. The principal choral works were Elgar's Te Deum and Benedictus and Parry's 'Voces Clamantium,' and a selection of sacred songs from 'The Motherland Song Book.' The accompaniments were given by a string orchestra led by Mr. Alfred Wall, with the wind-parts on the organ by Mr. W. Ellis. The programme also included Walford Davies's 'Solemn Melody' for strings and organ, Frank Bridge's 'Lament,' Vaughan Williams's Fantasia on a theme by Tallis, and Elgar's Elegy for strings, and 'Sursum Corda' for strings and organ. Miss Ethel MacLelland sang the Scena 'The sun goes down,' from 'The Kingdom,' and Mr. Ernest J. Potts two of Stanford's Bible Songs. Mr. W. G. Whittaker conducted.

In continuance of the policy followed by the Society for many years, the Northern Section of the I.S.M. gave a concert on Saturday, May 10, in the Literary and Philosophical Hall, Newcastle, with a programme of compositions by three of its members: Edgar L. Bainton, Alfred Wall, and W. G. Whittaker. The Northern Section feels just a little proud of itself since Edgar Bainton and Alfred Wall have both won prizes from the Carnegie Award Trust. The programme was divided into three groups, Mr. Whittaker leading with two pianoforte solos—a 'Trill' and a 'Lament'—followed by a group of songs for one and two voices. Mr. Wall was to

have given his prize Quartet for pianoforte and strings, but at the last minute had to substitute a Trio for pianoforte, violin, and viola, owing to the illness of the original violoncellist. The slow movement, 'Birkat Cohanim,' based an an ancient Hebrew Melody, was especially charming. Mr. Bainton contributed two sets of songs and a group of pianoforte pieces. The vocalists were Miss Fleming, Miss Lawton, and Mrs. A. D. S. Rogers (Miss Grace Angus). There was a crowded audience, which exhibited the heartiest interest in everything.

THE FEIS CEOIL, 1919.

The twenty-third annual celebration of the great Irish musical festival known as the Feis Ceoil, was held in Dublin from May 12 to 17. Over six hundred competed, being the second best record of entries. The adjudicators included Dr. R. R. Terry, Mr. Gregory Hast, Mr. Arthur Catterall, Mr. Marmaduke Barton, Mr. Ord Hume, and Mr. Arthur Darley. Although the standard of singing was high, and the quality of voices good—some indeed excellent—yet the technique, temperament, and sight-reading left a good deal to be desired. Dr. Terry was much impressed by the choral competitions, and his remarks as adjudicator were greatly appreciated. It is regrettable that a larger number of native minstrels did not put in an appearance: in fact the Uilleann Bagpipes seem to be dying out.

A fine brass memorial tablet has been unveiled in Armagh Cathedral to perpetuate the record of the labours of the late Dr. Thomas Osborne Marks, who was organist of the cathedral for forty-four years from 1872 till his death on September 11, 1916.

DIEPPE MUSICAL FESTIVAL.

FOR THE BRITISH ARMY AND THEIR FRENCH FRIENDS.

The above Competition Festival, carried out by the British Y.M.C.A. authorities at Dieppe, under the direction of Lieut. de Courcy Smale (formerly secretary of the Morecambe Festival), may be regarded as one of the outstanding features in the closing of Dieppe's association with the British troops. Entries were opened both to British soldiers and Q.M.A.A.C. and to the French population.

Notwithstanding the inroads in the list of competitors made by a relentless scheme of demobilisation which robbed the scheme of all the bands and depleted most of the choirs, sufficient numbers were left to form a representative and most interesting Festival.

The Children's Day (March 10) created keen competition and much interest among the rising generation. Four schools appeared, making a massed choir of 120 voices. This choir was well drilled, and sang with precision and considerable light and shade (though the quality of tone left room for improvement) under M. Barthés' very alert direction. A choir which also showed promise was directed by M. L. Pauel, who later acted as one of the judges. There were good classes in violin, pianoforte, 'cello solos, and duets, and perhaps the outstanding feature of the opening day was a Trio for pianoforte, written by M. J. Cras (well-known to Paris audiences as a composer) and played with extraordinary insight by his three little daughters aged eight, ten, and eleven years respectively.

Tuesday (March 11) opened with an orgie of dancing, English, Scotch, and French dances being very cleverly represented by agile and very graceful 'grown-ups.' The palm was awarded to the Scotch dancers, the second prize to the French, and the third prize to English folk-dances. The chief musical interest of the evening centred in a class for song with chorus or refrain, for which there was a generous entry and which introduced charming and in some cases novel effects. Miss Rees, Q.M.A.A.C., won the first prize, and Mlle. Meyer the second.

The soprano solo competition on this day left Mlle. Meyer as first-prize winner; the tenor solo, Staff-Sergt. Barnaby; and in the baritone, 2nd Lieut. Bourke and Sergt.-Major Jackson shared honours. The competition for violin solo was won by M. Léfèbure, and that for pianoforte solo by Mlle. Barthés.

The final day (Wednesday, March 12) produced three female-voice choirs, one church choir, one male-voice choir, and one mixed-voice choir—a sad come-down from original entries. The female-voice competition was hotly contested, and the prize eventually went to the French Ladies' Choir, whose singing in an extraordinarily difficult part-song by Chabrier was easily the most artistic event of the Festival and fully merited the honour accorded to them.

The two English choirs sang 'Come away, Death' (Corder), 'A Garden by the Sea' (Selby), and 'A Rover Chanty' (Stanford), and worthily upheld the traditions of English part-singing under the safe direction of Miss Duff, whose association with Morecambe Festival work has made her so well-known in North of England musical circles.

The male-voice choir sang 'Breathe soft, ye winds' (Paxton), 'Here's a Health unto His Majesty,' 'O World, thou art wondrous fair' (Hiller), the soprano solo in the latter being charmingly sung by Mlle. Meyer.

The mixed-voice choir sang 'Moonlight' (Faning) and 'Hard by a fountain' adequately and pleasingly, winning golden opinions from their French friends and critics.

The outstanding disappointment of the Festival was Dr. Walford Davies's inability to be present. Mr. Bevan, however, with a host of French adjudicators, did yeoman service in his absence.

The Festival closed with a massed performance of the 'Marseillaise,' under the direction of M. Barthés, M. Fairbanks, whose work as conductor of the French Ladies' Choir has added much to the laurels he has already won on the Continent as pianist and composer, accompanying the singing at the pianoforte. The Dieppe Press gives lengthy accounts of the Festival, and it is evident that the work done by Lieut. de Courcy Smale and his colleagues of the Y.M.C.A. Education Department was greatly appreciated by the French.

May this be the forerunner of many Dieppe Festivals, and may it not be the last time that French and English choirs combine in paying tribute to the greatest of the Arts!

BRITISH MUSIC IN SALONICA.

A concert of music by British composers, of particular interest to the musical public, was that given by the 43rd General Hospital with the assistance of the Artillery Training School Band in the theatre of the 52nd General Hospital, Salonica, on Monday, February 24, 1919. The following is the programme:

PART I.

GOD SAVE THE KING.

Hiawatha's Wedding-Feast .. .. .. *Coleridge-Taylor*
Tenor solo: 'Onaway! awake, beloved!'
Gunner Guest.

PART II.

Band .. .. .. { *a.* 'Rondeau' / *b.* 'Chaconne' } .. *Henry Purcell* (1658-1695).

Sea-Songs .. { *a.* 'Drake's Drum' / *b.* 'The Old Superb' } *C. Villiers Stanford* (1852-).
Sergeant Mann, R. A.

Part-song .. .. 'The Snow' .. .. *Edward Elgar* (1857-).
(With accompaniments for two Violins and Pianoforte.)

Songs .. .. .. { *a.* 'Chloris' .. *A. Collins, R.A.M.C., B.E.F.* / *b.* 'The Crystal Spring' .. *Folk-song* }
Gunner Guest.

Band { *a.* 'Sarabande' .. .. *W. Lawes* (1582-1645).
b. 'Shepherds' Dance' (from 'Henry VIII.') *E. German* (1862-).
c. 'Mock Morris' .. .. .. *Percy Grainger* (1883-).

Song .. .. 'I'm seventeen come Sunday' .. *Folk-song*
Sergeant Mann, R.A.

March .. 'Pomp and Circumstance'* .. *Edward Elgar*
Orchestra and Chorus.

* The audience was invited to stand up and sing the chorus, 'Land of Hope and Glory,' which comes at the end of the March.

The choir consisted of ladies of the Q.A.I.M.N.S. (R.). T.F.N.S., and V.A.D., and members of His Majesty's Forces. The band was that of the Artillery Training School. This body of players consisted of fifteen strings, flute, piccolo, oboe, clarinets, horns, cornets, trombones, drums, and pianoforte, and was originally organized by Capt. H. C. Colles. The choir was admirably trained by Capt. Vowles, who conducted the first part of the programme. Mr. G. T. Holst, who was sent out by the Y.M.C.A. to look after things musical, directed the second half. Apart from 'Hiawatha,' which was specially ordered, the programme consisted of British music which happened to be on the spot.

Evidently this concert was *the* event of the season. Enormous enthusiasm was aroused. A lecture on British music by Mr. Holst at Summerhill Camp on February 17, at which five hundred were present, was followed by the whole programme except 'Hiawatha.' It was feared that this might spoil the concert, but it was very much the reverse. On Sunday night a full rehearsal was held at the 52nd General Hospital Theatre. 'No audience was invited, but four hundred or five hundred men did not worry about that.' On Monday afternoon another five hundred listened to the rehearsal. Then came the concert. Hundreds, including many red-hatted staff officers, were turned away. Some five hundred sat on chairs, others on the ground, in the orchestra, in the dressing rooms, behind the choir and in other odd corners (five men and a dog sat on the double-bass case!). People stood right round the building from four to six deep, while crowds of people stood or sat outside the theatre, which was a canvas one, so that they heard quite well.

The performance was excellent, the choir having been splendidly trained by Capt. Vowles. The concert had to be repeated the next night ('in order to prevent a free fight'). Undoubtedly a deep impression was made on the men, whose great cry was 'it ought to have been done before.' This indeed is a lamentable fact. Great opportunities have been lost, often owing to the ridiculous theory that Tommy likes nothing but rag-time. All honour to those who took the truer view, and organized this memorable concert.

Capt. Vowles, Mr. Holst, and Capt. Johns, R.A.M.C. (secretary), are to be congratulated on a wonderful piece of work, successfully carried out under tremendous difficulties, not the least of which was the bringing together of the band from many quarters. To this must be added the fact that some of the men were worn out with malaria and other troubles incidental to the climate and conditions.

A PARRY WORK IN BELGIUM.

Parry's Suite in F ('Lady Radnor's Suite') was in the programme of a popular Symphony concert given at Charleroi on April 25, conducted by M. Martin Lunssens. We extract the following from the *Journal de Charleroi* of April 27:

> *Le concert de l'Académie.*—L'Académie donnait hier son cinquième grand concert symphonique; le programme, des plus attrayant, débutait par la Symphonie Italienne de Mendelssohn. Disons de suite qu'elle bénéficia d'une interprétation remarquable, ainsi que l'ouverture de 'Guillaume Tell.' Ces duex œuvres formaient la partie de musique ancienne de la séance. La 'Suite en fa,' de sir Hubert Parry, nous fait faire connaissance avec nos amis britanniques; reconnaissons franchement que si elle n'exprime aucune idée nouvelle, le charme et la mélodie enveloppent toute cette page; c'est de la saine musique.

Future Charleroi programmes will contain works by Hamilton Harty, Elgar, German, and Bantock.

The performance of 'Messiah' at the British Embassy Church, Paris, on April 18, was probably the first given in the city by an all-British choir. The soloists were Miss Gaskin, Mrs. Clarke Holland, Mr. Rudolph Plamondon, and Mr. John Byrne, and Mr. John West supplied organ accompaniments. The choir, directed by Mr. Percy J. Vincent, numbered between sixty and seventy voices, and its work appears to have been on a high level.

Country News.

BANGOR (NORTH WALES).—On April 30 the University College Choral Society gave an exellent performance of 'The Banner of St. George' (Elgar) accompanied by the College orchestra, which was augmented for the occasion by members of the Hallé Orchestra. Preceding the work a miscellaneous programme was given, when songs were contributed by Mrs. Hughes-Williams and violin solos by Mr. S. A. Duce, together with the *Vivace* movement from the 'Scotch' Symphony, Mendelssohn. Dr. Caradog Roberts, director of music at the College, conducted.

COVENTRY.—A programme of rare value was carried out by the Coventry Choral Society at the Empire Theatre on April 15, under Mr. Potter's direction. It included Bach's 'Sing ye to the Lord' and Elgar's six-part song 'Go, song of mine,' both of which were given in a manner worthy of the choir's traditions.

CRAVEN ARMS.—At its eighteenth concert the Craven Arms and District Choral Society performed 'Judas Maccabæus' in the Assembly Rooms on May 7. The soloists were Miss Dorothy Freeman (Birmingham), Madame Garnier, Mr. Aikens (Hereford Cathedral), and Mr. W. Batey (Hereford Cathedral). Miss Monique Poole, of Miss Lena Ashwell's Concert Parties, led the orchestra, which was drawn from Ludlow. Mr. H. H. Salt, of Shrewsbury, played the 'cello, and Mr. F. Bastick, of Ludlow, was at the pianoforte. The conductor was the Rev. W. D. Latouche.

HARROGATE.—An interesting scheme is put forward by Mr. Julian Clifford for the coming season of symphony concerts. The programmes are to include Arensky's Symphonique Suite 'Silhouettes,' Glazounov's Suite 'Moyen-Age,' Fauré's Suite 'Pelléas et Melisande' (first performance in England), a new Symphony by Arnold Trowell, Holbrooke's Pianoforte Concerto 'Gwyn ap Nudd,' and a new tone-poem by Mr. Clifford, 'Lights out,' also new works by Norman O'Neill, John Ansell, and Arthur Hervey.

HEXHAM.—The Gentlemen's Glee Glub, founded by Mr. S. Wallbank (Abbey organist in 1912), was suspended during the war. Under Mr. Wallbank's conductorship it has now been resuscitated, and it is hoped that the organization will meet with such support in Hexham and district as will ensure its success.

LEICESTER.—An exacting programme was adopted by Mr. Vincent Dearden's Ladies' Choir for a concert at the Edward Wood Hall on May 5. In it were included Coleridge-Taylor's 'From the green heart of the waters' and 'What can lambkins do?' Vaughan Williams's 'Sound sleep,' Colin Talyor's 'Slumber Song of the Madonna,' and Percy Fletcher's 'Follow me down to Carlow.'

NORWICH.—The Philharmonic Society brought its series of concerts to a very successful conclusion for the present season on Thursday, May 8. The chief attraction was Elgar's Violin Concerto, which was heard for the first time at Norwich. Albert Sammons was the soloist, and played magnificently. He was most ably supported by the orchestra. The work had a splendid reception from a crowded audience. The other orchestral works were Tchaikovsky's fifth Symphony and Beethoven's 'Egmont' Overture. The vocalist was Miss Minnie Searle, who sang Mozart's 'Non mi dir' from 'Don Giovanni,' and a group of songs with pianoforte accompaniment with complete success. Mendelssohn's 'Hymn of Praise,' given in the evening, was marked by the fine singing of the choir. Miss Searle, Mr. A. E. Benson, and Chorister Wilson were the soloists, and the work was received with enthusiasm by the audience. Dr. Frank Bates conducted both concerts.

SUFFOLK.—With the multitude of military in East Anglia during the war, what remained of musical talent was busily employed, but as was only to be expected the energies of choral societies and other musical bodies remained dormant. With the more serious aspect of war now ended, evidence is not lacking of a general awakening, and Autumn will find enthusiasts alive. In the Spring of 1915 the well-known

Ipswich Choral Society managed a remarkable presentation of Verdi's 'Requiem,' and since has not emerged. Stowmarket was the first of the premier choral societies in this part of the country to make a fresh start. Here is a very live Society which with the new year began rehearsing to present at its May concert a performance of 'Judas Maccabæus' which was probably the best in the creditable history of the organization. The choral singing was quite an enjoyable feature. This Society has a very indefatigable conductor in Mr. William Hockey, who imbues his choir with his own tremendous enthusiasm, the ensemble owing much to his persistently good service. Whilst separated from his choral societies Mr. Hockey has organized or assisted at four hundred concerts for the entertainment of soldiers or the benefit of different war charities.

Miscellaneous.

A COSMOPOLITAN AUDIENCE.

Mr. Frederick Kitchener gave a pianoforte recital at Shepherd's Hotel, Cairo, on April 27, playing a Prelude and Fugue of Bach, Beethoven's C sharp minor Sonata, a selection from Schumann's 'Carnaval,' some studies of Chopin, and pieces by Moszkowski, Paderewski, Cyril Scott, and Liszt. The audience included Sir Edmund Allenby and Lady Allenby, and the French, American, and Spanish Ministers. The audience of 160 was made up of fifteen nationalities—English, Australian, American, French, Italian, Spanish, Greek, Russian, Danish, Egyptian, Turkish, Armenian, Albanian, Syrian, and Jewish. The programme was printed in French. What a chance for Esperanto!

It is announced by the Carnegie United Kingdom Trust that in connection with its music publication scheme sixty-four works were sent in this year as compared with seventy-five last year, and that the quality and variety of the works submitted are encouragingly good. The adjudicators unanimously recommend the following for publication: Three Rhapsodies for String Quartet, by George Dyson; 'The Hound of Heaven,' for solo baritone, chorus, and orchestra, by William H. Harris; 'The Hymn of Jesus,' for chorus and orchestra, by Gustav Holst; Sextet for Strings, in G minor, by P. H. Miles; and Sir C. V. Stanford's Symphony No. 5, 'L'Allegro ed il Pensieroso.'

The Pinner Choral Society need fear no comparisons in the matter of enterprise, for it 'has as one of its chief aims the production of rarely-heard works of native origin and the avoidance as far as possible of the beaten track.' On May 8 its programme included Walthew's Overture 'Friend Fritz' (not a happy title to set before a post-War audience), Ernest Walker's 'Ode to a Nightingale,' and his five songs from 'England's Helicon.'

In the advanced and intermediate grades of the Associated Board local centre examinations, held during March and April, medals were gained by Miss Amy Maynard, Oxford (gold medal), and Miss Madeleine Windsor, Bath (silver medal), in the advanced section, and by Mr. Leslie B. Taylor, Derby (gold medal), and Miss Camilla J. Lloyd, London (silver medal), in the intermediate section.

The *School Music Review* for June contains a short summary of good rules for singing, written by Mr. R. J. Pitcher, under the heading 'A vade-mecum for all would-be singers.'

Their Majesties the King and Queen and Her Majesty Queen Alexandra have graciously signified their willingness to accept a copy of 'A Westminster Pilgrim.

The Beethoven Festival at Queen's Hall, on May 19-24, occurs too late for notice this month. An account will appear in our July number.

Congratulations to our contemporary, *Musical Opinion*, on the appearance, on May 1, of its five-hundredth number.

Answers to Correspondents.

'H. P. J.'—We do not recommend you to take up musical criticism, save as an extra. The work is not often well paid, and makes considerable demands on one's time. If you have the necessary qualifications—a good all-round knowledge of music and ability to express your judgments in a clear and interesting manner—you should try for a post on your local paper. You will probably have to begin as understudy, but if you can do the work well you will soon make your own position there or elsewhere.

A. V. CHRISTIE.—Try Cowen's 'Four English Dances in the Olden Style,' Handel's two Bourrées from the 'Water Music,' Rameau's Gavotte in D and 'Rigaudon de Dardanus' for pianoforte and various string combinations. (Novello & Co.)

'PENMAN.'—It is impossible to give an opinion regarding your loss of voice and laryngeal trouble without hearing you sing. Consult a good teacher, or doctor—perhaps both.

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TWO EXTRA SUPPLEMENTS are given with this number:—

1. *O thou Sword of the Lord. Introit for Chorus, Orchestra, and Organ. By Myles B. Foster.*
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DURING THE LAST MONTH.

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NOTICE TO BRITISH COMPOSERS.

A series of ten rehearsals will commence in the Autumn, at which works by British composers will be performed, thus affording the composers an opportunity of hearing their works played by a first-rate professional orchestra. This series will take place in the Concert Hall of the Royal College of Music.

Composers wishing to avail themselves of the opportunity offered are invited to send the score of any one work which they would like to submit to the Selection Committee, to the Registrar, not later than June 16, 1919.

The Selection Committee will give preference to works not requiring more than twenty minutes for performance.

Full particulars may be had on application to the Registrar, Royal College of Music, Prince Consort Road, South Kensington, S.W. 7.

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THURSDAY, JUNE 19 (FIRST POST).

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THE MUSICAL TIMES

AND

Singing Class Circular.

Published on the 1st of every Month.

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TO CORRESPONDENTS.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, *Dean Street, Soho, will be interesting.*

THE AMATEURS OF LONDON.

It is satisfactory to those who desire and have laboured for the general diffusion of a taste for music amongst all classes of the community, to observe the sure results of what has been doing for the last few years.

Some twenty years since, the execution of concerted and choral music in private was almost unknown; indeed it then required more than ordinary industry to organise such a performance. The libraries of the few, who possessed classical works then only in MS. had to be visited, much diligence used in multiplying sufficiently the copies, and then the small number of performers who could be got together, although "willing," were far from "able to take a part." Some zealous individuals, about the time mentioned, formed themselves into a society called the "Classical Harmonists," and such was the existing scarcity of able amateurs, that for several years their limited number of some twenty members, "willing and able to take a part," remained incomplete.

This society was the parent of many other associations, having for their object the performance of somewhat similar music; and the influence of this constant private performance of the highest classical works, and the production of good printed copies, on the taste and practical ability of the amateurs of London, that we find in 1834 that there was designed and effectively carried into execution, the Amateur Festival—a meeting which was highly creditable to all engaged, and was very beneficial to the excellent charity to which the surplus funds were dedicated. The taste for this rational and delightful manner of passing the evening, has so much increased since 1834, that the many important societies existing in London are more in number than the individual members required for the formation of the parent society, besides the numerous friendly meetings where the young people of neighbouring families join for the execution of concerted music.

With this growing feeling, it is not surprising, that when a few years ago, Mr. Mainzer, Mr. Hullah, and others, proposed to teach the rudiments of singing to large classes at a small individual cost, that great numbers should have been found willing to avail themselves of their assistance, and that their schools should have been crowded. It is to be regretted that the foes, and still more injudicious friends, should have done some damage to these systems, which pretended to teach no more than the rudiments, by ascribing results to them which they never proposed to achieve. The retirement from the classes of these self-deceived persons has given an appearance of falling off in the interest of these schools not warranted by fact. There is this comfort for the doubters, and answer to the sneerers, who are dissatisfied with the slow advance, that the aggregate of all the efforts made in the last twenty years, has created a body of amateurs in London capable of doing much themselves, and giving them a high appreciation of exalted talent in professors, and affording abundant promise of great future advancement for the cause of good music.

NEW PUBLICATIONS.

A very important contribution to the cause of good music has been made by the publication of several numbers of a series of "Cheap Classics." They are printed in vocal score with a separate accompaniment for the organ or pianoforte; great pains having been taken with the engraving and printing, so that they are emphatically "cheap" both in quantity and quality. For instance, Spohr's great oratorio of "The Last Judgment," is complete for 7*s.* 6*d.*; Mozart's Masses at 2*s.* 6*d.* and 3*s.* 6*d.* each; and Haydn's Masses from 4*s.* to 6*s.*

It is probable that this experiment to give the public music at a cheaper rate than usual, will be attended with better success than has hitherto been the case; because former reprints have usually consisted of non-copyright works already to be found in a great variety of shapes. But the present series consists of standard and much-sought-after works, only previously to be obtained at a high price.

The last month has also produced the concluding numbers of Boyce's collection of Cathedral Music printed in separate Vocal Parts. Choral Societies can now perform some of the services produced by the great English Cathedral writers, which previously to the present publication were sealed books. It will doubtless be one means of that great improvement so much to be desired, in the Cathedral and Church Service, as a very extensive choir can be supplied with sufficient copies at a trifling cost.

It is intended, that the valuable collection of cathedral music made by Dr. Arnold, be immediately published in the same manner in separate vocal parts.

It would surely be found, that in many parishes, a sufficient number of persons having voices, might be found, who, with proper instruction from their organist, and regular preliminary practice, might relieve the parochial service from the horrid infliction of the charity children's present mode of singing. At all events, one of the difficulties to the effective performance of the church service has been removed by these publications in separate vocal parts.

FELIX MENDELLSSOHN BARTHOLDY.

The greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.—*Musical World.*

BRIEF CHRONICLE OF THE LAST MONTH.

Madame Anna Thillon made a highly successful debut before an English audience at the Princess's theatre, on the 2nd, in Auber's opera "Les Diamans de la Couronne."

The Royal Society of Female Musicians gave their annual concert at the Hanover-square Rooms on the 3rd. The first part consisted of selections from the Creation, and Beethoven's Mass in C, with an effective chorus of one hundred voices. The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

Abbey Glee Club.—A prize of ten guineas, offered by William Dixon, Esq., for the best madrigal, was awarded to Mr. James Coward. There were two other candidates, whose productions were greatly admired.

The Messiah.—This great work of the immortal Handel was written in twenty-one days; it was commenced on the 22nd of August, 1741; its three parts being the work respectively of six, nine, and six days; and the last page of the original score intimates that it was finished on the 12th of September. The original was presented by Handel to the Foundling Hospital, where it has since remained, and where it is highly valued.—*Dramatic and Musical Review.*

Encores.—The York Choral Society gave a concert to a very numerous audience. The first part was Handel's *Acis and Galatea*; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance:—the second song was Handel's "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.—*From a Correspondent of the Musical Examiner.*

Madame Hasselt Barth (a German singer of some celebrity), has recently erected at her own expense a monument over the too long neglected grave of Mozart. It is a tablet of gray marble, surmounted by a medallion head of the great composer. It bears an inscription briefly characteristic of the talent of Mozart. "Jung, gross, spat erkannt, nie erreicht." ("Young, great, late acknowledged, never equalled.") —*Foreign Quarterly Review.*

Western Madrigal Society.—This society met to award the prize of ten guineas given by — Evans, Esq., for the best madrigal in imitation of the ancient masters. It will be recollected that this prize was wrested from the hands of Professor Taylor, of Gresham College, it having been discovered that his madrigal to which the prize had been awarded, contained something more than the "imitation of the ancient masters," and that in fact, several bars had been "begged, borrowed, or stolen," from *Lucca Marenzio.* The composition No. 11, "Wither away thou truant swain," was almost unanimously declared to be the best entitled to the prize; it was found to be the composition of Mr. Nethercliff.—*Maestro.*

Mr. John Hullah is continuing his system of instruction in singing on the Wilhelm method, at the Apollonicon Rooms, with undiminished success.

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In these delightful pleasant Groves.

PURCELL.

Moderato.

Soprano.

In these de-light-ful plea-sant groves, In these de-light-ful plea-sant groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Alto.

In these de-light-ful plea-sant groves, In these de-light-ful plea-sant groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Tenore, (8ᵛᵉ lower.)

In these de-light-ful plea-sant groves, In these de-light-ful plea-sant groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Basso.

In these de-light-ful plea-sant groves, In these de-light-ful plea-sant groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

IN THESE DELIGHTFUL PLEASANT GROVES.—Purcell.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh - - - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - - -

laugh, - - - - laugh, - laugh and sing;

- - - laugh, - - - - - laugh, - - - - and laugh, and laugh - - - and sing;

- - - laugh, - - - - - laugh, - - - - and laugh, laugh - - - - and sing;

laugh, - - - - laugh, - laugh and sing;

PUBLIC LIBRARY

IN THESE DELIGHTFUL PLEASANT GROVES.—PURCELL.

Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing,

Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -

Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re - -

Thus, thus, thus ev' - ry hap - py, hap - py liv - - ing thing,

Re - vel in the cheer - ful spring.

Soft.

- vel in the spring. Re - -

Soft.

- vel in the cheer-ful spring. Re - -

Re - vel in the cheer-ful spring. - - -

Soft. *Loud.*

Re - vel in the cheer - ful spring.

Loud.

- vel - - in the cheer - ful spring.

Loud.

- vel in the cheer - ful spring.

Soft. *Loud.*

- - - - Re - vel in the cheer - ful spring

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PART II.—13. Blowing Bubbles.—14. Super Flumina Babylonis.—15. Prayer.—16. Shepherd Boy.—17. The Sea.—18. Contentment.—19. Fraternity.—20. Night Song.—21. Consolation.—22. Hymn.—23. The World we have not seen.—24. Psalm XV.

PART III.—25. The Mountaineer.—26. Man.—27. The Linnet.—28. Pull all together.—29. The Orphan's Prayer.—30. Peace, Hope, and Rest.—31. Psalm XIX.—32. Heaven.—33. Come, Soul of Song.—34. Sea Song.—35. Barcarole.—36. The Farewell.

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I will arise	Creyghton
Sanctus	Child
O pray for the peace of Jerusalem	Child
Praise the Lord, O my soul	Child
Lord, for thy tender mercies	Farrant
Hide not thou thy face	Farrant

(To be continued.)

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BRIEF CHRONICLE,

Continued from page 2.

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral.

The Sacred Harmonic Society produced an oratorio, "The Death of Abel," by Mr. Perry, the leader of their society, on the 17th. The work was well received, but the room was far from full.

Mr. Mainzer is still in Edinburg and is about to proceed to the Highlands for the formation of classes. The good folk of Scotland are in hopes to determine Mr. Mainzer to remain amongst them even should he not be a successful candidate for the Edinburg professorship of music.

There is a new oratorio, "The Deliverance of Israel from Babylon," which is being published in monthly parts. The music is by an Englishman, Mr. William Jackson, of Masham. This is a bold undertaking for a young musician, but judging from the works which he has formerly published, one which he will creditably complete.

At the Ancient Concerts during the last month, the following choral works have been produced.

Under the Direction of Earl Howe.

Chorus, "Gloria in Excelsis".....	Hummel.
Chorale, "O magnify the Lord," (1597)...	Eccard.
Chorus, "Hark! the Angels' voice"	Himmel.
" "The dead shall live".....	Handel.
" "Gird on thy sword" (Saul).....	Handel.

Under the Direction of Prince Albert.

Chorale, (1544).....	I. S. Bach.
Quartett and Chorus, "Qui fredda sta"...	Graun.
Chorus, "He rebuked the Red Sea".....	Handel.
Motett, "Ave Verum"	Mozart.
Selection from Twelfth Mass "Kyrie and Gloria".....	Mozart.

Under the Direction of Lord Cawdor.

Aria and Coro, "Qui presso al mio Gesu"	I. S. Bach.
"Magnificat".....	Mozart.
Chorus, "Ye sons of Israel," (Joshua).....	Handel.
Coro, "Non sdegnare".....	Gluck.
Churus, "How excellent," (Saul).....	Handel.

Under the Direction of the Duke of Cambridge.

Coronation anthem, "The King shall".....	Handel.
Selection from Mass in C.....	Cherubini.
Chorus, "Immortal Lord".....	Handel.
Chorus, "The many rend the skies".....	Handel.
Chorus, "O, sing praises".....	I. S. Bach.

The Habits of Professed Musicians.—Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in great cities, free living and late hours, will be found to have the advantage over persons of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves weariness, and dispels gloomy thoughts. Instances of suicide amongst musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony. I could never bring myself to encourage a father to chide his son for losing his time at a musical instrument. I like the simplicity of Lavater's maxim—"Keep at least three paces from him who hates bread, music, and the voice of a child."—*Musical World.*

Mr. George Cooper, organist of St. Sepulchre's, has been appointed "organist and singing master" at Christ's Hospital.

Choral Fund.—The annual concert of this institution took place on the 24th. We understand that fourteen widows, independently of orphans, are now receiving support from its funds; pensions are also granted to many of its infirm and afflicted members.

Rome.—They are about to erect a monument in that city to Palestrina, the regenerator of the religious music of the sixteenth century.

Haydn and Sheridan.—During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France. Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable *overture* than a British senator.—*Maestro.*

Oxford Festival.—Great exertions are being made to render the approaching musical festival at Oxford, a most imposing and brilliant one. Sir H. R. Bishop has engaged many of the most eminent vocal and instrumental performers now in England. Handel's *Messiah* will, we believe, be the only complete sacred composition performed.

Thalberg has announced a morning concert, for Tuesday, May 28th, at the Hanover Square Rooms.

Sabilla Novello gives an operatic performance and concert at the Princess's Theatre, on the 30th of May, in which she will be assisted by Sivori and a host of talent.

Sacred Harmonic Society.—The Creation was performed on the 31st instant; principal vocalists, Madame Caradori Allan, Hobbs, and Staudigl.

Royal Society of Musicians.—Handel's *Messiah* will be performed for the benefit of this highly useful Society on Wednesday, June 5, by the eminent talent engaged at the Ancient Concerts.

Dr. Calcott's Celebrated Trio.—Dr Callcott's well known trio to the beautiful words "Forgive, blest shade, the tributary tear," is said to have been composed while on a visit to the Isle of Wight. Certain it is that the words were taken from an epitaph on the tomb of Mrs. Berry, in Brading, in the same island, not far distant from St. John's, and may be seen in the churchyard to this day. The poet's name is entirely unknown. Dr. Callcott's music is admirably adapted to the words. He seems to have been sensibly alive to the pathos so happily expressed therein; and it is not too much to say, he hath conferred an immortality on the poet's verse by enshrining it in one of the emanations of his refined and creative genius.—*Vide "Brettells' Hand-book to the Isle of Wight."*

CONCERTS FOR THE CURRENT MONTH.

May 30. Miss Sabilla Novello, Evening, Princess' Theatre
M. Muhlenfeldts, Evening, Princess' Concert Room
Mrs. Anderson, Morning, Opera Concert Room
31. Creation, Evening, Exeter Hall
Miss Byfield, Evening, Marylebone Institution
June 1. Moscheles and Ernst, Morning, Hanover-square
3. *Messiah*, Morning, Hanover-square
Fifth Societa Armonica, Evening, Hanover-sq.
4. Blagrove's 2nd, Evening, 18, Mortimer-st.
5. *Messiah*, Evening, Hanover-square
6. *Alexander's Feast*, Hanover-square
7. John Parry, Evening, Hanover-square
Macfarren and Davison's 3rd, Evening, Princess' Concert Room
10. Mme. Dulcken, Morning, Opera Concert Room
Sixth Philharmonic, Evening, Hanover-square
11. Marras, Morning, Hanover-square
Miss Burfield, Evening, Hanover-square
12. Case and Blagrove, Evening, Hanover-square.
13. Cipriani Potter, Morning, Hanover-square
14. Benedict's, Morning, Opera House
18. Blagrove's 3rd, Evening, 18, Mortimer-street.
21. Sixth Societa Armonica, Evening, Hanover-sq.
24. Mr. and Mrs. Seguin, Morning, Hanover sq.
Seventh Philharmonic, Evening, Hanover-sq.
25. Sterndale Bennett, Evening
27. François Cramer, Morning, Hanover-square

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N.B. The Solos and Duets may be had detached.

"As the Hart Pants."—The 42nd Psalm for Soprano, Solo, and Chorus, arranged with an Accompaniment for the Pianoforte by the Author, Op. 42, 10s. The separate Vocal Parts, 5s.; Instrumental Parts, 15s.; the full Score, 18s.

"When Israel out of Egypt came."—The 114th Psalm, for Chorus, eight Voices and Instruments, arranged with an Accompaniment for the Piano by the Author, Op. 10s. The separate Vocal Parts, 8s.; Orchestral Parts, 10s.; the full score, 15s.

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4.	And the many that believed		
6.	Men, brethren, and fathers (Stephen's Song)	2	0
7.	Jerusalem, thou that killest the prophets	1	6
8.	Stone him to death (Chorus)	2	0
11.	Happy and blest are they	2	0
12.	Consume them all	2	0
13.	But the Lord is mindful of His own	1	6
16.	Sleepers, wake, a voice is calling (Chorale)	1	0
18.	O God, have mercy	2	0
20.	I praise thee, O Lord (Air and Chorus)	2	6
25.	Now we are ambassadors (Duettino)	1	0
26.	How lovely are the messengers (Chorus)	2	0
27.	I will sing of thy great mercies	1	6
29.	O thou the true and only light (Chorale)	1	0
30.	But Paul and Barnabas	2	0
31.	For so hath the Lord (Duet)		
35.	Oh! be gracious, ye immortals (Chorus)	2	0
36.	Know ye not that ye are His temple	2	0
40.	Be thou faithful unto death (with Violoncello Obligato)	1	6
43.	See what love hath the Father	1	6

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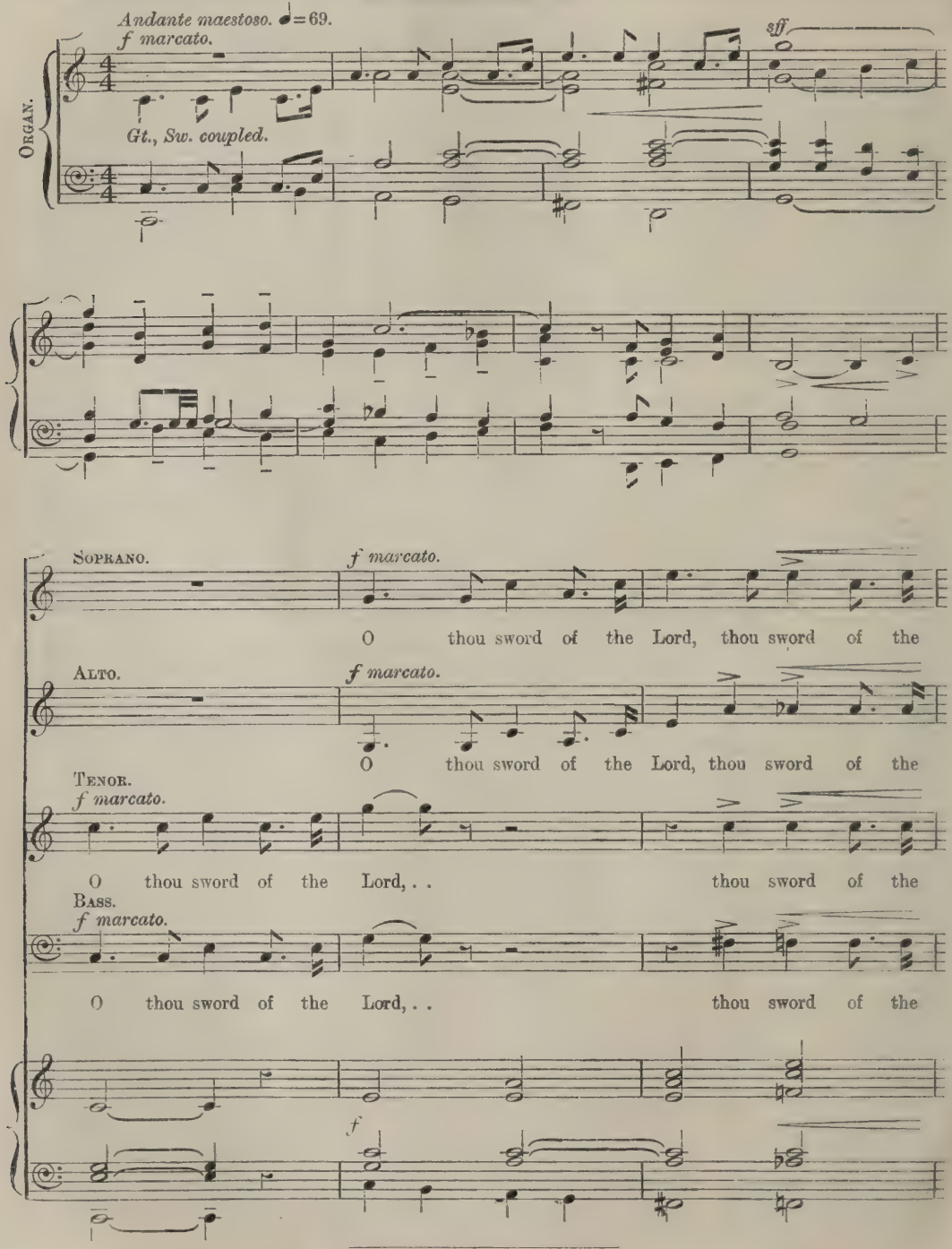

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ff *mf*

Lord! . . put up thy-self . . in-to thy

ff *mf*

Lord! . . put up thy-self in-to . . thy

ff *mf*

Lord! . . put up thy-self in-to thy

ff *mf*

Lord! . . put up thy-self in-to thy

ff *dim.* *mf*

dim.

scab-bard, put up thy-self . . in-to thy scab-bard;

dim.

scab-bard, put up thy-self in-to . . thy scab-bard;

dim.

scab-bard, put up thy-self in-to thy scab-bard;

dim.

scab-bard, put up thy-self in-to thy scab-bard;

mf *dim.* *mp*

uncoupled.

mp *p* *dim.*

rest, . . rest, . . and be

mp *p* *dim.*

rest, . . rest, . . and be

mp *p* *dim.*

rest, . . rest, . . and be

mp *p* *dim.*

rest, . . rest, . . and be

Sw. *mp* *p* *dim.*

pp mp cres. al f

still, . . and know that I am God, know that

pp mp cres. al f

still, . . and know that I am God, know that

pp mp cres. al f

still, . . and know that I am God, know . . that

pp mp cres. al f

still, . . and know that I am God, know . . that

mp

Gt. (Sw. coupled.)

pp mp cres. al f

coupled.

ff rall. sff

I, . . . I am God. . . . . .

ff rall. sff

I, . . . I am God. . . . . .

ff rall. sff

I, . . . I am God. . . . . .

ff rall. sff

I, . . . I am God. . . . . .

ff rall. sff

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JULY 1, 1919.

MODERN BRITISH COMPOSERS.

By Edwin Evans.

IV.—Eugène Goossens.

(*Continued from June number, page 268.*)

When a composer is as versatile, both in method and in mood, as is Eugène Goossens, it is not easy to decide upon the order in which his compositions are to be placed. It would not be difficult to group them under the usual headings, but in doing so one would miss the fine thread of personal evolution which runs through them from start to finish. On the other hand, there are two such groups to which his contributions have so far been few in number, and which therefore lend themselves to preliminary removal from the path of the larger task. These are his orchestral music and his songs. The first composition with which he came before the public was an orchestral work, consisting of variations on 'A Chinese Theme,' which was first performed at the Royal College of Music on June 20, 1912, and repeated at the Promenade Concerts on September 6, 1913. It has remained unpublished, as has also a Symphonic-poem, 'Perseus,' introduced at the Promenade Concerts on October 13, 1914. The composer would scarcely regard either of these works as representative to-day, although the Symphonic-poem is of such quality that only the unobservant can have failed to note its importance, if only as a portent for the future. It belongs to the period before he had succeeded in shaking himself free from the extraneous influences referred to in the introductory portion of this article. The emancipation became more visible in a Symphonic Prelude to a poem of Ossian, which was performed at Queen's Hall in the spring of 1915. None of these works being available for study, we will pass on to those of recent date.

The Scherzo, 'Tam o' Shanter,' which was introduced at the Hallé concerts in the autumn of 1917, was a brilliant and exhilarating piece of work, which had only the one fault of over-elaboration in the development and in the scoring. It was recently performed at a Philharmonic concert in London in a considerably-condensed version, which is to be its definite form. Goossens seems to have realised meanwhile that brevity—at all times a valuable quality—is indispensable to a good joke. In this he has been more perspicacious than the poet, for the ballad which has provided him with a subject is somewhat overgrown. In his treatment of the subject he has been compared to Dukas, but the resemblance is a very superficial one, for the French composer in 'L'Apprenti Sorcier' combines an exquisite sense of humour with a grave sense of responsibility towards his musical material, whereas Goossens indulges in fun of a more rollicking kind. This was followed by an Overture and incidental music for a performance of Verhaeren's 'Philip II.' at the Court Theatre. The circumstances did not favour an adequate hearing, but the music has since been remodelled as a Suite, and will be heard again.

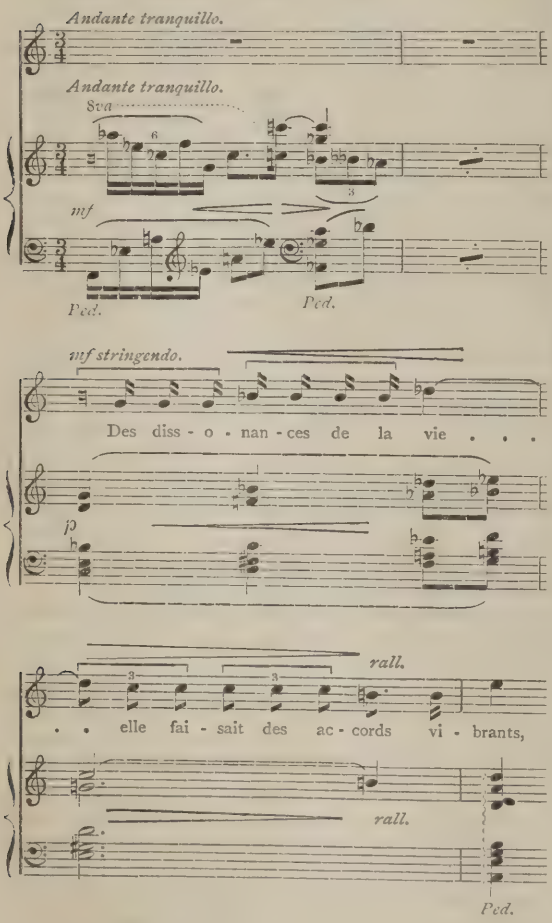
Since then his only orchestral composition has been the version of 'Four Conceits,' introduced as a symphonic interlude in the programmes of the Russian Ballet at the Alhambra. These being originally pianoforte pieces, we shall have occasion to refer to them later. Suffice it for the present to say that they display a more finished orchestral virtuosity than any score to which he has so far put his name. To speak of the instrumentation is not sufficient, for apart from their vividness of colour they derive perhaps their main attractiveness from a wholly personal finesse in the selection of combined sonorities. This is important, because herein lies the whole difference between the old scoring and the new. Modern composers have revolutionised the process of distributing musical material among the instruments of an orchestra. They no longer group them homogeneously, but they make one timbre impinge upon another with the effect of a delicate pointillage, which demands the most scrupulous care in performance, but rewards it liberally both in variety and in suggestiveness of effect. It is this method, of which this work proves Goossens a master, which endows the orchestra with a picturesqueness rarely attained in the past, and his remarkable command of it is doubtless due to many years of orchestral experience as performer and conductor. Such proficiency is not to be attained by the study either of text-books, which rarely touch upon it, or of the standard scores, which fail to reach it. It is a new field, only to be explored by the light of practical experience.

Goossens's songs are not numerous—excluding arrangements of folk-songs there are only ten published—but they include some of his most characteristic work. The two De Musset songs, 'Chanson de Fortunio' and 'Chanson de Barberine,' are metrical lyrics, set melodically against harmonies which, thoroughly modern, yet have a quaint suggestion of archaism. Then followed a number of songs for which I must share the responsibility, as I contributed the texts. It was a mere coincidence that I happened to have made a few attempts at *prose ciselée*, both in French and English, at the very time when Goossens was a little impatient of the restraint imposed by metre. He saw my two 'Proses lyriques,' and, somewhat to my own surprise, found in them the starting-point for a type of song that was new to him, a declamatory cantilena making a sparse use of melodic curves, but following, not too slavishly, the cadence of the words, against an accompaniment which formed a kind of harmonic 'backcloth,' sometimes realistically suggestive, sometimes purely decorative. It was said at the time they were first heard that the idiom was

French. Were it so it would be no reproach, since they are settings of French lines, but it is a mistake to regard as French devices in common use merely because they reached us first through French channels. As it happens, there is nothing specifically French in the way the songs are set. If any outside influence is discernible it is at most in the outline of the pianoforte figuration of the first song, 'Hier dans le jardin ensoleillé,' which is faintly Straussian. The second, 'Mon chemin s'était assombri,' contains some interesting examples of picturesque comment in the accompaniment, as when, after the singer has referred to 'arabesques' the pianoforte follows with :

'MON CHEMIN S'ÉTAIT ASSOMBRI'

(Deux Prcses Lyriques).

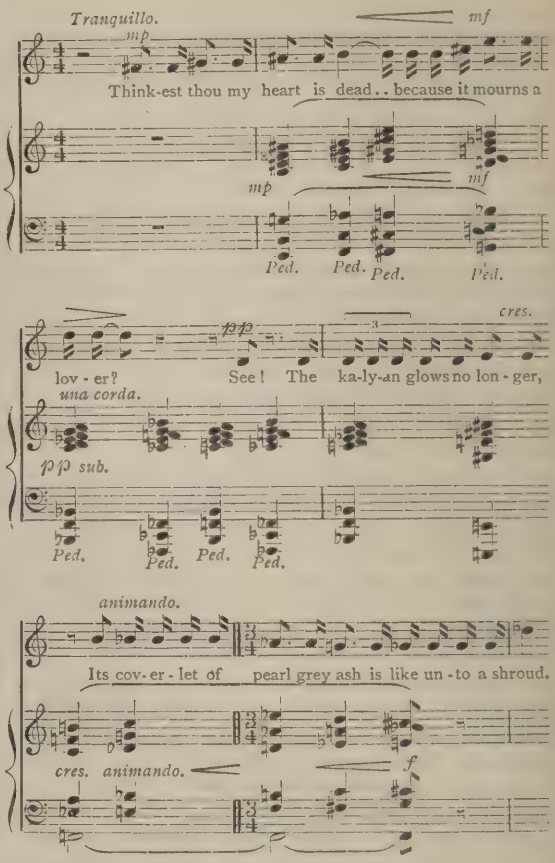


in which the dissonances furnish a second theme for illustration.

Then followed two 'Persian Idylls,' in which the same musical treatment is meted out to English prose. Despite the subject there is no simulated Orientalism, least of all of the conventional kind, but some illustration, notably in the first song, the subject of which is the ney, a kind of Persian flute. These songs are even more richly harmonized than their predecessors—perhaps it is a concession to Eastern exuberance—but their method is the same, save that each new work necessarily brings wider experience with it. An example follows :

'HEART OF KALYAN,' OP. 17, NO. 2

(Persian Idylls).



The remaining songs are 'Epigram,' a clever piece of irony at the expense of the purveyor of drawing-room ballads ; two settings of poems by G. Jean-Aubry, and one, 'The Curse,' by Barbor. Of these the most attractive is 'Tea-time,' with its amusing suggestion of a persistent piano-organ whose clatter interrupts a pleasant tête-à-tête. The flight of the seagulls in 'Afternoon,' the scene of which is laid at Westminster, is more subtle but less convincing. The poems are French, but M. Jean-Aubry has followed an example frequently set by Verlaine, in recording by means of English titles the country in which they were written. Apart from these ten songs Goossens has harmonized two Scottish folk-tunes for Mlle. Raymonde Collignon's répertoire, and contributed three verses to her amusing variations on 'Cadet-Rousselle,' the others being by Frank Bridge, Arnold Bax, and John Ireland.

Having disposed of Goossens's orchestral music and his songs, we find that what remains before us —chamber music and pianoforte pieces—represents an unusually sane and consistent evolution of personality. It divides itself readily into groups, which are separated by his rare excursions into pianoforte literature. The Concert-Study separates his early

chamber music from a new and more characteristic vein, and the short, playful pieces assembled in the 'Kaleidoscope' and 'Conceits' herald another phase in which is felt a deeper and more thoughtful emotion, of which the only earlier inkling is given in the 'Cello Rhapsody.

Four works are comprised in the first group: a Phantasy for an octet of strings, wind, and harp; four Sketches for flute, violin, and pianoforte; a Suite for flute, violin, and harp; and 'Five Impressions of a Holiday,' for pianoforte, flute, and 'cello. It will be noticed at once that the flute is a feature common to them all. Perhaps it is merely a coincidence, but I like to think that the nature of Goossens's musical ideas made him seek, consciously or not, for an element to counteract the all too soulful expression of the strings, of which, as a string player himself, he was certainly conscious. Many modern composers are clamouring for the integrity of the note, its preservation from what the player may seek to put into it for the sake of effect. In music which is picturesque rather than sentimental this over-zealous search for expression is fatal, and as these early works of Goossens's, however else they may be described, were certainly not intended sentimentally, the selection of the dispassionate timbre of the flute has contributed considerably to the realisation of their style. The first two have not been published. The third and fourth are not only available in print, but relatively familiar in the concert-room, where their refreshing charm soon made many friends. The Suite comprises a rich-hued Impromptu, a pleasant Serenade, and a Divertissement in which the composer indulges the taste for *chinoiserie* to which he was addicted at this time. The 'Five Impressions of a Holiday' are frankly pictorial, and, apart from their musical charm, it is a great tribute to them to be able to say that, in spite of the triteness of such themes as 'The Water Wheel,' 'The Village Church,' and other titles which have done duty for generations, the composer's poetical instinct has permitted him to place them in new aspects. Some of the figuration is very ingenious, and the composition closes with a scene of infectious merriment, 'At the Fair.'

The Concert Study for Pianoforte which followed is one of those pieces of jugglery in which the modern spirit likes to disport itself in the absence of more serious themes. One would not claim for it that it is rich in poetic content, nor is that the effect aimed at, but the pianoforte with its dulcimer-like effects of chromatic percussion is an arch tempter to the making of ingeniously-amiable rattles, and it would be a great mistake to decry their musical value, for they almost invariably result in happy harmonic *trouvailles*. Such is the case here. The study is full of little discoveries which hold the ear intrigued without the aid of musical eloquence. Its place in the list of Goossens's works encourages me to believe that it represents almost a conscious leave-taking of his earlier manner, for everything which followed it gives an impression of increased reflection and greater maturity.

This second group again comprises four works, three of which are for string quartet. These include the Phantasy Quartet from which an example was given in the earlier portion of this article, the Quartet in C which is dedicated to the composer's colleagues in the Philharmonic String Quartet as it was then constituted, and the two sketches 'By the Tarn' and 'Jack o' Lantern.' It was with intention that I selected as an illustration, in the opening section of this article, a fragment of the lyrical portion of the 'Phantasy' as representing a more thoughtful mode of expression. Had the object been to show no more than increased proficiency, the portion corresponding to the *Scherzo* would have answered the purpose better. As a whole, the Phantasy may be regarded as Goossens's first thoroughly characteristic work, its predecessors having shown the suggestion rather than the achievement of personality. The Quartet is in three movements dedicated respectively to Arthur Beckwith, Raymond Jeremy, and Cedric Sharpe. It might be inscribed 'to my friends pictured within,' had not Elgar the right of priority to the title. We may gather from it, incidentally, that Mr. Jeremy has something of the thoughtful gravity which belongs to his instrument, and that Mr. Sharpe is not averse from an occasional visit to a music-hall, whence he has acquired a liking for the tune 'You're here and I'm here.' These, however, are considerations which do not affect, one way or the other, the musical value of the work, whose recognition they may even have retarded, for it is still far from being appreciated as it deserves. Of the two sketches, it is scarcely necessary to speak, as by now they must be familiar to all frequenters of chamber concerts. They represent modern tone-painting in its most alluring form.

The Rhapsody for 'cello and pianoforte is another extremely characteristic work, rather more full of inner meaning than his other music of this period. There is—notably in its concluding pages—a depth of emotion that one did not suspect then, though there has been further evidence of it since. The *Coda* on a sustained pedal-note (E) is profoundly impressive.

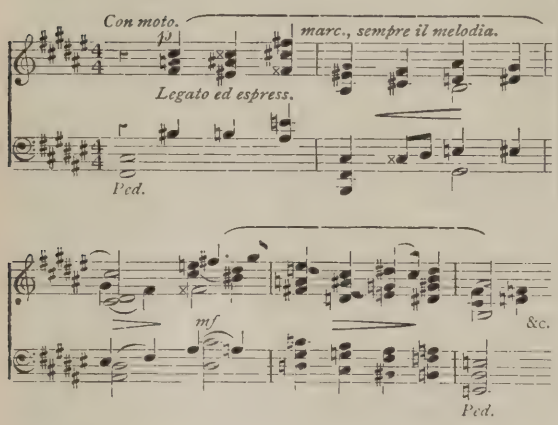
Once again, a phase of Goossens's writing is rounded off with an attack of pianistic playfulness, which seems to be his method of clearing the way for new departures. Once again it would be easy to underestimate the artistic value of his 'Kaleidoscope,' but it would be an error repeated in aggravated form, for these twelve little pieces have other qualities besides their ingenuity and their humour. One may smile at the clever dissonance of the 'Hurdy-Gurdy Man,' or the imitative blatancy of the 'Punch and Judy Show,' but there is genuine poetry in the 'Lament for a Departed Doll,' and remarkable imaginativeness in a 'Ghost-Story,' despite its superficial indebtedness to Moussorgsky. To the critic, these pieces are of great interest because they contain in their simplest form many of the devices which, when elaborated, provide the composer with his vocabulary for utterances of deeper import. One could compile from them a glossary of his method, and even of

his mannerisms, and their simplicity is an aid to the comprehension of his aims in larger works. In the first portion of this article I gave an example from 'Promenade,' showing, naked and unadorned, his characteristic use of parallel chords. They are not always so easy to discern when imbedded in a rich context to which they supply the fundamental colouring.

The 'Four Conceits' belong to the same class of work, in a more advanced state of elaboration. The fourth bar of the following example:

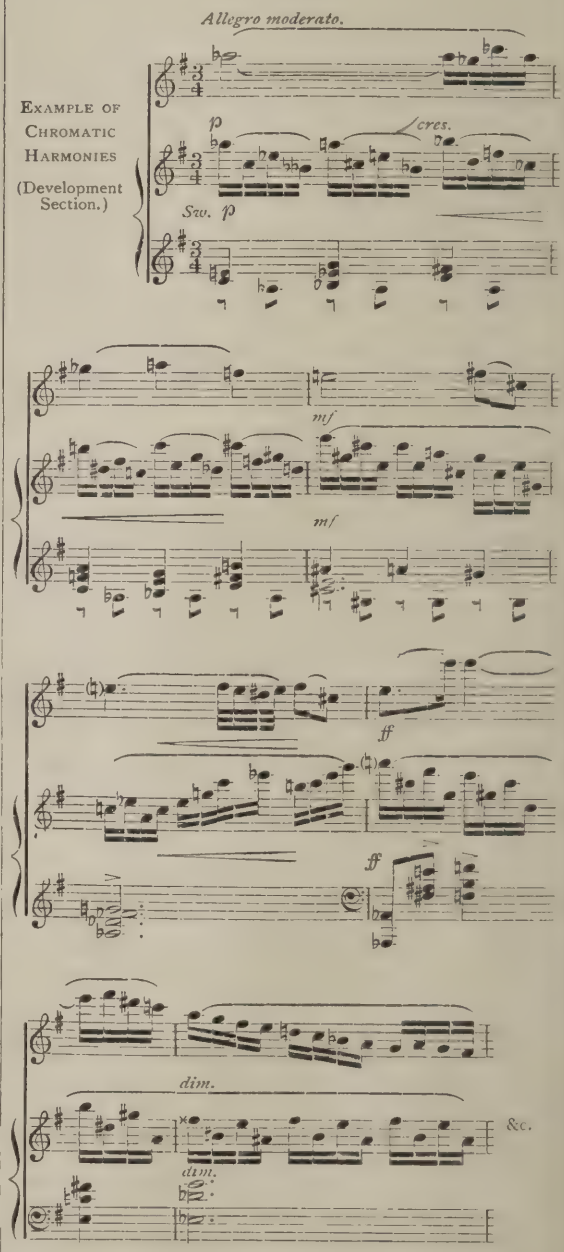
'A Walking Tune,' Op. 20, No. 3

('Four Conceits').

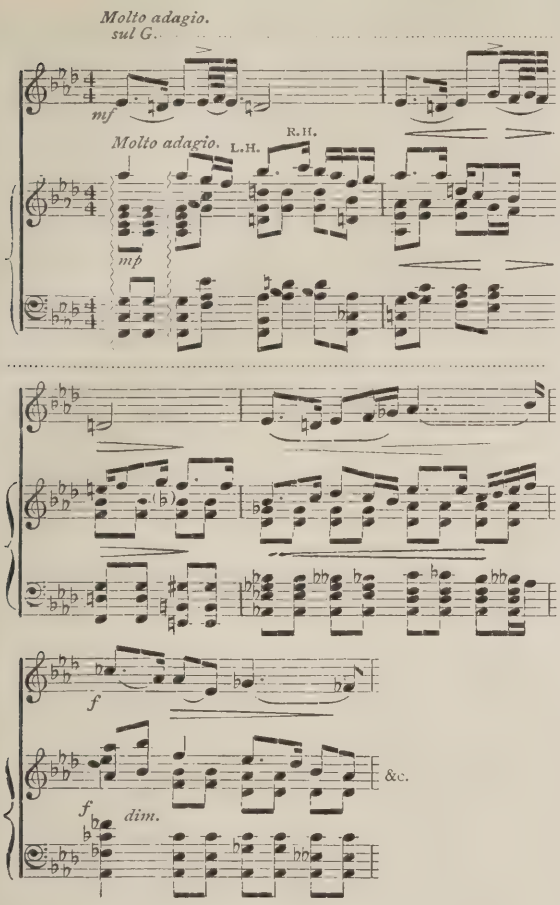


represents the same method, but the composition to which it belongs is conceived in a rich vein of musical poetry. The preceding number, 'Dance Memories,' written simultaneously in the two keys of A major and E flat, achieves a fanciful impressionism by means of these superimposed tonalities. The difficulty of reading the two signatures at once must be charged against the inadequacy of our modern notation, for there is nothing inherently complicated in this fascinating little piece, which it would be child's play to read in a notation based upon a scale of twelve degrees. The other two numbers, 'The Gargoyle' and 'The Marionette-Show,' belong to a more obvious order of imagining, as the composer himself seems to have found when scoring the four pieces, for the two middle ones easily assume the garb of miniature symphonic-poems, whilst the first retains, in spite of clever orchestration, something of the nature of a pianoforte piece, and the last had to be elaborated for orchestral purposes.

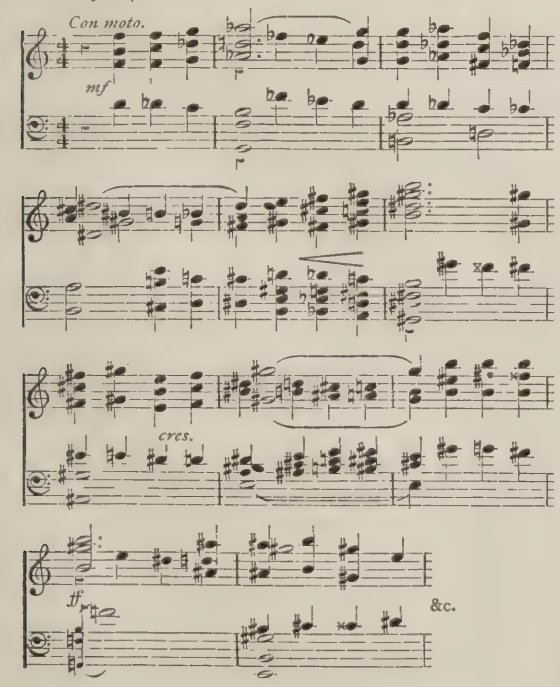
Turning the page upon this spell of pianoforte writing, we arrive at Goossens's most recent works, comprising a Violin Sonata and a Pianoforte Quintet. If one excepts certain portions of the 'Cello Rhapsody, it is here that we meet for the first time, in full deployment, the more emotional side of the composer's personality. One might almost think that he deliberately set out to contradict those critics who, because of brilliant external qualities in his earlier works, had assumed that he was incapable of expressing the deeper feelings. It is perhaps too soon to say in what measure he has succeeded, for the great beauties of the more lyrical portions of these two works are imbedded in a context which has so much of contradiction in it that one is tempted to suspect a gleam of irony. It will need far greater familiarity with both compositions to determine how much apparent contradiction is merely contrast. The Sonata is in three movements, from which we append examples. The first



is taken almost at random from the first movement, and shows one of the permutations of its principal subject. The second (from the slow movement—1st, 2nd, and 3rd subjects together):



shows two subjects in combination in the course of the slow movement, and the third (from the *Finale*, 2nd subject):



is a characteristic example of harmonization.

The Quintet is in one movement, and founded upon one principal subject, which, however, is shown in such conflicting aspects as to become almost unrecognisable in its many transformations. One perplexing thing about it is that the composer, practically for the first time in five-and-twenty works, has had recourse to some of the devices sanctioned by usage on the part of those of his predecessors who aimed at pathetic effects. It would be interesting to know the exact relation of sincerity to artifice in this, for there is necessarily something of both; but that is one of the secrets a composer must never be asked to reveal. The music must speak for itself, and it depends upon the personal equation with what accuracy the sentiment is communicated.

This ends our summary of Goossens's achievements to date. The rapid, and in fact somewhat disquieting development of his style, must bear the blame if one is led to divide into the three conventional periods the works of a composer of twenty-six as one would those of a composer of seventy. No doubt all this will have to be revised as the perspective broadens. It is at best a convenient method for accentuating certain stages in the evolutionary process, and does not pretend to prove a series of intrinsic changes. Goossens has now written enough for his work to be judged in the aggregate; and, rare good fortune, all of his more important works are available in print. All that is needed is the requisite curiosity; but that, unfortunately, is not the commonest attribute of musicians.

LIST OF COMPOSITIONS.

1911	Op. 1.	Variations on a Chinese Theme for Orchestra.
1911	Op. 2.	Miniature Phantasy for String Orchestra. (Goodwin & Tabb)
1911	Op. 3.	Octet for flute, clarinet, horn, harp, and strings.
1912	Op. 4.	(*a*) Chinese Folk-song for violin and pianoforte. (Goodwin & Tabb.) (*b*) Serenade for flute.
1912	Op. 5.	Four Sketches for flute, violin, and pianoforte.
1913	Op. 6.	Suite for flute, violin, and harp. (Chester.) (Impromptu—Serenade—Divertissement)
1914	Op. 7.	Five Impressions of a Holiday, for pianoforte, flute, and 'cello. (Chester.) (In the Hills—By the Rivers—The Water Wheel—The Village Church—At the Fair.)
1914	Op. 8.	'Perseus.' Symphonic-poem for orchestra.
1914	Op. 9.	Two Songs—Alfred de Musset. (Chester.) (*a*) Chanson de Fortunio. (*b*) Chanson de Barberine.
1915	Op. 10.	Concert-Study for pianoforte. (Chester.)
1915	Op. 11.	Symphonic Prelude to a poem by Ossian—for orchestra.
1915	Op. 12.	Fantasy for string quartet. (Chester.)
1916	Op. 13.	Rhapsody for 'cello and pianoforte. (Chester.)
1916	Op. 14.	String Quartet in C major. (Chester.)
1916	Op. 15.	Two Sketches for string quartet. (Chester.) By the Tarn.—Jack o' Lantern.
1916	Op. 16.	Deux Proses Lyriques. Edwin Evans. (Chester.) Hier, dans le jardin ensoleillé. Mon chemin s'était assombri.
1916	Op. 17*a*.	'Tam o' Shanter.' Scherzo for orchestra.
1916	Op. 17*b*.	'Persian Idylls.' Edwin Evans. (Chester.) Breath of Ney—Heart of Kalyan.

1917 } Op. 18. 'Kaleidoscope.' Twelve short pieces for
1918 } pianoforte. (Chester).
1. Good Morning.
2. Promenade.
3. The Hurdy-Gurdy Man.
4. March of the Wooden Soldier.
5. The Rocking Horse.
6. The Punch and Judy Show.
7. A Ghost Story.
8. The Old Musical Box.
9. The Clockwork Dancer.
10. Lament for a Departed Doll.
11. A Merry Party.
12. Good-night.

1917 Op. 19. Three Songs. (Chester.)
Afternoon—G. Jean-Aubry.
Epigram—Edwin Evans.
Tea-time—G. Jean-Aubry.

1918 Op. 20. Four Conceits for pianoforte. (Chester.)
1. The Gargoyle.
2. Dance Memories.
3. A Walking Tune.
4. The Marionette Show.

1918 Op. 21. Sonata for violin and pianoforte. (Chester.)

1918 Op. 22*a*. 'The Cowls' (Barbor). Recitation with pianoforte. (Chester.)

Op. 22*b*. 'The Curse' (Barbor). Song. (Chester.)

Op. 22*c*. Two Scotch Songs. (Chester.)
Behave yoursel' before folk.
I'm ow'r young to marry yet.

Op. 22*d*. Three Variations on 'Cadet-Rousselle.' (Chester.)

1918 Op. 23. Overture and Incidental Music to Verhaeren's 'Philip II.'

1919 Op. 24. Quintet in one movement for pianoforte and strings. (Chester.)

THE CZECHOSLOVAK FESTIVAL.

By Rosa Newmarch.

The Czechoslovak Festival, held at Queen's Hall and Wigmore Hall between Monday, May 26, and Wednesday, June 4, has left us wondering what to admire most: the innate musical capacities of this valiant and rapidly-advancing people or the courage and foresight of the new Republic which did not shrink from equipping and sending to London over two hundred artists to speak to us in the one language that admits of no misapprehensions.

I use the word 'equip' in its most literal sense, for Bohemia has been throughout the war so systematically denuded by Austria of all she possessed, and is so cut off from a renewal of her supplies, that I understand it was necessary to purchase in this country sufficient cloth to ensure the orchestra and choirs being presentably dressed for the occasion. These gentlemen did justice to their new clothes—one wishes all artists looked as happily unconscious of them as they did. The same thoroughness characterised their musical, as their sartorial, preparations. It made the hearts of several British conductors envious to hear of the month's steady, and almost daily, drill carried on by this little musical army before it started on its friendly invasion of our country. Once arrived, rehearsals were reduced to a minimum, which accounts for the fact that though the performances were wrought to the highest degree of perfection, there was never the least sign that the singers or instrumentalists were stale from over-training.

The Festival week opened with a pleasant informal afternoon at Æolian Hall on Sunday afternoon, May 25, to which the Press and a number of music-lovers were invited. An atmosphere of friendly interest was created which no doubt contributed to the ultimate success of the Festival. As an old friend of the Slav ideals, I was asked to speak a few words of greeting and explanation. A fuller elucidation of the meaning of the folk-songs might have been an advantage. But this was impossible, because until the choirs arrived, at midnight on Saturday, bringing their music with them, the programme could not be definitely arranged.

The first public concert took place at Queen's Hall on Monday evening, May 26, with a strong combination which included the orchestra of the Prague National Opera (Narodui Divadlo), under its conductor, Karel Kovarovic, the Prague Choral Society of Teachers, and Madame Emmy Destinnova as soloist. It was happily decided at the last moment that the Moravian Choral Society of Teachers should also take part in the programme.

The orchestra came in its full strength—ninety players—and it was good to see once again such a full body of strings on the Queen's Hall platform. One was immediately struck by the admirable quality of the ensemble—the rhythmical pliancy and resilience; the fine balance of tone; the ease and perspicuity of the conductor's gestures, and the instant and intelligent response they evoked. In these respects the orchestra is above criticism. When, however, it came to weighing the merits of individual instrumental groups, one felt that our own orchestras could very well bear comparison with the Praguers. The quality of our own strings is richer. If circumstances compelled the Prague Orchestra to reduce the number of their strings to that which is generally employed by the Queen's Hall Orchestra, for instance, the effect would be much less telling. I admired the fine horn-playing, less mellow perhaps than that to which we are accustomed, but worthy of the country in which the traditions of Palsa and Janatka still linger. The lovely tone of the first clarinet seemed 'to bathe us in a clear delight'; but I have heard better oboes here, especially in the Queen's Hall Orchestra, where the suspicion of a sticky tone does not commend itself.

Passing on to the larger question of interpretation, it is not too much to say that the music of Smetana and Dvorák as played by Kovarovic and his orchestra stood out in a new light—a light thrown on it by the most intimate knowledge and emotional kinship. Personally, the choice of Smetana's symphonic-poem 'Sharka' as the opening work of the Festival had disappointed me. Neither the poetic basis nor the score of this work appealed to me very strongly. I thought of it as a kind of Slavonic 'Walkürenritt' with a dash of the 'Joy of Vengeance' movement from Rimsky-Korsakov's 'Antar.' Kovarovic made me realise for the first time that Sharka does not merely depict a virago—a prehistoric militant-

suffragette, proclaiming in music an insensate sex-hatred. All through the work the freshness and restraint of his interpretation was noticeable: in the march of Ctirad and his mercenaries; in the wonderfully vivid section (3-4, D major) in which the soldiers pass from light-hearted gaiety to wild revelry, and then sink into heavy sleep; in the dolorous passages for clarinet which follow the fatal horn-call summoning her women to vengeance, which seemed to speak of Sharka's last retrospective glance at womanly love and happiness; and finally in the frenzied climax which depicts the massacre, and is so tense and brief that we have no time to weary of the racket and glitter as so often happens in musical pictures of warfare. From first to last, Kovarovic makes of Sharka a luminous and clearly-coloured fresco from his national story. After this, we were prepared to follow an exceptionally poetical reading of 'Vltava,' our thoughts moving with the river from its limpid source, through the romantic gloom of forests, under the darkling walls of Prague, until we lose sight of its gleaming curves in the haze of the sunny plain.

The Prague singers, under their conductor, Prof. F. Spilka, began work with Smetana's popular 'Rolnicka,' a song in praise of the brave, sensible, hard-working Czech peasant; joyous, solid, outdoor music of rather old-fashioned type. Suk's setting of a Serbian folk-poem concerning Peter Dojchin, the reckless Lord of Varasdin, was the most modern and dramatic item in their group. The way in which they 'orchestrated' the vocal music took us by surprise. M. Spilka, who was known as an orchestral conductor before he took over the Prague Choral Society, makes a special feature of these instrumental effects. The enunciation of the words, and close connection between the music, the text, and the singing was wonderful. The Czech language is very expressive and musical, it would be almost impossible to get such rapid utterance, such swift variations of accent, in our speech. The translation of such part-songs would be the most difficult task imaginable. A delightful series of genuine folk-songs in a lighter vein completed the group.

Early in the day I had heard the Moravians singing Suk's picturesque arrangement of a Montenegrin Cradle Song, a tender and melancholy tenor solo which stands out against a rather sombre and virile vocal accompaniment. It struck me as offering a complete contrast to the more vigorous compositions of the Prague singers, so I begged that it might be added to the Slovak folk-songs which the Moravian Choir were to contribute to the programme. In the Prague choir solo-singing is never permitted.

Madame Destinnova chose songs from national operas still unknown to us here: Vendulka's Lullaby from the first Act of Smetana's 'The Kiss,' a work which some Czechs rank even higher than 'The Bartered Bride,' and an aria from Dvorák's 'Russalka' (The Water Nymph), which holds a permanent place in the repertory of the Prague Opera.

On Friday afternoon, May 30, the audience was rather sparse. One felt sorry for those who missed hearing Kovarovic's rendering of Dvorák's 'New World' Symphony. The familiar work came out fresh as a dusty hedgerow after spring rain. More than ever I felt that its negro melodies must have travelled from Africa to America by way of Bohemia. The choral singing, too, reached its highest level at this concert. The Prague choir gave impressive performances of two intensely dramatic part-songs. Jan Kunc is a young Czech composer whose work has been greatly influenced by the intensive development in Bohemia of choral societies which are always crying aloud for new complications to overcome. His 'Ostrava,' the 'Song of the Silesian Coal Miner,' the text by the workman poet Peter Bezruc, has provided the Prague singers with a kind of vocal obstacle race. It bristles with technical difficulties which they surmount with consummate ease. The song with its brooding sense of rebellion against injustice, its strange subterranean rumblings and passionate outcries, might be commended to the notice of statesmen ignorant alike of the geographical situation and the prevailing sentiments of such an obscure place as Teschen! The dramatism of Novak's 'Ballad on the Vah' is quite as grim, but less realistic. It is a wonderful piece of music in which psychological delineation and landscape painting are combined in a masterly way. The Prague choir has identified itself completely with its fierce and sombre beauty.

These performances were hard to beat. Yet, on reflection, I think the Moravians' singing of Ostrcil's 'Christmas Legend,' the words by one of the greatest Czech poets—Jaroslav Vrchlicky, was the most astonishing *tour de force* of the afternoon. The part-writing of the 'Christmas Legend' is of the most complicated description. It was finely rendered by the Moravians, who seem to me rather more in sympathy with the mystical side of their art than the brilliant and perfectly trained Praguers. The remainder of their selection consisted of a series of bewitching Slovak folk-songs, buoyant, or touched with sadness, but always emotionally sincere and manly. The sentimental element in Czech music is German. M. Kocian gave a distinguished, though not very forceful, reading of Dvorák's Violin Concerto. By Monday, June 2, the achievements of the Czechoslovak musicians had become the talk of the town, and hundreds of applications for tickets to the final concert at Queen's Hall had to be refused. Musically it was not so interesting as the two previous concerts. Novak's 'Slovak Suite'—the orchestral novelty of the evening—consists of five clear and attractive pictures of rural life, and was written in his earlier days before he had deserted the ways of Dvorák for the more obscure and devious paths of so-called modernism. The work was well-received and will no doubt find its way into our repertories. Although one would rather like to have a mandate to use a blue pencil here and there in Suk's Fantasia for Violin and Orchestra, the work is on the whole interesting.

Written, as regards the solo part, with the sureness and effectiveness that only a first-rate violinist knows how to secure for his own instrument, the Fantasia is full of good things—a phantasmagoria in which flashes of genuine emotion and snatches of beautiful melody succeed each other rapidly and sometimes aimlessly. The flame of inspiration flickers; but with all its needless extension the music is never dull. M. Karel Hoffmann, the leader of the Bohemian Quartet, was evidently in complete sympathy with the romantic lyricism of the Fantasia. Zdenko Fibich was represented by his Romance for Orchestra, 'At Dusk,' a pleasant, restful work, but by no means great music. Madame Destinnova sang the principal soprano aria from Dvorák's 'The Spectre's Bride,' and afterwards wound up a group of charming folk-songs with the Czech National Hymn, 'Kde domov muj,' which is surely the least chauvinistic song of its kind. The singing of the choirs was somewhat of an anti-climax after their splendid work at the earlier concerts. Both choirs combined with the orchestra in three Choral Poems recently composed in honour of the Czecho-slovak legions who fought for the Entente and for their country's freedom. Novak has not been well inspired for the occasion; the melodies are not very characteristic, and the orchestration is noisy without being imposing. Remembering the songs of the Czech regimental choirs, I do not think these Choral Poems will take a place beside the old battle-hymns of Bohemia. I have not space to deal here with the two enjoyable concerts given at Wigmore Hall by the Bohemian Quartet with the co-operation of the pianists Jan Hermann and Vaclav Stepan, although they formed an integral part of the Festival.

Besides their appearances at Queen's Hall, the Moravian and Prague Choirs sang at the Royal College of Music, and were deeply touched by the kindly welcome accorded to them by the Principal, the staff, and the students. They also took part in a service of thanksgiving for their deliverance 'from centuries of oppression,' held at Christ Church, Westminster Bridge Road, when they sang, among other things, the glorious 13th century hymn, 'Svate Vaclave' (Invocation to St. Wenceslaus).

I heard them for the last time in the very early hours of Wednesday, June 4, when they sang me two farewell songs on the platform at Victoria Station while waiting for their train. It was a perfectly spontaneous outburst of song, and drew guards, porters, and policemen from obscure station haunts. I thought as I watched them intently listening to our guests that they looked rather wistful, as though they would enjoy a similar outlet for the 'divine discontent' which, we are told, lies at the root of labour unrest.

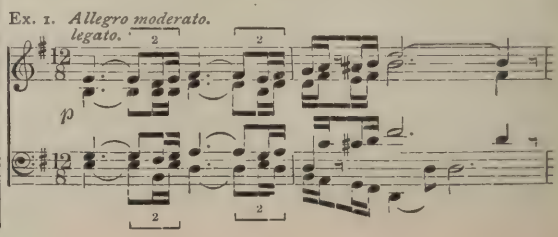
The Czechs went home very happy at the reception they had received from the nation they admire most in the world. The trip will cost their Government some thousands of pounds, but they do not regard the money as ill-spent. Have not over two hundred school teachers—the choirs are drawn exclusively from this class—seen and closely observed all kinds of interesting facts about mighty England to tell their scholars when they return to the routine of the class-rooms? Nor is their visit wasted upon us. True, it has not revealed to us any great new creative genius, nor shown us anything that can put us hopelessly out of conceit with our own efforts; but it has opened a window on a totally different musical life, one which I think is in less danger of drifting into commercialism than our own. Our musical life at home during the war had grown rather stuffy for lack of those outside currents of air without which no art-life keeps wholesome for long. The Czechs are well-disposed for an exchange of musical amenities. The Prague conductor, M. F. Spilka, has already asked me to invite a certain English composer to send the choir 'the most difficult piece of choral-writing he chooses to invent.'

ELGAR'S STRING QUARTET.

No department of our native art is in a more flourishing condition than chamber music. There are various reasons for this. Much of the credit must go to Mr. W. W. Cobbett, some of the best of recent works having been written in response to his generous competition schemes. It is certain, too, that the revival of home-music led to the formation of many amateur quartet parties. These players and their friends have undoubtedly helped to swell the audiences at chamber concerts, and so given practical encouragement to the activities of the professional chamber-music organizations. Moreover, whereas orchestral programmes have been chiefly composed of familiar works (owing partly to the cost of rehearsals, but even more to the lack of enterprise which was already a pronounced failing before the war), our chamber-music players have given us a constant succession of novelties, many of them by British composers. As a result, the appeal of the most delightful and intimate form of music has been widened—a fact that cannot fail to be of great educational benefit in the near future.

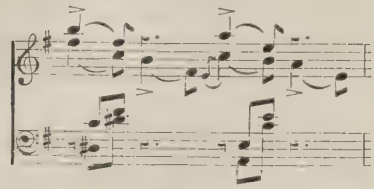
Sir Edward Elgar's entry into this field is particularly welcome. The strongly personal note in his music is admirably suited to the medium, and no one can excel him in sympathetic treatment of stringed instruments. The Quartet is his Opus 83, and is the second of the three chamber works written at Brinkwells in 1918. The first movement (*Allegro moderato*, ♩. = 80) opens with an austere—even ecclesiastical—bar:

Ex. 1. *Allegro moderato.*



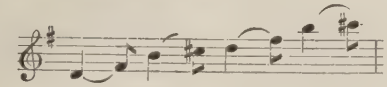
but the mood quickly becomes restless and charged with emotion. The third bar gives us one of the most important constituents of the movement in the downward leaping fourths :

Ex. 2.



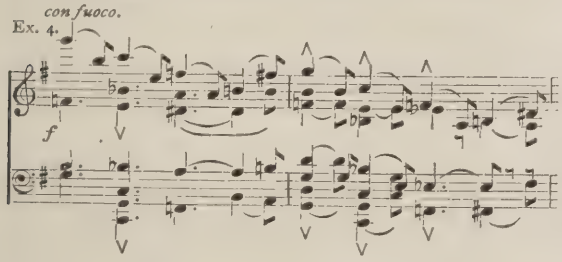
balanced two bars later by :

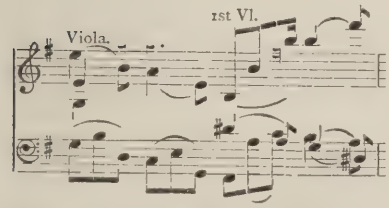
Ex. 3.



The little two-note figure is a germ from which a great part of the movement grows. From it we have passages differing so widely in emotion as :

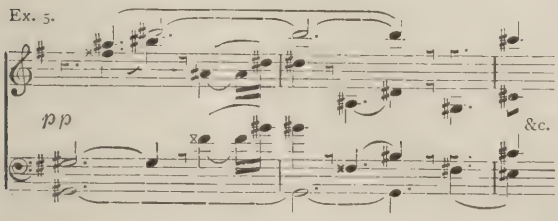
Ex. 4.





with its passionate energy, and :

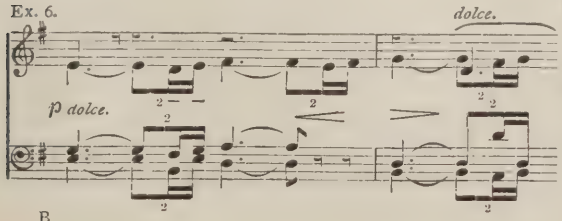
Ex. 5.

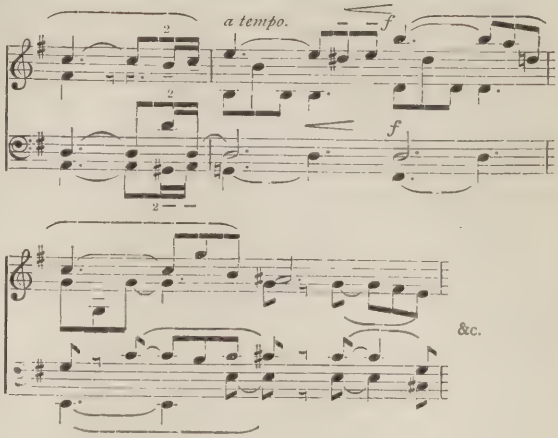


a serene poising that recalls Franck.

The second subject is a typically-Elgarian theme, which comes stealing in over a reminiscence of Ex. 1 :

Ex. 6.

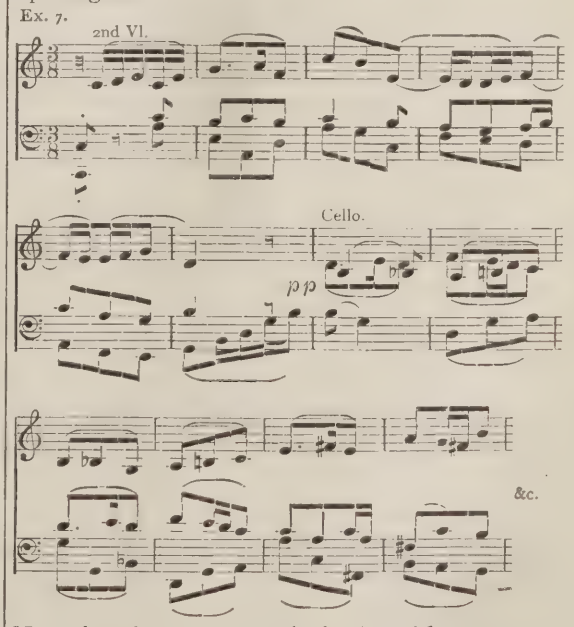




It undergoes considerable change of mood later, appearing *più lento* in broken phrases, *allargando ff*, and, finally, *appassionato ff*, with the melody in octaves. From this material is compounded a movement the dominant mood of which is passionate questioning. Nowhere is this felt more than in the final six bars, where the austere opening phrase is played twice by the lower strings, under a repeated B of the first violin. Beginning *ff*, the passage tails off into a whisper of the second bar of Ex. 1, the first violin being left suspended alone for a bar and a-half before the final cadence. Even this keeps up the anxious spirit of the music by wavering between a major and minor conclusion.

The slow movement, *piacevole* (*poco andante*), ♩. = 104, is one of the loveliest examples of Elgar's work. It opens with three-part harmony, the first violin being reserved until the nineteenth bar, where it enters with a repetition of the theme, in octaves with the second violin. Here are the opening bars :

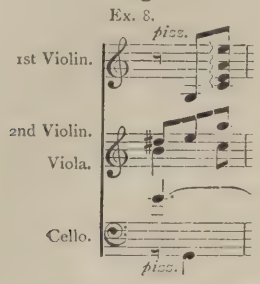
Ex. 7.



Note that the second strain is shared between the 'cello, viola, and second violin, the resultant

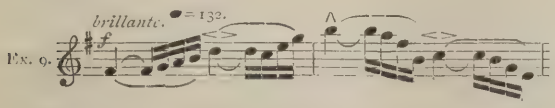
contrast of tone-colour being of a delicacy obtainable from no other medium. A similar effect occurs in the ensuing episode, where a plaintive four-note figure is repeated at the same pitch by different instruments. A repetition of the opening four bars leads to fresh material, a good deal of which is obviously derived from the passage quoted above. There is some striking treatment of the strings in this section, *e.g.*:

Ex. 8.

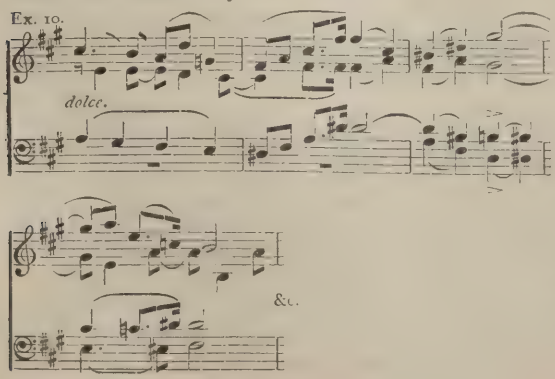


which is continued for eight bars. A little later the chief subject reappears, *ff*, the melody played in octaves by the second violin and viola, while the first violin delivers a soaring counter-theme. Thereafter the music follows the usual formal course until the *Coda*. This, brief as it is, contains some characteristic touches—*e.g.*, the breaking up of the melody, the holding-note between the fragments, the semiquaver phrase carried down from instrument to instrument, and the final reminders of the opening bar, the 'cello playing above the viola.

The *Finale* (*Allegro molto*) strikes an energetic note at once with a short wedge-like figure played by viola and 'cello in octaves, answered by ejaculations from the violins. From this rugged opening emerges what may be regarded as the first subject proper:

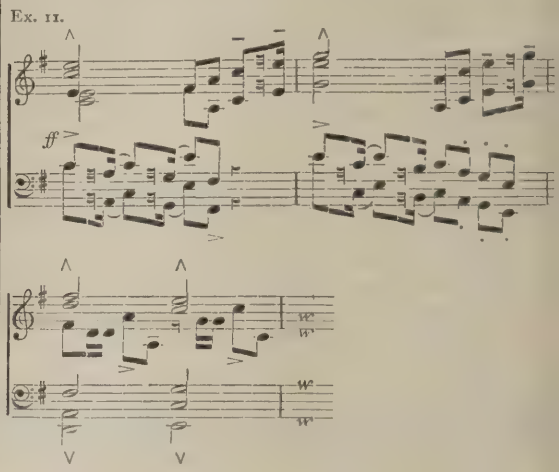


This is repeated by the 'cello, and again by the first violin, a bridge-passage then leading into a syncopated subject not very interesting in itself, but made effective by a significant accompaniment derived from preceding material. A repetition of Ex. 9 (with a splendid rushing passage in octaves), and further reference to the opening bars, brings us to the second subject:



The remaining important constituent is a semiquaver theme which bustles round in a small compass, being bandied about from part to part, and adding a welcome touch of humour. Mention should also be made of a subject derived from the second bar of Ex. 10. It is used with fine effect towards the end, where it appears thus, with a bass founded on the wedge-like figure with which the *Finale* opened:

Ex. 11.



The printed page gives one but a poor idea of the beauty of the Quartet as a whole. It must be heard to be appreciated. Fortunately, the impression made by its first performance was so vivid that there is likely to be ample opportunity for becoming familiar with it. Thoroughly characteristic of Elgar in his most personal mood, it can hardly fail to rank as one of the finest and most attractive examples of modern chamber music.

Interludes.

The news that a revival of some old light operas of the Offenbach type is held up because of the necessity for providing a new English version, serves to remind us of the stacks of fine music waiting rescue from undeserved oblivion. Almost invariably this oblivion is the result of an absurd libretto. Think of the windy bombast to which Handel set some of his finest strains. While the public felt that

> So long as the tune has a right good swing
> It doesn't much matter what words you sing,

the disparity was of no great consequence. But we have become much more fastidious to-day, and as a result a good deal of Handel will be heard no more. I do not join with those who say 'a good job, too.' We may regret the Handel obsession and yet enjoy the old man's music, and if there are gems hidden among his forgotten operas and other works they should be rescued and made available by the provision of suitable words or by such other adaptation as may be necessary.

For example, it is generally agreed that 'Semele' is one of his best works, and yet what choir or audience to-day could tolerate the absurd libretto? They would need to concentrate all their attention on the music if they would avoid unseemly mirth at Semele's words to Jupiter:

I ever am granting,
You always complain;
I always am wanting,
Yet never obtain.

Jupiter plays up like a man with:

Speak, speak your desire;
Say what you require;
I'll grant it!

Nothing could be more handsome, and Semele promptly pins him down with:

Swear by the Stygian lake!

which he does in this wise:

By that tremendous flood, I swear;
Ye Stygian waters, hear!
And thou, Olympus, shake,
In witness to the oath I take.

Styx and Olympus duly hear and respond, as per stage direction:

Thunder is heard at a distance, and underneath.

After this exciting moment we come to earth with:

Semele: You'll grant what I require?
Jupiter: I'll grant what you require.

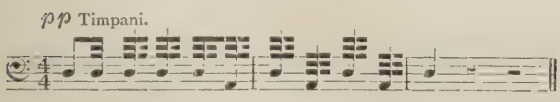
Owing to Handel's regrettable failure to grasp the situation, this is not followed by:

Chorus: He'll grant what she requires.

Apropos this oath of Jupiter's, here is a point in which I diffidently join issue with Dr. Ernest Walker. In his 'History of Music in England' he says that 'the representation of the oath by three bars for drums *soli* is one of the most "modern" things in Handel's works.'

But does the passage represent the oath? Surely it is merely a rather sketchy way of giving us the thunder alluded to in the stage direction:

[*Thunder is heard at a distance, and underneath.*]



It is odd that Handel gave us no more thunder than this brief and mild allowance. It is called for on several other occasions, but is not forthcoming. Few—if any—modern composers could resist such directions as 'A loud clap of thunder'; 'Flashes of lightning issue from either side, and thunder is heard grumbling in the air.'

'Semele' is a striking case of a delightful composition killed by its 'book.' Even such a still popular work as 'Judas' contains some poor lines. Its definite story and warlike music more than compensate for such a fatuous couplet as:

From mighty kings he took the spoil,
And with his acts made Judah smile.

Doesn't the second line give one a picture of the chosen race looking on and rubbing its hands? And I never hear or look at the music without wishing for a singer who would bring down the house by amending the rhyme:

From mighty kings he took the spile.

Popular vocal methods, however, are all against the vowel 'i,' and the rhyme is generally put right in quite another way:

And with his acts made Judah smoile.

Although I did not set out with the intention of discussing Handel's libretti, I cannot refrain from mention of one or two more extracts, especially as they will support my real point, if and when I reach it. 'Susanna' contains some gems of solemn, unconscious humour, chiefly in the amorous rhapsodies of the two Elders. Perhaps the pick is Susanna's air, following this of the First Elder:

Permit me, fair, to mourn thy fate severe,
And for thy sorrows shed one pious tear.
Round thy urn my tears shall flow,
Joy no more this heart shall know,
The remembrance of thy woe
Never ceasing,
Still increasing,
With the length of time shall grow.

In response to which the 'fair' indignantly recits.:

'Tis thus the crocodile his grief displays,
Sheds the false tear, and, while he weeps, betrays.

The name of the 'Susanna' poet has not come down to us. Handel was usually much better served by Jennens and Morrell. But Humphreys, who provided the words for 'Deborah,' runs the anonymous one very close. Perhaps he excels him, his absurd flights being longer. He is seen at his most banal in a metrical version of a portion of 'The song of Deborah.' Possibly the taste of that day found the magnificent prose-poetry of the Old Testament lacking in polish. We can imagine Humphreys writing the following, and patting himself on the back for having improved on the rugged original:

Barak.

See, the glad assembly wait to know
How thou didst rid them of so fierce a foe:
Already thou hast told it me;
But the relation will please more from thee.

Jael.

When from the battle that proud captain fled,
Vengeance divine to my pavilion led
The trembling fugitive; who, pale with care,
Besought me, panting, to conceal him there;
With flaming thirst, and anguish in his look,
He asked for water from the limpid brook;
But milk I gave him in a copious bowl;
With ecstasy he quaff'd, and cooled his soul,
And then, with his laborious flight opprest,
In some few moments he sank down to rest.
Then was I conscious, Heav'n, that happy hour
Had placed the foe of Judah in my pow'r:
The workman's hammer and a nail I seiz'd,
And whilst his limbs in deep repose he eas'd,
I through his burning temples forc'd the wound,
And rivetted the tyrant to the ground.

The repetition, which is so impressive a feature of the Old Testament version, is reproduced thus in a later stanza:

> Low at her feet he bow'd, he fell,
> And laid in dust his haughty head;
> And late posterity shall tell
> That where he bow'd, he fell down dead.

Now we may safely say that the most inspired music would be relegated to the shelf if set to such lines as these. It happens that Handel's setting is merely worthy of them, and no harm is done, so far as this portion of the oratorio is concerned. But owing to these passages the work as a whole is doomed, and some fine numbers are lost. Why should they be? A generation ago it was customary to take the Masses of Mozart, Haydn, and other classical composers, and remove the original text in favour of Scriptural passages at which no Protestant could take offence. He had no objection to the work being called a Mass so long as the words were by David or by some other good English Protestant. Nor was he concerned if the new words utterly failed to fit the emotional character of the music. Why should not similar pains be devoted to setting new words to such songs and choruses of the older composers as are in need of them? Would not the rescue of a few masterpieces be a far better treatment of a composer than the working to death of a few familiar things?

For example, one of the most brilliant of Handel's shorter choruses is, 'To man God's universal law,' in 'Samson.' Imagine a choral society to-day singing such nonsense as:

> To man God's universal law
> Gave pow'r to keep his wife in awe;
> Thus shall his life be ne'er dismay'd,
> By female usurpation sway'd.

How many of the tenors and basses wish to keep their wives in awe, even if they could? And, as a matter of fact, all the signs point to the boot being on the other leg, if not now, very shortly.

It would be easy to fit this attractive chorus with suitable words, and make it available for use as an anthem for festival occasions. Or (the music being, like so much of Handel, not particularly religious in character) it might be made into a secular chorus. In a miscellaneous choral programme, with orchestra, it would be a brilliant and popular number. This is only one of scores of such cases to be found in Handel.

I mention these Handelian examples because they are so get-at-able. I do not press specially for a crusade on behalf of his less familiar music. He has had a splendid innings, and is still running. There are other old composers who need attention far more than he does.

We have all sorts of societies to-day, some for boosting up, some for pulling down. I often think there is room for a Music Salvage Society. Some such office is already being filled by the Carnegie Trust, who are rescuing our splendid early polyphonic music. But there is ample work for a body organized for salvage purposes alone. Such a society would employ musicians of eminence in the particular branches in which research was being made, and the publication would be entrusted to the houses dealing chiefly with such types. Failing such a society, publishers should appoint a little committee of their own to do the work.

Salvage is needed not only, or even chiefly, by vocal compositions. There are many charming old instrumental works that deserve hunting out, copying, and adapting. The most popular pieces in Kreisler's répertoire are some of the old Italian and German pieces for strings, adapted by the violinist. And among the most appreciated specimens of old music at Queen's Hall for years have been the Bach numbers adapted by Sir Henry Wood. Recently a Suite by Boyce (adapted, I fancy, by Parry) was played with such success that it has been repeated. Nor must we overlook the delightful Purcell Suite arranged by Mr. Colles. All these little Bach, Boyce, and Purcell pieces would be unknown to the general public, and even to the bulk of musicians, but for good salvage work by enthusiasts. Valuable work has been done, too, by various editors in the madrigalian field, and by Mr. John E. West in the matter of our early English organ music. The articles by Mr. F. A. Hadland in the *Musical Times* have drawn attention to much excellent music by English composers of a few generations ago—music which will well repay examination, and a good deal of which would make pleasant hearing. But what is anybody's job is nobody's, and so long as important work of this kind is left to private enterprise it can never be done thoroughly. I can imagine no better way of showing our appreciation of our forefathers than this. Monuments, tablets, and biographies are all very well. But we may be sure that old William Boyce would be made happier by the thought of a 20th-century audience enjoying his music than by anything we give him in the way of marble.

Even some modern choral works need a helping hand. Mr. Gilbert Webb, in an article in the *Musical Times* for August, 1915, put in a plea for abbreviated editions of some recent examples that suffer undeserved neglect through their length. Mr. Webb ended thus:

> It is evident that what are wanted by the public are strength and terseness: oratorios and cantatas occupying about an hour, symphonies of half-an-hour or forty minutes, overtures, concertos, and pieces that end exciting a wish that they were longer. Now there is a huge store of British music which has all the elements of popularity but which is hopelessly barred by its diffuseness. When these works were written composers were constrained to follow prescribed forms. 'Padding' was as necessary as in an Elizabethan doublet. Repetitions had to be made and dramatic laws violated to fulfil academical requirements. Why do we not remove this padding, omit the repetitions, and shorten these works to the limits of sweet reasonableness? Let condensed versions be made of these three-hour oratorios, two-hour cantatas, and prolix orchestral works. It has

been done with popular operas for performance in concert rooms. In their original form it is doubtful if they will ever be performed. What hope is there for Mackenzie's 'Rose of Sharon' or 'Bethlehem,' Parry's 'Judith' or 'King Saul,' or Stanford's 'Eden'? Yet all these works contain splendid ideas. The task would be a delicate one, and should be undertaken by a musician who is intimate with public requirements. After he had done his task the approval of the composers should be sought. It is too much to ask the composers to mutilate their own children, for so they would regard the shortening process. Moreover, the discretion of the most self-sacrificing might well be doubted.

An editorial note pointed out that in the case of 'The Rose of Sharon' an abbreviated edition had already been prepared by the composer.

Sometimes we come across a fine orchestral work, modern, but already needing rescue. Such a one is Elgar's 'Carillon.' Are we never to hear it again now that the war is over? Surely it should not be difficult to adapt it for performance as a piece of pure music. It is one of the composer's best works, and it will be a grievous loss if he does not give us a revised version, with a 'victory' touch at the end. Those of us who heard it in the early days of the war, with all the added poignancy of the recitation, will never be able to dissociate it from black memories. But we should enjoy it as a brilliant piece of work—one of the finest, if not the finest, examples of a ground bass in all music.

Mention of a ground-bass reminds me of the composer who was in my mind when I began this article. Perhaps of all the older writers he calls out most for judicious salvage. He was an Englishman, and therefore has a first claim on us. As he needs a whole chapter to himself, I must reserve him for next month. I will merely add now that his name is Purcell.

FESTE.

DÉODAT DE SÉVERAC.

BY LEIGH HENRY.

In the programme of orchestral interludes to be performed between the ballets during the Diaghileff Russian season at the Alhambra is included the 'Fête des Vendanges' of Déodat de Séverac—a first performance in London, and an item of particular interest, in view of the unique position which the work of de Séverac as a whole occupies among contemporary compositions.

To define the general character of the music of this French composer, one can discover nothing more exact than the word 'pastoral.' The use of this title, however, is liable to convey a false impression of the nature of de Séverac's music. A superstructure of conventional associations has grown up about the term, so that to-day it has a generally-accepted meaning which implies an artificiality and sentimentality of matter and content which is, *de facto*, entirely foreign to the naïve essential significance of the word, and to the meaning intended by its use in the present instance.

The work of de Séverac is, above all, distinguished by its spontaneity of impulse and expression. With the hyperbolical extravagance of the English Elizabethan pastoral poets, or the studied postures of Marie Antoinette and the 18th century Court of Versailles, it has nothing in common: Phyllis, Corydon, Silvius, and Phœbe, and the sentimental stock-figures of the masques—with the product of the Dresden porcelain manufacturer, the moon-obsessed, languishing dames and gallants of Watteau, and the perverse courtezans of the 'Fêtes Galantes'—have no part in it. Vital and sincere, with the candour and absorption of a child, the music of de Séverac has no need of artificial stimulus. De Séverac has the clarity and finesse of the Latin intelligence, and these save him from the hallucinations born of emotional effusion and sentiment. Susceptible to the wonder of actual natural beauties, he has the developed sensibility to appreciate them individually, and to express them in his own terms.

Yet, while free from affectations, the music of de Séverac is scarcely likely to be popular in the ordinary sense, since it can only appeal to those who, like himself, have a sensibility acutely reactive to the beauties of landscapes or undulating green vistas, shimmering foliage, sunlight, shadow, and all the diversity of form and colour pertaining to natural life; a feeling for images and places, for the *genius loci* akin to that which has imprinted itself on the poems of Francis Jammes, Paul Fort, Guy Charles Cros, and the Verlaine of 'La Bonne Chanson.'

Nevertheless, the music of de Séverac betrays no intellectual pretension, no classicism in the traditional sense, though classical in the modern French meaning, in its purity of expression, its lack of emotional effusion, it certainly is. Hence, while M.-D. Calvocoressi designates de Séverac a writer of modern musical 'georgics,' and while the composer himself has sub-titled one of his works 'Poèmes georgiques pour piano,' I prefer to use the term 'pastoral' when treating of the poetic content of his music. Both words may be equally accurate or inaccurate; I select the one with the least implied intellectual bias. The term 'georgic' turns the mind inevitably to a definite type of classical expression, and tends to confuse, by associating therewith the characteristics and spirit of de Séverac's music. To my mind the word 'georgic' implies a definite style of poetic or artistic expression; the term 'pastoral' a type of feeling emanating from rural interests and atmospheres. De Séverac, far from being a deliberate perpetuator, or developer, of any given art-form, seems to be entirely free from mental bias, or purpose, beyond experience, and the most direct statement of the same. He takes no technical models, no emotional 'stock-types' (to use Whitman's phrase) in either his choice of subject-matter or in his treatment of poetic and musical themes. He inhales life, and lives himself into actuality; he 'lives up to' nothing. Probably, after the passage of years, he will be utilised by

the academic type of mind which lacks the sensibility to distinguish anything save in the generalised terms of such a stock-type, and will find himself labelled as 'the musical Theocritus,' or 'the Virgil of sound.' But the vital content of his work will still keep it living even when hung about with the parasitic growth of pedantic terminology, and critical analysis will eventually reveal the absurdity of such designations. For while common elements exist between de Séverac and the classical bucolic poets, there is a wide divergence between the emphatically physiological and actualistic mind of the former and the inherently ethical and idealistic mentality of the Greek and Græco-Roman periods. De Séverac is too personal in consciousness, is always in too intimate and direct contact with actual life, and his intelligence is too clear, direct, and positive for him to need to revert to any pantheistic fantasy or animism, to the abstract images of fauns, dryads, nymphs, and satyrs, in order to render his conceptions comprehensible. He is a modern, one in whom the multiplication of activity and forces resultant on generations of research and invention has bred a correspondingly multiple consciousness, which informs even his perception of that pastoral life which has undergone comparatively small change. Hence, when I speak of him as a pastoral poet it must be understood that I mean that he is one who deals with that contemporary development of pastoral life and its influences which some may prefer to call modern rural existence. In so doing, despite the introspective tendency which it evinces, his music shows no trace of that 'legacy of wild philosophy' of which Tyler speaks. De Séverac's clear sense of relativity and proportion is never obscured; his refined taste enables him to eliminate everything superfluous to the direct statement of his individual impressions and conceptions; he is the antithesis of Wagner. Although his music is full of his love of nature—the attraction exercised over him by open air and country, wide vistas, rural images and incidents, and all the wonders of immediate contact with the varied phenomena of changing days, nights, and seasons—his work bears no trace of pantheism or mysticism. His own sensations, his own consequent reactions of mood and thought—in short, his own experience, the sole demonstrable basis for all personal cognisance and truth—is the material of his art. It is music emanating from the operation of the rural aspects of modern life on a remarkably sentient nature, and therein lies its psychological interest for us to-day, since it affords illuminating testimony to the truth of Mach's affirmation, 'The dualism of the physical and the psychical (in psychological research) is both artificial and unnecessary.'

THE CONTENT OF DE SÉVERAC'S MUSIC.

The obvious manifestations of an impulse to break from the cul-de-sac of abstract ideas into which human consciousness has been side-tracked during past periods, and to re-enter the broad stretches of sensatory life emanating from actuality, is a marked feature of all de Séverac's work, and demonstrated his conceptual kinship to the evolved and vital art-tendencies of to-day. The closeness of this relationship becomes more markedly apparent in the subtle features of colour and form, and the consistent mental direction which a particularised survey of his music reveals. Although de Séverac covers ground traversed by many others, both poets and musicians, he enters his poetic territory from a new point, with a different sensibility, a different capacity for psychological reaction, with the more complex sensibility created by the complex forces of contemporary existence. Hence, in his work, the most familiar facts and features attain a new aspect which gives them fresh significance. He penetrates down to the psychological fundaments of the pastoral spirit. Few composers are more informed of the subtleties of light, and of rare and rich atmospheres; none are more sensible of the exquisite imagery, the infinite suggestive influence of the varied colours and forms of landscape; none have translated such quantities with such penetrative exactitude into their tonal equivalents. Yet de Séverac is no mere musical transcriber of photographic effects, nor does he attempt to convey the psychological significance of rural scenes and surroundings by the crude, imitative, 'realistic' devices employed in works such as Beethoven's 'Pastoral Symphony,' or that later chronicle of pretentious sentimentality, Strauss's 'Alpine Symphony.' He has more than the vulgar curiosity of the tourist; his interest goes beyond petty features and romantic landmarks. In the rich, multiple, and subtly-graded and contrasted tonal colour of his musical scene-impressions one discerns the operation of a sensibility keenly alive to all the delicately inter-operative factors producing such impressions, but his clear sense of proportion saves him from over-emphasis or exaggeration. His musical presentation has the acute, synthetic vision of Cezanne's broad colour-planes, and, like the painter, he has a faculty for eliminating all save essentials. Keenly objective in his vision of actuality, de Séverac is conscious of the reactive effect on his own being of the scenes among which he moves. But no matter how intimate and personal the mood which may grow up in the statement of his impressions, the presence of the actual physical factors producing the impression is always palpably evident in the warm vibrant tonal colour, the delicate, shifting tissues of harmony and theme, and the subtle rhythmic nuances of the music. Above all, there is no trace of sentimentality, no *nostalgie des paysages*. His exuberant temperament renders all his music joyous in the truest sense; he moves happily, like a child, in the wonderland of his sensations and impressions. Particularly is he a creature of the sunlight. The greater part of his work is immersed in radiance—sometimes passively, as an animal basks in the sun, but oftener actively, with an eager intensity which rarefies and spiritualises the music, giving it at times a texture so ethereal that, using Mockel's description of van Lerberghe's poem, it hovers

about one's senses 'comme une poussière d'or suspendue.'

THE CHARACTERISTICS OF DE SÉVERAC'S MUSICAL STYLE.

Although, like Albert Roussel, educated in the midst of French musical classicism, being a pupil of Vincent d'Indy, principal of the Schola Cantorum, the citadel of philosophical, systematised musical formalism in France, de Séverac has survived and transcended his tutelage. The musical tendencies of de Séverac are in a direction ultimately the antithesis of that taken by his master. While d'Indy is a consistent formalist, de Séverac, in all save two of his works, approaches near to the Impressionists in the fluid, malleable conception of form which distinguishes his writing. Yet de Séverac is no mere follower of a cult or movement: he has remained unsubordinated to the influence of even so fascinating a personality as Debussy. Investigation of his music convinces one that the medium which he has selected, notwithstanding its close affinity to that of the Impressionists, is the result of a real choice, not of external influence—a choice inevitable for one to whom content takes precedence of external form. The very subtlety and elusiveness of the atmospheric conditions playing so great a part in the conception of de Séverac's work naturally calls for a free treatment of tonal colour, for the successive juxtaposition of unresolved dissonances, and the restless shifting of tonalities which one notes in some of de Séverac's music, and which gives his work a certain resemblance to that of the Impressionist group. But an important point of difference between the two styles is discernible in the method by which such quantities are utilised in each. While Debussy and the Debussyites have elaborated certain features, such as the whole-tone scale, to the extent of a mannerism, and while they reiterate and revolve mono-centrically about a single musical phrase or motive until it is so charged with subjective feeling as occasionally to verge on sentimentality, de Séverac treats his material more objectively, arranging his tonal effects not monodically, but kaleidoscopically, so that each component operates both independently and interactively, rather than being dominated by a pervading phrase-device. In brief, de Séverac, though not so radical or consistent as Stravinsky, evinces an impulse in a similar direction as that so sanely and brilliantly taken by the Russian, namely, towards a freedom from any pre-fixed system of writing, and towards the development of a purely personal style. Otherwise the two have little in common, either conceptually or technically.

THE WORKS OF DE SÉVERAC.

In the matter of his compositions, *i.e.*, the poetic conceptions forming the basis of the music, de Séverac is consistently and specifically pastoral. He has a particular habit of writing in cyclic forms, that is, in grouping sets of pieces together in such way that, while each has its own individual entity and interest, the group as a whole, as also in the sequence of its various successive portions, embodies some general conception in varied aspects.

This method of presentation is apparent in the set, 'Cerdana: Études pittoresques pour piano,' where each number, complete in itself, serves, when taken in conjunction with its fellows, to present a general survey of the impressions and emotions pertaining to a certain type of locality. It is also interesting in that it conveys a curious sense of personal narrative, which, from the first number, 'En Tartane,' with its intimate under-current of exhilaration, through the second number, 'Les Fêtes,' permeated by vibrant harmonic colouring and strong rhythms, the pastoral revelry of the third number, 'Ménétriers et Glaneuses,' to the mere objectively veristic concluding number, 'Le Rétour des Muletiers,' creates a series of moods more passive than active, a sense of participation akin to that of sympathetic and interested observation, through which an element of reactive emotion goes beyond the objective matter, and, despite the movement and *elan* of the music, brings about the feeling of a certain spiritual aloofness.

The cyclic combination is even more apparent in 'Le Chant de la Terre: Poèmes georgiques pour piano,' to which I have already referred, where de Séverac treats a poetic conception of wider dimensions than those usually embodied in his works. The component numbers (Prologue; 1. 'Le Labour'; 2. 'Les Semailles'; 3. 'La Grête'; 4. 'Les Moissons;' Epilogue) form a condensed epic-cycle, in which the matter is arranged with a view to dramatic continuity with the intention of conveying one unified conception. Here de Séverac presents a remarkable series of *genre* studies as vivid, objective, and experienced as, and of kindred conceptual proportions to, the *vers libres* epic-poems of Verhaeren, 'Les Villages illusoires' and 'Les Campagnes hallucinées,' but without the Belgian's subsidiary symbolic significances. Objective in treatment as in perception, the cycle presents, in a series of broad impressions, a particularised aspect of rural life. The whole work is a chant of energy, essentially modern in source and statement.

In the third of such cyclic groups, 'En Languedoc: Poèmes pour piano,' de Séverac deals with the impressions derived from the features of a particular locality, of a country not only teeming with elusive beauties of form and colour, or interesting in isolated features, but possessing, in its peculiar attributes, a marked general character of its own. This cycle presents the composer's impressions of Languedoc, the land of 'stirring hive-like working districts,' of which Alphonse Daudet writes, where, 'between the houses, narrow little gardens wander up the hill-side, tiny gardens of Southern climes, faded and burned up, arid and airless, full of cactus and aloes, of tall bottle-gourds, and of great sunflowers, turning their full-blown faces towards the West,

with the bent attitudes of corollas seeking the sun, and filling the atmosphere with the sickly odour of their ripening seed'; where the stony hills are 'crowned with old, deserted windmills, ancient purveyors of the towns, left standing on account of their long services, the skeletons of their sails standing out against the sky like gigantic, broken antennæ, their stones slowly loosened and scattered by the wind, the sun, and the stinging dust of the South.' Here, where the whole environment breeds intimate interests, and a meditative mood which rivals the quiet religious fervour of Brittany, and where the landscapes, despite their sun-devoured nature, have such subtlety of impression-variation and capacity for transformation that they, 'bare, sterile, grey like the dusty olive-trees, assume, in the many-coloured settings of their relentless sun, a gorgeous resplendence traversed by fairy-like shadows which seem the decomposition of a ray, the slow and gradual death of a rainbow,' de Séverac has moved with a great, gentle sympathy, opening his heart to its influence, apprehending its quiet, subtle nature as a living, rare thing. Here one has all the composer's most brilliant capacity for using vibrant, kaleidoscopic tonal-colour effects, as in the first and last numbers, 'Vers le Mas en Fête' and 'Le Jour de la Fête au Mas'; and here also one has his free atmosphere in the third number, 'À Cheval dans la Prairie,' his subjective delicacy, tenderness, and introspection in the other two numbers, 'Sur l'Etang le Soir,' where the mood is an expression of a physical state rather than of reflective thought, and 'Coin de Cimetière au Printemps,' perhaps the most intense and moving thing de Séverac has written, where the music is filled with a certain poignancy quite uneffusive in statement, the effect of a delicately poised contrast of the beauty of a southern Spring, of that warm life suffused in what Maurice de Guérin describes as the 'Larges et liberales effusions de lumière du ciel du Midi,' against the realisation of that perpetual sleep which the surroundings of the composer have evoked, something of a tenderness in which the maudlin and sentimental have no part, and which only the French term 'pitie' seems adequately to convey.

In addition to the above works, de Sevérac's compositions include the 'Baigneuses ou Soleil,' a pianoforte work full of shimmering, harmonic imagery, and of a direct beauty of form and colour reminding one of that other remarkable study, so close to it in matter, the 'Bathers,' of Cezanne; 'Le Soldat de Plomb,' and other pieces for children; a 'Suite pour Orgue,' and a number of very sensitively-written songs ('Le Chevrier,' 'Les Cors,' 'Chanson de Blaisine,' 'L'Eveil des Pâques,' and 'Infidèle'), almost all written to texts of a purely pastoral nature. As well as these works, de Séverac has written an opera, 'La Cœur du Moulin,' in which all the deep sense of rustic life informing his songs and pianoforte works finds broader and more sustained expression, and which, by reason of the human element of the action, exhibits much of his penetration in direct psychological delineation. As an operatic work it stands almost alone in the field of its expression, unless one except perhaps the 'Village Romeo and Juliet' of Delius. The whole work leaves one with a sense of intimate understanding and a clarity of vision and statement akin to that found in literature in Flaubert's 'Story of a simple heart.' Through it, however, runs persistently that bright imagery, that sense of open spaces and free air, of natural colours and forms, and, above all, that quality of light and atmosphere which always preserve a contact with actuality, and which have made de Séverac's music a powerful factor, both metaphorically and actually, in bringing modern French musical art to 'a place in the sun.'

BIRMINGHAM AND MUSIC.

By Sydney Grew.

The new plans for Birmingham music are thorough, fairly comprehensive, well based financially, recognised and supported municipally, and controlled by a representative body of citizens and local musicians. They are likely to prove successful, ideas and influences which in the past ten or fifteen years have led to failure not having any longer a free hand. The new scheme is however only fairly comprehensive, not fully; and to be assured of complete and final success it should be widened as I suggest below.

A symphony orchestra of about seventy players is being established on permanent lines, with a regular training master. Twelve symphony concerts are to be given on alternate Wednesdays and about thirty Sunday orchestral concerts (these last in the new Futurist Theatre, I understand, which seats several thousand people). Light concerts, blended possibly with dancing, may be given on Wednesdays intervening between the symphony concerts. Arrangements will be made to provide Saturday concerts on all evenings when local choral Societies are not giving concerts, the desire being to use the Permanent Orchestra at least three times a week through the normal musical season. Orchestral concerts are to be given to school children on Saturday mornings. It is hoped that if the Theatre Royal Promenade Concerts are resumed, the Orchestra will be the band to play, and that the Orchestra may be engaged for all local concerts and concerts generally in the Midlands; also that eventually it may be engaged for the Beecham Opera performances. With the development of Parks music, a full twelve months' work may be found for the Orchestra, which will include the best available local performers.

A grand committee of guarantors and others interested is to be formed. From this will be elected an executive committee comprising five private guarantors, five members of the City Council, three members of the local music trade, four resident musicians (official or private), one member of the Permanent Orchestra, and one representative of the Musicians' Trade Union. From the executive committee will be formed various sub-committees as required.

The municipal yearly grant amounts to £1,250. Private guarantors at the moment number about twenty persons. Every local music firm is a guarantor, the sums guaranteed amounting to £1,660. The guarantors bind themselves to continue for five years; the municipal grant, however, is permanent. Among the guarantors are certain of the Birmingham newspaper proprietors.

All this is sound and business-like, and will be satisfactory in result if continuously carried out with thoughtful regard for local conditions and peculiarities. But success will not be immediate and complete unless a policy of public propaganda is at once adopted, and unless the plans are widened educationally.

The matter of music must be brought to people in all the outlying districts by means of lectures, meetings, and press discussions. (With but one exception, it is not to be denied that the Birmingham newspapers have hitherto failed to deal with music generously and authoritatively.) During the coming months a sort of election campaign should be instituted, beginning at once and increasing in intensity as the season approaches. There are several competent lecturers and writers on music in Birmingham, and at least twenty newspapers. There is quite a public awakening to music at the present moment (this is typified by the recent very exceptional 'featuring' of Mr. Appleby Matthews in the Birmingham newspapers), the cause, it seems to me, arising largely out of the use music is to be put to in the various Peace Celebrations and out of the general quickening of national thought and emotion, and the new scheme should take advantage of the mood of the time. The solid success of the first Midland Musical Competition Festival was considerably helped by the public meetings and discussions held in the first part of the year (1912), and by judicious newspaper activity.

This local propaganda work for the scheme should at the beginning of the season be confirmed by local concerts and musical lectures. There are a dozen suburban halls and institutes where a small orchestra could give concerts that would be profitable artistically and financially. The adjacent districts are ripe enough for music, despite the failure of Mr. Richard Wassell's plucky attempt to establish orchestral concerts in West Bromwich. I consider we should have from fifty to a hundred light orchestral concerts given next season within a radius of ten miles of the centre of the city.

And music must be taken to children in the schools, not merely the children brought to music in the Town Hall. Students must have facilities to take full advantage of the opportunities of rehearsals and concerts; and all educational establishments, from Council Schools to private schools, also all social clubs and similar organizations, should be interested in the matter of music and helped to benefit by the scheme. Existing musical societies should be induced to associate themselves in committee; and every possible fraction of musical activity, power, and interest should be blended into a unified whole. For it is the way of Birmingham to do things well only by wholes. I think it is most important that unity of aim should exist between the Press and the organizers of Birmingham music.

Much must be learnt from the failures of the recent past, and from the successes also—for we have had successes in Birmingham. The prevailing idea that Birmingham is musically *na-poo* (as the soldiers say) is a wrong one. Quite a decent case could be cited to prove that music suited to the town spells success. All that has been required at any time is that local tastes, ideas, and needs be considered, and that all concerned in the matter identify themselves with the place. This last point is of the extremest importance. Birmingham exercises the English right to absorb into itself and convert to its own nature all foreign substances. Its local mentality is powerful; when it encounters an individuality that refuses to be absorbed, it sets up a condition of antagonism which (being unlike the condition of fair competition which makes for good in Birmingham as elsewhere in the country) in the long run does harm to that non-native individuality. And when the town suspects that what is offered is offered in a spirit less large and general that its own view of public responsibility, it rejects the offering. Fifty years ago the municipal, educational, and artistic life of Birmingham was controlled by men who were either native to the place or as good as native; it then earned the title of 'The best-governed town in the world'—a phrase since ridiculed, but originally respected. It was then as musical as any other large, materialistic, immature, intensely active English town, because what was provided for it in the way of music suited the genius of the place. Since 1905 or thereabouts matters unsuitable have been offered, and the city has rejected them. Yet during those years it had accepted other offerings, and accepted them with a completeness that but for certain English traits would have been advertised in its praise. No other city has a better record than this of Birmingham since 1905: the Promenade Concerts under Mr. Landon Ronald, Mr. Max Mossel, Dr. Russell, and other gentlemen; the Harrison Concerts, and later the Max Mossel Subscription Concerts; the Catterall Quartet Concerts; the popular concerts of local Choral Societies; the Competition Festivals; the recent Appleby Matthews Sunday Concerts (following the Sunday Concerts given as part of Sir Thomas Beecham's scheme two years ago); Grand Opera and Comic Opera as provided by the various touring companies; all of which, with several further minor features, prove that with wisdom and courage and consistency music may be made with profit in the town. Coleridge says we can receive fully only by giving rightly:

> Ah! lady, we receive but what we give,
> And in our life alone does nature live.

His words are true of Birmingham and music; they explain why some attempts succeed and why some fail. They suggest the principle which must determine all future musical work in Birmingham.

Occasional Notes.

GERMAN MUSIC.

There have lately been some wild and whirling words in the *Daily Mail* on this subject. The outbreak began with Mr. Diaghilef's tirade against London's apparent fondness for the German classics. The ball was kept rolling by Mr. Boyd Cable, who considers that 'it is disgusting,—worse, it is abominable and insulting to the memory of our dead—that British concert halls, British conductors, British musicians, should echo to the music of the Hun.' As they have echoed it during the war, it is rather late in the day to ask them to stop now. And there are limits to the power of the *Daily Mail* as a moulder of opinion. As might be expected, Messrs. Diaghilef and Cable caught it hot from Mr. Ernest Newman. The Russian hit back skilfully and at considerable length in the *Observer*, but he had weakened his case by overstating it, and though he went down fighting, he went down undoubtedly.

In the *Birmingham Daily Post* of June 2, Mr. Newman proceeded to deal faithfully with Mr. Boyd Cable—again an easy task, because Mr. Cable's case, already weak, was enfeebled by its hysterical setting forth. Moreover, few, if any, musicians have ever contended that we should give up the older German

music because of the war. Obviously we had to forego that of to-day, because its performance would mean trading with the enemy, if only indirectly. After laying Mr. Cable out, Mr. Newman goes on:

> It is all purely a question of musical taste and appetite, not of patriotism; and the gentlemen who persist in shrieking that no one can be really fond of his country who does not think as they think, and do as they do, will end by straining our tolerant good-humour a little too far.

Mr. Newman's 'tolerant good humour' has long been a household word. The examples we quoted recently will be fresh in our readers' memory, and he has lots more in the article under notice. But it really seems to have been slightly strained at last, for he goes on:

> But of course it is only the smaller minds that yelp these accusations of anti-patriotism and pro-Germanism against all who have the temerity to disagree with them on this or any other subject.

He then proceeds to complain of an 'Occasional Note' in the May *Musical Times*, in which he was accused of a lack of sympathy for the works of his own countrymen, and of bias in favour of German music. Mr. Newman says pityingly that 'something may be forgiven to any writer in a bad temper' (odd that it is always Mr. Newman's opponent who is angry!), and then points out that he has been warm enough in his praise of many British composers:

> Foreign work has never appealed to me [he says] merely because it is foreign. The reason I have no friends in any camp, indeed, is that I apply the same critical standard to them all . . . The English nationalists are wrath with me because I always refuse to accept twelve-and-sixpence for a sovereign.

If there is any wrath, it is because of Mr. Newman's eagerness to prove that sovereigns minted here are generally seven-and-sixpence short. For example, Vaughan Williams's song-cycle 'On Wenlock Edge' has met with universal approval from musicians of all sorts and is the most frequently performed of any work of its type to-day. We all took it, and still take it, for a sovereign. 'Tut,' said Mr. Newman, 'It's only twelve and sixpence,' and filled nearly ten columns of the September, 1918, *Musical Times* in attempting to prove it. (After which, stupid and daring people still persist in regarding it as a pound of the best!) How often has he taken ten columns to acclaim a native work? This is an example—an extreme one, we admit—of the kind of thing that strains the 'tolerant good humour' of Mr. Newman's readers.

Nor is this passage in his article calculated to soothe:

> I am no more going to call Mr. Frank Bridge a great composer merely because he is English than I am going to call Mr. Charles Garvice a great novelist merely because he is English.

Now, we do not suppose that Mr. Newman really means to imply that Mr. Frank Bridge is the Garvice of music. But he must not complain if his hasty parallel is misunderstood. Surely he could have found the name of a tenth rate native composer for his illustration. Nobody knows better than Mr. Newman what lots of them we have.

We do not want Mr. Newman to acclaim any musician merely because he is British. We merely ask that our composers shall have fair play, and there is more than one way of seeing that they get it. Mr. Newman's only demand of music is that it shall be good, and we shall not quarrel with him there. Would he call the following works good?—Elgar's 'Falstaff,' the two Symphonies, 'Enigma' Variations, Introduction and Allegro for Strings, Stanford's Irish Symphony and Rhapsodies, and latest Pianoforte Concerto, Bantock's 'Pierrot of the minute' and 'Fifine at the Fair,' Benjamin Dale's Pianoforte Sonata, and Butterworth's 'Shropshire Lad' Rhapsody (the list might easily be lengthened). How many performances have the above received during the past few years? The Stanford Concerto was played in America about four years ago, and received its first London performance last May, having reached the capital *viâ* Bournemouth and Woking. The Butterworth Rhapsody was first played in London in the spring of 1914, and was then laid on the shelf until the composer's death in action, in 1916, drew attention to it. It received its second London hearing in 1918. Has Mr. Newman's enthusiasm for good music of whatever nationality ever led him to protest against this kind of treatment? Nor is it only fine native works that suffer through the German obsession. We are sure that Mr. Newman admires Franck's Symphony. How often was it heard in England before the war drew attention to the great Belgian? Even now it receives one performance to about half-a-dozen of Beethoven's No. 5. If Mr. Newman has ever written a protesting word against this kind of thing we have somehow missed it. Surely it is a part of the duty of a powerful critic to use his influence in such a way that good music is never shelved for long. As Mr. Bernard Shaw says in the latest *Bulletin* of the British Music Society:

> If the commercial concert-givers are ever to insist on their conductors undertaking the labour of studying new works by troublesome young men, they must be sharply criticised for their neglect and made to feel that programmes without a single novelty, whether British or foreign, are ridiculous.

Who is better able than Mr. Newman 'sharply to criticise' this neglect? And what critic does less of it? If Mr. Newman says he is entirely indifferent to a composer's nationality we are bound to believe him. But he must allow us to say that he has so far disguised his impartiality uncommonly well. When he treats the less inspired German classics with the severity he deals out to British works we shall find his internationalism convincing. Until then we must regard him as merely a perverted nationalist.

Mr. Newman's association of the *Musical Times* with the anti-Hun-music screams of the *Daily Mail* is evidently a specimen of the Jackjohnsonian tactics of which he is so proud. It does not worry us. Our readers know that we have never taken any more of an anti-German line than Mr. Newman himself. But we have protested, and shall continue to protest, against the unduly frequent performance of a handful of German classics at the expense of such native works as those we have mentioned above. We do not protest because the particular works happen to be German, but because they have become threadbare. So little anti-German-music feeling have we that we shall rejoice at the opportunity for hearing again the best of Richard Strauss. When 'Till Eulenspiegel' disports himself once more at Queen's Hall we shall be on the spot as early and as eager as Mr. Newman.

Those of us who have been puzzled by some of Mr. Newman's judgments of modern works find a glimmer of light in the *Observer* of June 15, wherein, discussing the new public rehearsals scheme of the Patron's Fund, he says:

> Every critic knows that the most difficult part of his work is that dealing with students, or beginners of any sort . . . To my thinking, the only sensible course in the long run is to apply precisely the same critical tests to the work of students as to the work of the masters. . . . It is to be hoped, therefore, that no one concerned with the scheme will feel any resentment against the critics if they judge Brown by the same standard as Beethoven, or Williams by the standard as Wagner.

I wonder if the Ernst Naumanns who sat in judgment on the early works of Beethoven thought that the only suitable course was to apply to them the same standard as to the best works of Bach and Mozart. And do our dramatic critics judge new plays by the standard set up by Shakespeare and Molière? Mr. Newman, we know from his own words, has no great opinion of British song composers. Evidently he has been testing them by the giddy heights reached by Beethoven in this branch of music. No wonder 'On Wenlock Edge' came to grief: it made a poor show beside the 'Liederkreis.' And presumably the reason why one of our best composers is bracketed with our feeblest novelist is because he has not yet written anything of the same standard as the 'Prometheus' Ballet Music or the 'Turkish March' from the 'Ruins of Athens.' We hope he never will—indeed, we don't think he could.

ANOTHER PRELIMINARY BLAST.

Yet another new musical journal is promised in *The Musician*, due on September 1. The announcement states that:

> *The Musician* will be entirely different to (*sic*) all other music papers. An attempt will be made to gain the ear of the music-loving section of the United Kingdom. [No new enterprise: we've been after that ear for three-quarters of a century.] We believe—and we make the statement without egotism—*The Musician* will make the first real attempt to provide reading matter that will be of live interest to the professional, amateur, and others.

Old-established journals that have done their best to provide such reading matter by employing all the best musical writers must hide their heads till *The Musician* starts showing them how. There is a fine sample of confidence, too, in the remark that 'we expect to reach a circulation never dreamed of by any other music paper.' If only *The Musician* knew what we have dreamed of in this way! Our suspicion that the prospectus was written by the senior office boy in one of his brighter moments seems to be confirmed by the statement that 'As regards advertisements, the pages devoted to same will be limited.' Nevertheless we shall be surprised if anybody tendering an advertisement will find *The Musician* refusing same.

DR. WALFORD DAVIES ON 'THE MUSICAL OUTLOOK.'

Dr. Walford Davies gave his inaugural address as Professor at Aberystwyth University on June 5. We are glad to be able to give a *verbatim* report:

> In this address I propose to put before you the musical prospects in Wales as far as I can see them at the moment. I hope to put them in such a way as to help to release, and perhaps to quicken, your own thoughts on the subject; and it is my hope that since we do not begin musical work in earnest till October, you will in the meantime take some trouble to make those thoughts and your musical desires known to me either by word of mouth or by letter, that we may the more effectually pool our musical energies and resources when the time comes, and in order that I, having now the responsibility and honour of leading your musical activities, may learn the more quickly to know your admirations, and lead you if I can through them to greater admiration and attainment and vision of musical excellence. For surely the Welsh are born to excel in every kind of music. And let us incidentally remember that Aberystwyth, in its central position, has national musical responsibility. What Aberystwyth dreams and does to-day may become the vision and experience of Wales to-morrow.
>
> To-night I propose, first, to speak to you of the present position in the world of music; next, as to a certain great principle which is behind music; last, as to our possible policy and local prospects.
>
> The present position in the world of music seems full of new interest and new possibilities. Some of these existed before the war and are clearly part of the normal history of musical development. Some have arisen out of the war. Of the former, two are specially worthy of note to-day, since they seem to me to bear upon music in Wales in a special degree. First in importance are the remarkable developments and almost baffling promise in harmonic fields. The opening of the 20th century, coupled with the name of Debussy and others, will probably stand out among musical landmarks as clearly as did the opening of the 17th century coupled with the names of Monteverde and the Florentine group. Three-note chords were the basis of music in the golden age of Palestrina (who died in 1594). Monteverde opened the flood-gates to four-note chords about the year 1600; and in a similar way Debussy and others—notably Scriabin—have shown six-note chords to be easy to think, workable and enjoyable. The discouraging mistake is sometimes made that when a novel chord arrives an old one automatically departs. It is important both for musicians' comfort and their progress, if not for their sanity, to remember that since music is young and still in formative stages, the arrival of a six-note chord so far from deposing the common chord merely enhances the value of the 'C major of this life,' much as a reed-stop on our organ enhances the diapasons; and it would seem likely that coming composers while reaching forward will also choose to reach back even to the simple two-note chords of Huckbald in the Fantasies and Symphonies of the future. Now Wales has ever been accustomed to rich choral harmony. The harmonic tradition behind its people's music is surprising and apparently unique among nations, if Gerald the Welshman was even approximately right when he described the natives in the 12th century as already possessing an old tradition of singing 'not uniformly as is usual elsewhere, but manifoldly in many manners and many notes; so that in a multitude of singers as many songs are to be heard as there are singers to be seen and a various diversity of parts, finally coming together in one consonance and organic melody under the smooth sweetness of the B flat.'
>
> In the light of such a tradition does it not seem that Wales should prove very good ground for new harmony to thrive in? Let us try to be fearlessly and alertly receptive; and let it be remembered that a new chord is merely a new colour in sound. It may baffle the ear for a day, but to-morrow the same ear may grasp it with ease; and there is no chord which, if the notes in it are disposed carefully and sounded quietly, cannot pass into the language of music. For this reason, the music-lover need neither shrink from new strange chords nor say farewell to old familiar ones; nor need he attach too great importance to either the one or the other, for it is the use to which they are put that matters.
>
> Second perhaps only to the great harmonic promise of the future is the spontaneous interest shown of late years in folk-melody. I do not of course refer to the fads for what Dr. Terry has called 'Wardour Street antiques,' nor to the passion for curing our past tendency to talk broken German by presently talking little but broken old English in a quasi-Dorian mode, but I refer to the enthusiastic research into countless melodies of the people—Cecil Sharp has recently collected over a thousand in the Appalachian forests. This interest is a symptom of a line of melodic development which, strangely enough, seems destined to fit well with harmonic expansion. It will perhaps seem puzzling to imagine how the apparent complexities of futurist harmonies and the simplicities of past melodies can agree. But an example may

make it clearer. Last Monday Dr. Deverres, in a learned and helpful lecture on Celtic music, quoted a Breton melody in its original form and showed how the harmonization of this tune as 'Llydaw' in a truly classical style by Ieuan Gwyllt in 1850 had destroyed its real character. At the same lecture Dr. Deverres gave an example of an old Scottish tune as it is harmonized by Debussy; and though one may prefer to see a Scotch tune clothed in a kilt rather than a Parisian costume, yet the truth is made clear that with the removal of 12th century limitations (of tonic and dominant) and the disappearance of the narrower views of key, the means and power to harmonize modal melodies without doing them violence is so greatly increased that ancient modal systems may well be transmuted into new key systems. Instead of one major and one minor key, we may easily have many with special characteristics of their own.

A word must be added here as to the rhythmic position. Rhythm is one of the three great factors in music, and being that one which is held in common with poetry, dramatic speech, dancing, and the arts of gesture and movement, its appeal is far wider than that of either harmony or melody. Our present position in the musical world is that we use one set of rhythms in a very square way in twos, fours, and eights, and our slavery to these 'common metres' is so thoughtlessly general that we even take the exquisite speech-rhythms of the psalms in church and pack them ruthlessly into little rigid tunes called chants without noticing the enormity of it all. Now there must shortly come an emancipation from this slavery. It will be good to be in the vanguard of this movement, and we have time to take our place there if we will. The Welsh language (which, alas, I have yet to learn) must have its own rhythmic ideals, its own native correlations of quantity, accent, and spacing. The country which solves the rhythms of its own language in terms that may be called musical deserves well of the whole world; for that kind of faithfulness to the verbal and musical compact which perfects the sweet consent of voice and verse is all too rare, and when attained deserves to live, as Milton puts it, 'and sing in endless morn of light.'

This then is the position in the world of music—great strides forward in harmony, curious backward searching among the modal treasures of old folk-melody for what is lovely and true to our nature, and a slowly moving revolt against square, narrow, rhythmic restrictions of twos, fours, eights. If Wales will use all chords and modes that appeal to her, using them natively, unaffectedly, together with a new child-like rejoicing in rhythm and in her own rhythmic freedom, she can, I am convinced, play a highly serviceable part in the world's musical history at this engrossingly interesting epoch, while reaching forward to new harmonies, reverently turning back to her own and the world's ancient melodies with no childish taste for antiques, but purposing to advance through faithful study of past treasures up to future glories.

There are two other notable factors in the present musical position which are undoubtedly due to the war. One is a new *naturalness*. It showed itself as between a rough-and-ready camp-singer or an extemporized camp-band and their hungry, tired audiences. War-music was a grim necessity. If we had not made it, the very stones would have cried out. This gave it naturalness. Why should it not retain this quality? Professionalism is at all times deadly, and in saying this there is no wish to cast a slur on the professor of music or at his expense to extol the amateur, for so-called amateurishness is every bit as deadly. 'Professionalism' is the name given to that artificiality that besets the professional, a sin into which he or she need never fall. The real professional must remain at all costs an amateur, a lover; and he must, while acquiring the coveted mastery, retain his first freshness and naturalness. Incidentally I firmly believe that half the affected nonsense of professional singers, especially of the opera-singers and others of us who forget ourselves (and our neighbours), would be cured if we were condemned to hear our own noises in a phonograph, say three times a day for three weeks. Soldier audiences in France had the curious courtesy to walk out if they were not interested. They did not appreciate the wrong thing in artistry. If audiences will only have it so, the naturalness newly found in adversity may be maintained, if we performers will but think musically, listen carefully, and love our audiences as ourselves. Post-war standards in this as in all other matters can never be the same as pre-war standards, however much men try to revert. The second war-factor in music seems to me to be a temporary lowering of the standard of taste. Now naturalness pays this price, that we find ourselves lower than we wished to find ourselves and lower than, *theoretically*, we ever were. These poor rag-times and some of the present music-hall perversities seem to me to bear the same relation to the total edifice of modern music as the grinning gargoyle of old architecture bear to the stately cathedral they adorn. They tell us the truth, so long as we recognise that they only tell us a little part of the truth. Rag-time is right music if we remember that it is only a very small part of right music. Art must be both natural and higher-natural (or super-natural, as men sometimes call it). It must combine the foreground of the real with the horizon of the ideal. All our Welsh music-making must hitch on, so to speak, to our real and ideal requirements.

For a moment it will be well to think of and mentally note for future reference a certain great principle which lies behind music. I call it the principle of musical quality. We are all vaguely aware that somehow or other music expresses life, and that now and then it expresses our own inner life in a surprising way that transcends word or gesture. It seems an invisible, intangible record in the world of sound of experiences, and of something more, of motives. Has a motive dimensions? Certainly; it is possible to measure it. In what way can one measure a motive? By its intensity, by its duration and by its direction, if we admit that a motive may be directed low or high, and surely it can. Now music has dimensions, in exactly the way that the motives of a man's will have dimensions. It records varieties of intensity and of duration and direction (or, as we call it—pitch). All varieties of intensity we are wont to call expression, those of duration we call rhythm, and those of direction we call melody. But you will observe here a notable omission. Where does harmony, the greatest thing in music, come in? In reply to the question, I wish to direct your thought to what I have called the principle of musical quality. It is of course a universal principle, but it is exceptionally clear in music. Harmony is a combination of dimensions impressing us instantly as a unit. A vase or any such ornamental object has quality because it has shape, conditioned by a combination of dimensions apprehended by us as a whole instantly. But the principle of quality applies not only to a chord. It can apply to that which is spread out in time. Structure is quality. A tiny folk-tune has quality in a remarkable way. Its total impression upon the mind is dependent upon its structural proportions. A symphony is an extraordinarily complex unity, and it manifests this amazing human interest of quality spread over fifty minutes of life. A man's whole output of music has quality. Listen to Shakespeare:

> 'To-night we'll wander through the streets and note
> The qualities of people.'

Listen to the judicious Hooker.

> 'It is with the clergy even as it is with other men; their quality many times far beneath that which the dignity of their place requireth.'

And in another place he notes how different are the

> 'creatures that have not judgment to examine the quality of that which is done by them, and therefore in that they do they neither can excuse nor approve themselves.'

I think it is true that music, whether we will have it or not, is a unique record of quality—the quality of the men and the age that produce it. For this reason it deserves the constant, reverent, faithful attention of ordinary men.

We may now turn from the more arduous considerations to the question of a future musical policy. What I say now with regard to this can only be suggestive. The time has not arrived for a categorical announcement of plans. But let me say at once that the most important music in the College will, I consider, be that which assists the cultivation of the knowledge and intelligent enjoyment of music by the man who is not going to be a professional musician. It seems desirable, and I hope to help in the musical education of a literal host of part-time musicians.

A distinguished old Aberystwyth student, now at Whitehall, pointed out two days ago that even the Chinese schools a thousand years before the Christian era included the science and art of music 'as an essential element in the education of statesmen and administrators as incorporating the soul of harmony and the conciliation of discords.' The Aberystwyth students destined to become teachers, ministers, or statesmen stand greatly to gain if the College Choral Union, the College band—however modest—the College weekly concerts, the open lectures on musical elements, and the College Song-Book do their work and create the right permanent musical atmosphere. Though the students who contemplate music as a profession must here find means for adequate preparation as specialists, and for taking their musical degree at their own College, even greater importance attaches to that part of the College musical education which can be shared by students in other faculties. Like importance for still larger reasons attaches to the extra-mural work in Wales; to the proposed illustrated lectures on appreciation which it is hoped to organize for such local centres as are keen and ready to receive them; to the institution of circulating libraries of music in appropriate centres; and to the possibility of a central fund for the supply of expensive orchestral instruments (such as the double-bass) to local conductors who can find players to use them. But all such policies and plans must await the preparatory work of the new National Council of Music for Wales which is to hold its first meeting this month. To this Council not only the constituent Colleges but musical Wales in general will fitly turn for inspiration and constructive help.

In conclusion, let me suggest, the important thing to-night is for all of us who can to resolve to get a move on from where we now stand. Almost all who listen to-night can help. There are three kinds of helpers in this room: 1. Those who know what can be done. They are potential leaders. 2. Those who will do what is to be done when told. They are potential workers, awaiting a lead. 3. Those who will welcome new efforts even at the cost of some of their personal comfort. They are appreciators, essential to the bargain. And then these classes of music-lovers are not in watertight compartments. An appreciator can sometimes become a worker, and occasionally a worker can help to lead with brilliant suggestions. It is by friendly, candid conference, and later on by constructive criticism, that progress is speeded up, and all with indomitable good will. I beg you to remember that the force of example is very great in music. The Czecho-Slovak orchestra from Prague and two choral Societies of teachers have been amazing London last week with music born in adversity, and wonderfully, stimulatingly alive. They sang their native hymns on Sunday in a Congregational Church in London, and *The Times* on Monday described how the tones 'leapt like flames into the roof.' One man's example can quicken a crowd. One nation's example can quicken a world.

Here is another moving thought. In the 19th century our fathers sang to themselves and their own age. There were no gramophone records. Our music of the 20th century is being recorded, and will be heard by musicians of every succeeding century. Again, Sir Oliver Lodge recently pointed out to the public that human speech (therefore also song) can be 'transmuted from sound-waves into ether-waves which are capable of travelling enormous distances and can then be re-translated into sound-waves, with all their distinguishing features [that is, their quality] accurately reproduced.' Are our sounds upon earth some day to be transmitted to Mars? Has some other world conceivably already overheard us on electrical instruments of infinite delicacy? Whether that be so or not, we know intuitively that the quality of our daily music is of importance as an energizing record of our wills and motives.

I would ask the music-lovers of Aberystwyth to seek and to cultivate in their future music, whether instrumental or vocal, three things: joyous life, careful mastery, and wonderment. These are present in all fine work, and to them and in them all let us strive to add unaffected naturalness of expression. In doing this our musical output will be national, as we desire. It will be Welsh; but in being so it will probably be something greater. It will probably be of universal value, precisely because it is true to itself.

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

By F. A. HADLAND.

(*Continued from June number, page 286.*)

The object of this series of articles being to indicate a few specimens of English instrumental music belonging to a particular period, it necessarily happens that certain works are included which, with the exception of an isolated movement here and there, have fallen into oblivion through a want of musical interest sufficient to keep them alive through several generations; but the patient researcher finds his labour rewarded by some really beautiful things scattered among the pages of out-of-date sonatas and concertos.

A most undeservedly neglected composer is Jeremiah Clarke, the first organist of the present St. Paul's Cathedral, a great part of whose work is forgotten to-day, although his compositions for the Church are in some measure preserved, such as are ever employed being generally valued by Church musicians. The Royal College of Music library has two volumes of harpsichord music by him dated respectively 1700 and 1702, and among the MSS. at the British Museum is a Suite in C minor—Allemande, Courante, and Minuett.

Among printed books may be instanced 'A Choice Collection of Ayres for the harpsichord or spinett,' dated 1700, containing six numbers. A very interesting volume was published by his brother-in-law, Charles King, in 1711, four years after Clarke's death. It has the book-plate of the Rev. William Gostling, also that of the late Julian Marshall, from whom it was acquired, and was at one time in the possession of Dr. Crotch, whose name is written on the fly-leaf. It contains twenty-five separate numbers. Perhaps someone desirous of lecturing on the music of the period might care to play through the whole set, or at least some of these short pieces. Besides Minuets, Corantos, Almands, and other dance-tunes, are a Ground, an Entry, and a 'Round O' in the primitive rondo form, consisting of three sections, of which the first is literally repeated after the second, and again after the third. These pieces rank high among the best English instrumental music of the period. There are copies at the British Museum, Sion College, and the Fitzwilliam Museum.

A volume of MSS. which belonged to the late Julian Marshall contains seventeen pieces for harpsichord, and another volume of lessons for harpsichord by various composers has an Allemande, Courante, and Minuet by Clarke.

A volume of MSS which once belonged to Vincent Novello, and previously to Dr. Philip Hayes, has an introduction in the handwriting of the latter, in which he declares his opinion that Clarke possessed a most happy native genius for composition. Much of Clarke's music seems to have perished altogether, although everyone who has had anything to say about him asserts that it was both tender and graceful. His tragic end in 1707 casts a tinge of melancholy over his memory. His age at death is somewhat doubtfully given as thirty-eight; but even if rather older he was likely to have composed more music of equal or greater value, and to prove beyond doubt what has often been asserted—that he was one of the worthiest of Purcell's immediate successors.

Charles Avison was a most prolific composer, and is interesting in the musical history of England as one who revolted against the supremacy of Handel, with whom he was contemporary. He studied in Italy, and afterwards with Geminiani, who made his home

in England, and later in Ireland. Avison was evidently a man of wide culture and study, and his book, 'An Essay on Musical Expression,' and a sharp controversy with Dr. William Hayes, attracted the attention of the musical world at the time. After Avison's return to England he became the leading organist at Newcastle-on-Tyne, where he officiated at St. Nicholas Church, now the Cathedral. His influence with a coterie of musicians, professional and amateur, in the North of England was great, and even in his remote position he became a leader of musical opinion. He died in 1770. From about 1740 to 1766 he poured forth a stream of sonatas and concertos, some published in Newcastle and some in London. Among a number of rather dry pieces some really excellent things reveal themselves to the searcher.

John Beckwith, junior (1788-1819), organist of the Cathedral, Norwich, and St. Peter Mancroft, does not appear to have written much, but a concerto for harpsichord or organ in D, Largo (a long movement), a second Largo, and a Minuet, Allegretto, and Rondo, are at least worth looking at. Robert Broderip, of Bristol, who died in 1808, has a very pleasant harpsichord Concerto in E flat to his credit.

Although this article is mainly on English composers, we may perhaps be permitted to cross the St. George's Channel and cast a glance at Dublin, whose fine musical traditions might well detain us for a long time. In fact, to one who has been under the spell of St Patrick's and Christ Church, and gained more than a little benefit from Sir Robert Stewart, the attraction is great, and tempts to a long digression which cannot be indulged.

Dr. Philip Cogan was a native of Cork, where he was a chorister in St. Finbarre's. He afterwards went to Dublin and entered the choir of Christ Church, later becoming organist of St. Patrick's. His compositions do not seem ever to have been known in England to any great extent, but his reputation in the best Irish musical circles was great. There is a Concerto of his in the British Museum for pianoforte with accompaniments for two violins, flute, horns, alto, and bass, and three Sonatas for pianoforte or harpsichord. Michael Kelly, who was one of his pupils, has left emphatic testimony to his great abilities as a pianist.

Dr. William Hayes has not left much secular music of interest, but the Overture to the opera 'Circe,' which was composed for his exercise for the degree of Bachelor of Music in 1735, and was published in 1742, for hautboys, violoncello, fagotto, first and second violins, alto viola, and organ, is a good specimen of its class; and Harry Hargrave, who is practically ignored by the dictionaries, published in London, *circa* 1760, five concertos.

Perhaps Dr. Philip Hayes, his son, was not very inspiring in his secular works, but he was evidently held in great esteem in his day, and a volume of six concertos for organ, harpsichord or fortepiano was brought out with an imposing list of subscribers, and other works for pianoforte or harpsichord and violin are in existence.

The old City Church of St. Andrew Undershaft, in St. Mary Axe, Leadenhall Street, has memories of the maypole and its sudden destruction in a fit of puritanical zeal; but for musicians its main interest is for Dr. John Worgan, who was organist there in the middle of the 18th century. He was greatly esteemed, and was the subject of praise from his admirers which at the present day appears rather fulsome. However, his six Sonatas for harpsichord, published in 1769, are worth attention. George Jenkins, of Edinburgh, by his collection of eighteen airs for two violins and bass, published about 1795, preserved some old melodies.

Apart from the individual interest attaching to the works above mentioned, their chronological features, as indicating the development of the Suite and the attainment of definite Sonata form, are a chapter in musical history which is always worth study. The influence of Corelli is often manifest, traceable largely to the fact that Geminiani, who was his pupil, diffused a knowledge of his master's principles of violin playing.

It has, however, been found impossible to mention the various composers and their works alluded to in strict chronological order, the conditions prevailing until quite recently having made it impossible to obtain access to them when specially required.

Among numerous works by James Nares a harpsichord lesson in three movements is quite distinguished. The first edition of Grove's Dictionary did but scant justice to Nares, but this indifference to an excellent composer is rectified in the present edition.

John Camidge, born at York in 1735, founder of a line of organists, son succeeding father for four generations at York Minster, and in the case of the fifth at Beverley Minster, composed Six Lessons for the Harpsichord.

Among other sonata composers for pianoforte or harpsichord is Dr. Samuel Howard, who drew from Busby the remark that his easy, simple melodies approach nearer to Arne's style at his best than any other composer's music.

William Howard and George Kirshaw deserve mention, as do also J. B. Adams, William Goodwin, and Samuel Long.

(To be concluded.)

THE IMPERIAL CHOIR IN HYDE PARK.

BY 'ONE OF THE CROWD.'

And such a crowd! Estimates as to its size vary so widely that I prefer to leave figures alone, contenting myself with quoting the opinion of a Park official that it was by far the biggest gathering in recent years. So dense was it that, like other holders of tickets for the enclosure, I failed to reach my objective. This was a good thing, although I did not at first realise the fact. By wandering ('elbows, please') from point to point I was able to make some interesting discoveries in acoustical vagaries. For example, in one spot the choir was hardly audible: ten yards away it was heard with startling vividness. There was no apparent reason for this, and I should have been disposed to ascribe the effect to wind but that there seemed to be none. It was odd, too, how that an insignificant noise near me drowned choir and band. A small child stepped on a piece of loose gravel, and a bar of the 'Hallelujah Chorus' was blotted out. Again, the immense choir sounded curiously small. At no point did I feel that I was listening to thousands of voices. I heard not one big, massive effect. The unanimity and detail, however, were remarkable. The 'Hallelujah Chorus' was taken at a good round pace—so much so that its opening bars made me anxious. But it went off like clockwork, and the effect at some hundreds of yards' distance was that of a good church choir on its best behaviour. As might be expected the trebles and tenors made the best show, the altos and basses being practically inaudible save when singing in their higher registers. That this was not due to any deficiency on their part was proved by the fact of the lower notes of the brass instruments being similarly ineffective. I longed for an octave of good organ pedals at such moments.

THE PROGRAMME.

There is not a wide choice of music designed for outdoor performance on a big scale. The scheme on this occasion was as good as could be managed at short notice. Probably some of our composers and publishers will soon see the need for increasing the supply of the right kind of thing—music simple, broad, with a good tune, and occasional unison passages. The most effective items in the Hyde Park concert were 'Men of Harlech' (surely the best of all national anthems), 'Wi' a hundred pipers,' 'Rule, Britannia,' and the 'Hallelujah Chorus.' The most popular were the 'Soldiers' Chorus' from 'Faust' and 'Rule, Britannia,' the chorus of the latter being taken up and repeated many times. The programme included also Sullivan's 'Song of the Homeland,' 'God bless the Prince of Wales,' 'The Minstrel Boy,' and a couple of hymns. The massed bands played Mackenzie's 'Britannia' Overture and Elgar's 'Pomp and Circumstance' (with the choir singing 'Land of Hope and Glory'), and accompanied the choir.

Dr. Harriss had his huge forces splendidly in hand. He will be interested to hear that the more ample his gestures became the more he was admired by the crowd. One Ajax-defying-the-lightning attitude, in particular, called from my neighbours the warmly-expressed opinion that 'that chap is some conductor, ain't he?' His stout work with the megaphone was also much appreciated, whether the instrument was used for issuing edicts or as a whirling aid to unanimity in the cheers.

THE CROWD.

No crowd can be other than interesting. This gathering was even more so than the average. The good humour and orderliness were of the type we expect in an English crowd, but there were signs that much of the old stolidity had gone with other pre-war things. It was far more liberal with its expressions of approval than we should have expected. Thus each item was greeted by a tempest of hand-clapping, and the 'Soldiers' Chorus' was re-demanded by a roar of 'encore' and cheers. The demonstration when the King and Queen mounted the rostrum was an amazing outburst—hats flew into the air, the National Anthem and 'For he's a jolly good fellow,' and the chorus of 'Rule, Britannia,' were being sung in a score of places at once; the man in the street, with no mind to sing, gruffly remarked in a general sort of way, 'Good old George! he's a real sport'; and the wife of the man in the street held up as many as possible of the younger and lighter offspring, who added a shrill quota to the hullaballoo. If any Hyde Park orators of the usual disgruntled type were in the neighbourhood they must have taken their tubs home—depressed.

It was on this social side—in gathering an immense crowd of average people, keeping them interested for a hour and a half, and sending them away in good humour, with their steam pleasantly let off—that Dr. Harriss and his choir scored their greatest success. The concert was a triumph of organization. It seems incredible, but it is a fact that the choir was got together, the music-books printed, many rehearsals held, and all the arrangements made in a little over a month. Well may Dr. Harriss's admirers call him 'the lightning conductor'!

THE MUSICAL RESULTS.

If the effect from a purely musical point of view was nothing like in proportion to the effort expended Dr. Harriss is not to blame. The laws of sound, like those of gravitation, have an inconvenient way of asserting themselves. A huge choir, singing on a level in the open air, would probably provide a rich treat for the occupants of a balloon hovering about a furlong overhead. With an audience also on the level their efforts must inevitably be wasted to a great extent. Those of the crowd who were stationed on a neighbouring tree-topped rise had the best position, though even here, as I have said, the choir sounded anything but large. Incidentally, Londoners far away from the park had a pleasant surprise. I have heard of one who, shaving in the top room of a flat, and opening the window, suddenly found the air filled, like Prospero's isle, with sweet sounds that give delight and hurt not. Another—a well-known musical knight—walking along a street a long way off, found himself greeted by an aerial chorus. The sounds capriciously missed some streets near at hand, and descended on others far beyond, evidently meeting with sideslips and air-pockets on their flight. This by the way. The question is whether better musical results would not be obtained by a much smaller choir singing, say, in front of the National Gallery, or on the slope which on this occasion was occupied by a portion of the crowd. One thing is clear: there are great possibilities in open-air choralism. Nothing is more delightful, given the proper surroundings. Those of us who have heard the Oriana Madrigal Choir at one of its *al fresco* concerts in the grounds of Leighton House will agree that certain types of music, such as the ballets of Weelkes and Morley, gain by being transferred from the concert hall to the garden. Of course, if a big crowd is required, a big space and choir are necessary. But in the long run a greater number of people would benefit if a choir of ten thousand were split up into local sections of a few hundreds. A resident of Streatham or Wormwood Scrubbs may not like the prospect of a journey to Hyde Park, an immense crowd, and a struggle for a bus or a strap for the return journey, so he regretfully stays at home. But if the Streatham and Wormwood Scrubbs sections of the Imperial Choir would sing in the adjacent green-wood, the resident would be there enjoying himself. The plan would be that followed by the L.C.C. Parks bands—rehearsal *en masse* by the conductor-in-chief, and performances at various centres under their own conductors. With travel facilities in their present condition, the more we can decentralise celebrations the better. But whether Dr. Harriss decentralises or goes one better in the way of mammoth choirs and crowds, we are not likely to forget his great feat of May 24. They have some big things in this way across the water, but I doubt if li'l old New York has had a 'community sing' to beat it. If they have, and Dr. Harriss hears of it, I can see him very soon getting busy again. He will have the biggest ever, and then some!

The Musician's Bookshelf.

BY "FESTE."

So many new books on musical subjects have lately appeared, and the stream seems so likely to continue, that the Editor has asked me to deal with them from time to time under the above heading.

Acting on his suggestion, I shall not confine myself to purely musical works. He is of opinion—and it is not for me to differ from him—that there are a fair number of books no musician can afford to neglect, *e.g.*, some dealing with art in general, certain aspects of education and sociology, &c. Occasionally a novel appears of special interest to our profession. While giving most space to books concerning music, these less directly important volumes will also be touched on.

Daniel Gregory Mason's 'Contemporary Composers' is one of the sanest and soundest critical books of late years. Biographies of the great dead are to be had in plenty. Books on living composers are quite as important, though in a different way. They would be more plentiful, probably, if they were not so difficult to write. An author who sets out on a critical discussion of unfamiliar music by a contemporary has little or nothing to serve as pointer, and must use a fine blend of courage and discretion. Mr. Mason has before now shown himself to be possessed of the right qualities, and his latest effort will enhance his reputation.

He here considers Strauss, Elgar, Debussy, and D'Indy, and as a kind of makeweight throws in a couple of essays on 'Democracy and Music' and 'Music in America.' His enthusiasm for the best work of Strauss is well-founded. There will be never much of a vogue for 'Elektra,' 'Salome,' or the 'Alpine Symphony,' but such things as 'Don Quixote' 'Death and Transfiguration,' and 'Till Eulenspiegel' surely belong to the music that lasts. Perhaps in a few years' time Strauss will return to the sanity and comparative simplicity of these earlier symphonic poems. He has given sensationalism and 'blugginess' a fair trial, and apparently found them profitable. Now that Europe has had its fill of both, Strauss (who, more than most composers, knows on which side his bread is buttered) is more likely to try to amuse it than to make its flesh creep. The Elgar chapter is very appreciative on the whole, though Mr. Mason is perhaps rather hard on the 'Pomp and Circumstance' Marches. He thinks they are 'saved' by their 'buoyant high spirits.' I wish more of our orchestral standing dishes had as many 'saving' qualities as these Marches! Mr. Mason evidently likes his music subtle and complex, and is not often inclined to unbend.

He discusses the Elgar Symphonies very fully: indeed, there is nothing better in the book than his pages on these fine works. His analyses should be carefully read against the day when our conductors wake up and give us all a pleasant shock by playing the Symphonies. Such a revival might involve the sacrifice of a few of the weekly performances of the 'Eroica' and the 'C minor,' but we will do our best to bear up.

Mr. Mason's judgment on the respective merits of Debussy and D'Indy is contrary to the popular verdict, but I shall be surprised if in a few years his opinion is not generally endorsed. He fills over seventy pages with interesting matter on D'Indy, but finds twenty-nine sufficient for Debussy. The fact is, we are beginning to see that Debussy's music is merely a by-path—a very charming one, of course, but still a by-path, with the limited outlook and possibilities that belong to such pleasant excursions. And it has for some time been evident that nicely calculated effects based on harmonics and the sonorities of the pianoforte, consecutive seconds, and the whole-tone scale, are mere relishes of which the healthy palate soon tires.

In 'Democracy and Music' Mr. Mason gives us a thoughtful essay on a topic that was never so much in our minds as it is to-day. The final chapter, 'Music in America,' contains some home truths, as a result of which a good many Transatlantic danders will be riz. Perhaps Mr. Mason takes ragtime a bit too seriously. Indeed, I am inclined to fancy that he takes most things too seriously. His book, excellent as it is, shows some lack of a sense of humour. I do not mean that Mr. Mason ought to have been funny, but I think he might well have credited his readers with more imagination. He is apt to make his points and clear them up a little too thoroughly. For example, his analogy between ragtime and chewing-gum would have been better had he merely drawn attention to it, instead of developing it fully. Implication is generally so much better than elaboration in matters of this kind. But this is a small defect in such a first-rate book. I put 'Contemporary Composers' on my shelf among the volumes that will often be overhauled, and I recommend you to get it and do the same.

In 'The Story of British Music,' by Clement Antrobus Harris (Kegan, Paul, Trench, Trübner & Co.), we have a book lacking in the quality of tidiness of which Mr. Mason has perhaps a little too much. It contains a great deal of very interesting matter, much of which is set forth attractively. But it is not all relevant, and some of it will leave the reader still in the dark. Thus, in the chapter on Church Music, we are told that 'In the early Christian Church there was a practice of speaking or singing with the spirit but without intelligible words, which has considerably puzzled commentators.' The practice referred to is that of singing elaborate passages to the final syllable of 'Alleluia,' at the end of the grail. This vocalise was known as the 'jubilus,' and by the addition of words was developed later into the sequence. Mr. Harris mentions *jubila*, without explaining the term, and so fails to make clear an interesting matter—one which has 'puzzled commentators' a good deal less than he imagines.

Another serious defect in the book is that it deals overmuch with our past and barely touches on the present and future. We could have spared some of the matter on birds, bards, skalds, &c., so that space could have been found for a chapter on the great revival that took place in the Victorian era, thanks to Parry, Mackenzie, Stanford, Cowen, and others. And in regard to Church music, it would have been better to sacrifice some of the antiquarian lore in favour of a section devoted to our early polyphonic writers, whose music is among the glories of our history. On the whole, I fear I must say that although the book makes interesting reading it does not give us the story of British music in a coherent or complete form.

At last we are waking up to the fact that audiences, like performers, must be trained. It takes at least two to make a quarrel, and the same minimum is required for a concert—performer and listener. Generally only the performer knows his job. If his colleague will diligently study 'The Listener's Guide to Music,' by Percy A. Scholes (Humphrey Milford), the matter will be put right. In a hundred pages Mr. Scholes covers an astonishing amount of ground, explaining musical terms, composers' methods, musical forms, the orchestra and its instruments, giving a sketch of the 'chain of composers,' an admirable glossary, a chapter of hints on the use of the book for class purposes, &c., &c. The illustrations are excellently produced, and give us neat pictures of the wood-wind and brass instruments of the orchestra, a facsimile of a page of the full score of Elgar's second Symphony, and a reproduction of three quaint extracts from an early 19th century piece of programme music. The arrangement is clear and the style free and entertaining. I could not forbear chuckling over Mr. Scholes's story (apropos the term 'opus') of the two men he overheard discussing the arrangement of a concert. 'The guiding principle of the construction of the programme was laid down in these words—"no classical music, all good popular stuff,—*none of them ops!*"' I hope these two men will come across Mr. Scholes's book, and read it. They will be helped to see that some of the most enjoyable and 'popular stuff' ever written is to be found among 'them ops.'

(Continued on page 360.)

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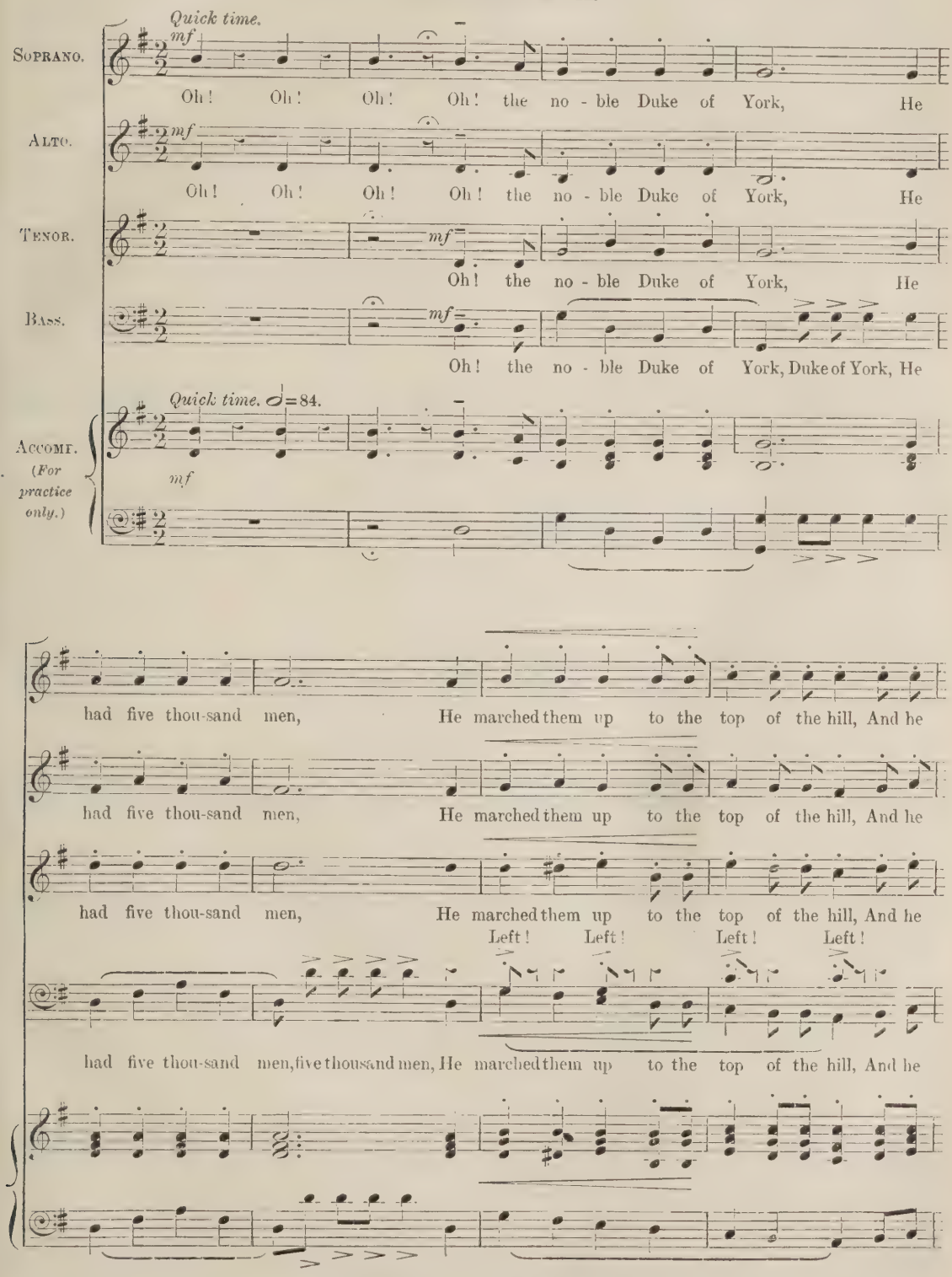
Oh! the noble Duke of York.

A HUMOROUS FOUR-PART SONG.

The Words Old English.

Arranged by N. F. Byng Johnson.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



Also published for Male Voices A. (or T.) T.B.B. in The Orpheus, No. 560.

mf

marched them down a - gain. And when they were up, they were up,

mf

marched them down a - gain. So they were,

mf

marched them down a - gain. So they were,

mf

marched them down a - gain, down a - gain. And

mf

So they were; they were

so they were; And when they were on - ly half way up they were

so they were; And when they were on - ly half way up they were

when they were down, they were down, they were

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p *rall.* *a tempo.*

nei - ther up nor down. They look - ed all a - round, But

p *rall.* *a tempo.*

nei - ther up nor down. They look'd, ... look'd all a-round, But

mf *rall.* *a tempo.*

nei - ther up nor down. They look - ed all a - round, But

p *rall.* *a tempo.*

nei - ther up nor down. They look - ed all a - round, But

p *rall.* *a tempo.*

cres.

no - thing could they find, Ex - cept a hay - stack

cres.

no - - - - - - thing could they find, Ex - cept a . . hay - stack

cres.

no - thing could they find, Ex - cept a hay - stack

cres.

no - thing could they find, Ex - cept a hay - stack

cres.

delicately. *p.*

in a . . field, they left be - hind, they left be - hind.

delicately. *p.*

in a field, they left be - hind, left be - hind.

mp *mp*

in a field, And that they left be - hind. . . . The . .

delicately. *p.* *mf*

in a field, they left be - hind. . . . The . .

delicately. *mp*

mp

The Eng - lish - man said it was a haystack, The Scotch - man he . . said

mp

The Eng - lish-man said it was a haystack,

Eng-lish - man said it was a hay-stack, The Scotch - man he said

mp

Eng-lish - man said it was a hay - stack, The Scotch - man he . . said

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cres.

Nay, . . . The I - rish-man said it was a church With the

mf *cres.*

The I - rish-man said it was a Cath - o - lic church With the

cres.

Nay, . . . he said Nay, he said Nay, he said

cres.

Nay, . . . The I - rish - man said it was a Cath - o - lic . . church With the

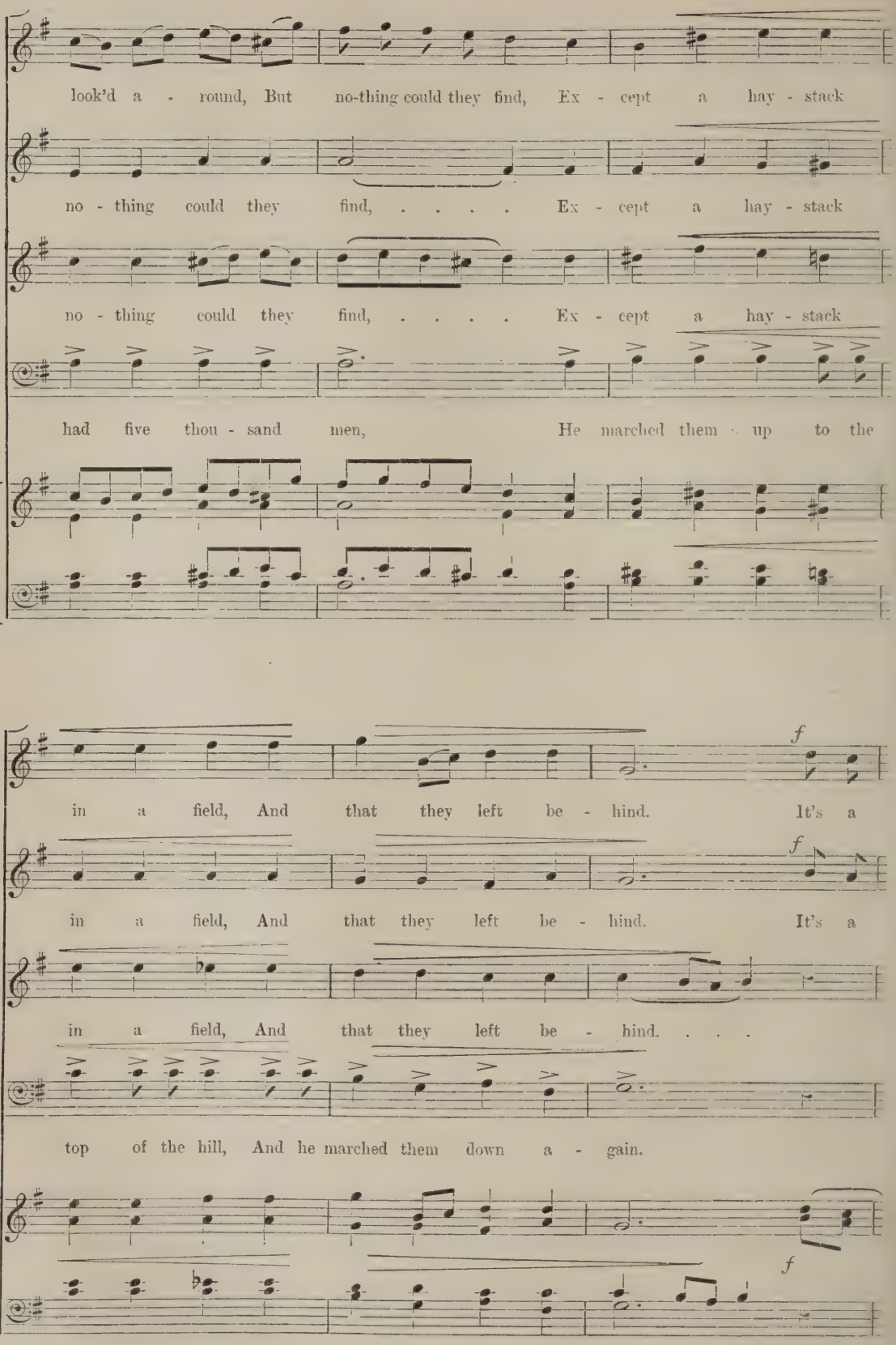
cres.

stee - ple blown a - way. . . . . They

stee - ple blown a - way. They look'd a - round, . . . But

Nay. They look - ed . . all . . a - round, . . . But

stee-ple blown a - way. Oh! the no - ble Duke of York, He


look'd a - round, But no-thing could they find, Ex - cept a hay - stack
no - thing could they find, ... Ex - cept a hay - stack
no - thing could they find, ... Ex - cept a hay - stack
had five thou - sand men, He marched them up to the
f
in a field, And that they left be - hind. It's a
f
in a field, And that they left be - hind. It's a
in a field, And that they left be - hind. . . .
top of the hill, And he marched them down a - gain.
f

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hay - stack, it's a hay - stack! Tut, tut!

hay - stack, it's a hay - stack! Tut, tut!

f

It's a Cath - o - lic . . church with the

f

Nay, nay! Nay, nay! Nay, nay!

f

ff

Tut, tut! Tut, tut!

ff

Tut, tut! Tut, tut!

ff

stee-ple blown a - way. Och! shure! Tut, tut!

ff

Nay, nay! Tut, tut! Tut, tut!

ff

(*Continued from page 352*).

Here was a little job that needed doing, and Mr. Scholes has done it excellently.

'The Spiritual Foundations of Reconstruction: a plea for New Educational Methods,' by F. H. Hayward and Arnold Freeman (P. S. King & Son), is a volume that should be read by all who have to do with education. I deal with it here only in regard to the musical part of it, and I am sorry to have to fall foul of the authors. Their idea that 'the class teaching of music should be largely abolished in favour of a liturgical, ceremonial, or celebrational treatment' on the ground that the subject is 'not so much to be "learned" as "imbibed,"' is a retrograde step. By all means, teach children, through the pianola or by any other medium, to enjoy listening to the best music, but the more active and practical side should be not less fully considered. Have the authors any conception of the excellence of school singing in places where a competent teacher is available? It has been proved over and over again that the capacity for delightful singing is to be found in any average elementary school. As a matter of fact, the best school choirs in recent years have been found in some of the least salubrious parts of London, just because the teacher happened to be on the spot. Should not this side of school music be developed rather than snubbed? There is a touch of the uninstructed amateur about some of the suggestions in this book. Thus, in the plan of the celebration of a 'League of Nations Day' we read that at a certain point in the proceedings 'the music gives the tune of that part of Beethoven's Choral Symphony which runs:

> Welcome, all ye myriad creatures,
> Brethren, take the kiss of love, &c.;

and at another point, this passage is played 'very softly at first,' then 'joyously.' Now, if there is one section in the Symphony that more than any other bears pianoforte transcription badly it is this one. The unison phrases especially suffer. Given out *ff* by tenors and basses, trombones, 'celli, and double-basses, they are impressive. Played on the pianoforte, even 'very softly at first,' they are meaningless.

After the passage has been played, the words are to be sung as a solo and later by all, presumably in unison. Beethoven's chorus thus re-arranged would be both difficult and ineffective.

Again, here is the music suggested for an 'In Memoriam' passage: 'Portions of the Dead March in "Saul," of Chopin's Funeral March, of Beethoven's Funeral Marches.' But why portions of several instead of one complete? At another point 'instrumental music of a tempestuous kind' is called for. We know that kind: it accompanies the entry of the villain, and is familiarly known as 'a few bars of *agit.*'

The suggestion that musical phrases, subjects, and whole movements should be associated permanently with specific ideas, or with such names as Abraham Lincoln and Florence Nightingale, is one that needs cautious carrying out. A given piece of music may mean a dozen different things to as many people; it may even mean a dozen things to the same person on different occasions. That is one of music's most mysterious charms; to harness a movement to one idea is to limit its appeal. And perhaps the composer's idea—if he had one—was quite different. Messrs. Hayward and Freeman would go a great way in this connection. They suggest that 'some of the leitmotives of Wagner and some of the subjects of Beethoven may deserve to be embodied in a scheme of 'auditory symbolism. The "Curse" motif associated by Wagner with the power of gold in modern life, may very well be linked with that passage in "Timon of Athens" where the ramifications of the curse through every institution of society are incomparably described: "Gold! Yellow, glittering, precious gold!"' &c.

How Wagner's 'Curse' motif is going to help out Shakespeare I fail to see. But my chief quarrel with the authors is on the score of their ignoring native music of all kinds. Surely our school celebrations might make use of a little music of Purcell, Sullivan, Elgar, Stanford, and a dozen others. The book seems to imply that only Haydn, Mozart, Beethoven, Wagner, and Mendelssohn are fit to be drawn on. True, in connection with the Shakespeare celebration, native settings of his songs are suggested, but even then the authors can think of nothing better for 'Blow, blow, thou winter wind' than the feeble music of Arne, who was as much out of his element here as he was in it when setting 'Where the bee sucks.' Altogether, the musical side of the volume is about a quarter of a century behind the times.

The book contains a set of 'Notanda Quædam from which I quote:

> During the retreat through Serbia, English doctors and nurses, when gathered together for a few minutes of social intercourse, found they had no knowledge of any songs that they could sing in common.
>
> At the memorial service for Nurse Cavell no English music was employed.

Presumably the authors wish such absurd anomalies to be impossible in future. But if their suggestions are carried out our nurses and doctors meeting abroad in the next war will still be badly off for songs to sing in common. Possibly they may be able to make shift by humming a Wagner 'Curse' motif, or by listening while one of their number plays on the Y.M.C.A. pianoforte, 'very softly at first,' the 'O ye millions' section of the Choral Symphony. But I have my doubts.

Church and Organ Music.

ECCLESIASTICAL MUSIC.

In connection with the proposed Chair of Ecclesiastical Music at London University, a series of four lectures illustrating four different styles of ecclesiastical music were delivered at King's College during May.

The first of these was given by Mr. Arthur M. Friedlander, director of the choir of the Bayswater Synagogue.

The subject of Mr. Friedlander's lecture was 'The Music of the Synagogue.' There were so many important details to be considered in this connection that he ventured the opinion that a series of lectures would be necessary in order to deal at all satisfactorily with them. This he hoped to do in his forthcoming work on the 'History of the Music of the Hebrews and of the Synagogue.' There was so much to be said also concerning the history of the Jewish liturgy to which he would have to refer. Moreover, in treating of the manner in which the Romish Church had derived some of its music from that of the Hebrews, it was also necessary to demonstrate how very much it had borrowed its liturgy from that of the Synagogue.

In tracing the sources from which the music of the Synagogue is derived from the time before the fall of Jerusalem under Titus, Mr. Friedlander particularly laid stress on the subject of 'cantillation,' which he considered to be extremely ancient, and referred to the discovery he had made, showing how the Romish Church had borrowed its earliest music from Jewish music. This was strikingly made evident by the lecturer playing on the organ the music to the Te Deum, and by his vocal rendering of the Hebrew cantillation of a portion from Zechariah ii., 10. The *Musical Times*, January, 1914, contained an article from Mr. Friedlander's pen dealing with this subject. The late Sir Hubert Parry, in a letter to him in connection with his discovery, expressed as striking and interesting

the similarity which he had shown to exist in the music, and considered he was in an exceptional position for establishing the connection between Ecclesiastical Plain-song and Jewish music. Several beautiful illustrations of traditional Hebrew music were effectively rendered by Mr. de Guzman, and by members of the choir (boys and men) of the Bayswater Synagogue, and by a choir of mixed voices which was especially formed for the occasion by the lecturer, who presided at the organ. The illustrations included the blowing of the 'Shophar' (ram's horn) by Mr. Frankel, which was followed by the singing of a beautiful melody, the chant for the Song of Moses. This is held to be of very remote origin. According to an ancient Spanish work, 'some have affirmed that what we now sing to the Song of Moses is the same [melody] Miriam and her companions sang.' This legend would not merit any serious consideration here, except that it undoubtedly proved that the knowledge of the origin of the melody was already long lost when this ancient Spanish book was written. It is therefore highly probable that the melody belongs to a period anterior to the regular settlement of the Jews in Spain. Included also was the oldest chant surviving for Psalm xcii., sung upon the Sabbath day, the theme of which Sir Edward Elgar had used in his 'Apostles,' a very melodious setting to 'Adon Olom' ('Lord of the Universe'), composed by an eminent Italian composer, Salomo de Rossi, which was published in 1623, and Mr. Friedlander's setting to Psalm lxvii. (published by Novello), which he specially composed for the Intercession services held in the Synagogues in 1915, was given as an illustration of the music of the Synagogue in modern times. This was rendered by the choir with much effect. The large audience showed its appreciation in marked manner by frequently applauding the lecturer's remarks and the musical illustrations.

In the unavoidable absence of Sir John Monash (who was to have presided) the Rev. Clement F. Rogers was in the chair. At the close of the lecture he moved a vote of thanks to the lecturer, and to the choir for their kind assistance, which he said, was much appreciated.

We understand Mr. Friedlander contemplates giving a series of lectures on the 'History of the Music of the Synagogue.'

The second lecture of the series was given on May 15, by Mr. Basil T. Timotheieff, director of the choir of the Church of the Russian Embassy, Welbeck Street

In showing how the Russian music had grown from its earliest known state, he demonstrated that there were two classes of Russian Church music, the Znameny Rasper or traditional melodies and original works of ecclesiastical composers. The former were taken over from Byzantine music and rendered by the Bulgars, for the first Metropolitan was a Bulgar who brought with him a choir of his countrymen. It is shown from evidence of MSS. that, till the 15th century, the melodies remained practically unchanged, but then corruptions crept in through mistakes of ignorant copyists. Towards the end of the 16th century Russian composers began to set their own words to Greek melodies, and when the Metropolitan of Moscow became a Patriarch there was a call for more solemn music, and new melodies were composed in the old eight modes. Meanwhile the language had changed. The 'hard' and 'soft' sounds were disappearing, but the notes to which they had been sung remained, often altering the meanings of the words. Thus the word that had meant 'sing' came to mean 'drink,' with disastrous results. Moreover the service was long. They did not wish to cut out any part, so the custom arose of singing different parts simultaneously. A commission on church singing was appointed, which collected and edited the old MSS. that in the 17th century were put into modern notation. The need for new music created a school which had its headquarters at Kieff, and abridged and modified the old chants while retaining their free rhythm. When Romanism in the South-West threatened to draw away the Orthodox by its music, the Patriarch Nikon, to provide a counter attraction, introduced harmony, bringing choirmasters from Poland, and this soon became popular in spite of the opposition of the Old Believers. In the 18th century the influence of German and Italian operatic music was felt, and we read of a Te Deum sung by three hundred voices with five hundred instruments as well as an accompaniment of bells and cannon! Soon however Russian native composers arose, students of the traditional melodies but writing contrapuntally, taking phrases from the old but harmonizing them. Since that time Russian Church music had developed in two directions, the one more severe and the other more harmonized. Several illustrations were well rendered by a men's choir.

'The Music of the Latin Church' was the title of the third lecture of the series, which was given by Dr. R. R. Terry, choir-director of Westminster Cathedral. He pointed out that much of the discussion heard about Church music was due to lack of historic sense, and that the first thing to consider was what constituted fitness. The fundamental idea of Church music was that of corporate worship, and corporate action did not use the language of intimacy. Its tone was more impersonal and detached than that of ordinary conversation, and the greater the idea to be expressed the greater was the need for symbolism and detachment.

From earliest times this worship had taken the form of singing Psalms. The Latin liturgy was a later product of the Roman utilitarian genius for simplification. Where Greek devotion was efflorescent, Latin was terse and concise. So it was also with the music of the West. The Office and music grew up together. That of the Mass was not the first.

The official music of the Roman Church was the authorised plain-song. The floriated and syllabic styles grew up side by side. The German 'reform' movement of the 'sixties, in attempting to 'pare away excrescences and reduce the music to its primitive simplicity,' only mutilated the melodies and made then more difficult. There was no measured music in the 11th century; all the world sang plain-song. So far from music being, as our little handbooks used to tell us, 'fettered in ecclesiastical tradition,' it was of the same character whether sung by monks or troubadours. The Church only attempted to record and get into order what was universal. The lecturer explained what were the various parts of the liturgy to be sung. His aim was to show the liturgical basis of it all, and to point out that the mediæval mind took the secular and consecrated it. Plain-song was still the basis of the polyphonic school, but modern composers, following rather Luther, Bach, and the Viennese school, wrote often with little reference to liturgical studies. Dr. Terry deprecated the harmonization of plain-song by any other means than that of modal harmony, and in accompanying on the pianoforte the illustrations (well rendered by his choristers from the Cathedral, men being unavailable), he showed the difference between one form and another.

In the unavoidable absence of Dr. Allen, director of the Royal College of Music, the last lecture was given by Mr. S. H. Nicholson, organist of Westminster Abbey, who at short notice read an address on English Church music. He demonstrated that this was of three periods. The earliest archaic period was unaccompanied and had no strict time. Crude attempts at harmony in the 11th century developed into an organized art in the 16th century. The second period was that of the 16th and 17th centuries, the era of pure polyphonic music for voices in chorus with no accompaniment, full of contrapuntal devices but confined to simple chords, with no marked attempt to illustrate the meaning of the words—absolute music, dependent on itself. The English masters of this classical period were Tallis, Tye, Byrde, Gibbons, and others. The troubles of the Civil War silenced the choirs of the Cathedrals, though the tradition was not entirely lost. At the Restoration, owing to the taste of Charles II., French music, with its opportunity for the display of individual voices, influenced our composers, and gave scope for the writings of Blow and Purcell. By the end of the century all the modern forms of music had been created and Bach and Handel were born. The appearance of the latter coincided with the death of Purcell. Handel dominated all English music, though Croft, Green, Boyce, and Battishill still maintained much of the old tradition. In the 19th century such masters as Attwood, Wesley, Crotch, and S. S. Wesley revived the old national style and infused it with new life. The influence of Bach began to tell, but chiefly through Mendelssohn, who almost completely captured English taste. To the later influence of Spohr and Gounod can be traced most of the less satisfactory features of modern compositions. Mr. Nicholson

urged that music of three classes should be recognized: that of the country church, that of the larger town church, and that of the cathedral. The music should depend on the capacity of the choir and of the organist. There was no need for music in a service, but all that there was should be an added ornament. There was no necessity, for instance, to sing the Psalms unless they were well sung, or to play a voluntary unless it was well played. They must start from the plain service and beautify it, but with discretion. The clergy were fond of saying that the service must be attractive, but they must consider whether in so doing some worshippers might not be repelled. This attempt to attract by bad art was a serious matter. In conclusion the lecturer said that what was needed was education. This would not be secured until organists were taken seriously and given salaries sufficient to enable them to qualify themselves for their work, till the clergy were better trained, and until they had some system of diocesan advisers to go round and hear what was being done and to suggest how defects might be removed.

THE TEMPLE CHURCH.

Dr. Walford Davies having been appointed professor and director of musical education in the University of Wales, will necessarily be absent from London for a good part of the year. The Benchers of the Inner Temple desire, however, that he shall continue to hold office at the Temple, and have therefore appointed Mr. George Thalben Ball to be acting-organist and choirmaster. Mr. Ball has been organist at Paddington Parish Church. Though young, he has already made a reputation as a fine player and choirmaster.

MAGDALEN COLLEGE, OXFORD.

Mr. Haldane Campbell Stewart, director of music at Tonbridge School, has been appointed successor to Dr. J. Varley Roberts. Mr. Stewart was a chorister at Magdalen in 1878, when Sir Walter Parratt was organist. Before going to Tonbridge he was at Lancing and Wellington Colleges.

A Festival Thanksgiving Service was held in Lincoln Cathedral on May 21. The principal works were Sullivan's 'In Memoriam' Overture (played in memory of those who have fallen in the war), Gounod's 'Redemption' (Part 1), and Mendelssohn's 'Hymn of Praise.' The soloists were Madame Agnes Nicholls, Miss Pansy Moore, Miss May Brummitt, Mr. J. B. Render (in place of Mr. Gervase Elwes indisposed), Mr. C. Woodward, and Mr. L. W. Endersby. Dr. G. J. Bennett conducted a band and choir of over three hundred (the band led by Mr. F. Mountney, of Nottingham), and Dr. E. C. Bairstow was at the organ, playing at the close of the service César Franck's Finale in B flat. There was a large congregation, and the collection amounted to upwards of £100.

The forty-ninth Anniversary of the Gregorian Association will be kept on Thursday, July 3, when a choral celebration of Holy Communion will be conducted by the Bishop of Nassau at St. Mary's, Graham Street, Sloane Square, at 11 a.m. In the evening, at 7.30, the usual festival service will be held at St. Paul's Cathedral. The choir of six hundred voices will be conducted by Capt. Francis Burgess, with Mr. B. Herrick Edwards at the organ. Before the service a selection of organ music will be played by the Rev. Norman C. Woods, and the preacher will be the Bishop of Oxford (Dr. Gore). The music to be sung at the St. Paul's service is printed in the Festival Service Book, obtainable from Messrs. Novello.

The organ at Westminster Chapel, Buckingham Gate, one of the largest and best-known Congregational Churches in London, is to be rebuilt. The present instrument, one of three manuals, was built by Father Willis in 1870. In the new scheme a solo organ, with Tubas voiced on 15-inch pressure, is to be incorporated, and the mechanism and tone of the entire instrument will be brought up to date. The work has been entrusted to Messrs. Rushworth & Dreaper, of the Cathedral Organ Works, Liverpool, and will be put in hand immediately.

Mr. Norman Collie has just completed a fine series of weekly recitals at St. Luke's, Tunbridge Wells. He has given a hundred recitals since his appointment, and, the town not being favoured with orchestral concerts, he has wisely included a good proportion of transcriptions. In all he has played nearly four hundred works, the organ pieces and transcriptions being alike of good quality, and drawn from a wide field. Recitals of this kind are a valuable educational factor.

Mr. Wilfrid Greenhouse Allt has been giving excellent recitals on Wednesdays at St. John the Evangelist's, Edinburgh, playing amongst other organ music, Guilmant's first Sonata, Stanford's 'Verdun,' Mendelssohn's first and second Sonatas, Lemare's 'Summer Sketches,' Boëllmann's Gothic Suite, Ireland's 'Villanella' and 'Sursum Corda,' and some excellent transcriptions of Debussy, Saint-Saëns, Bantock, Sibelius, Grainger, Cyril Scott, &c.

Dr. G. J. Bennett gave a recital at Lincoln Cathedral on June 9, in aid of St. Dustan's Hostel, a collection of over £23 being taken. The programme included Mendelssohn's fifth Sonata, Bach's 'Jig' Fugue, Franck's Pastorale, Widor's 'Pontifical' March, and the Finale from the 'Pathetic' Symphony. Miss Bessie Unwin, of Sheffield, sang 'With verdure clad,' and Franck's 'Panis Angelicus.'

The recent performance of 'Messiah' at St. Andrew's Hall, Norwich, resulted in the conductor and promoter, Mr. Ernest Harcourt, being able to hand £14 10*s.* 6*d.* to local charities. The same choir and orchestra, largely augmented, has now commenced rehearsals of Handel's 'Deborah,' which will be given in October for the first time at Norwich.

'Messiah' was sung at St. Edward's Parish Church, Romford, on May 26, under the direction of Mr. A. C. Chappell-Haverson. The soloists were Miss Annie Cross, Miss Wilhelmina Lawrence, Mr. Fred P. Hammond, and Mr. Cyril J. Whipps. Miss Ethel Thompson presided at the organ. The proceeds were given to St. Dunstan's Hostel for Blinded Soldiers.

Mr. S. Maurice Popplestone has resumed his duties at All Saints' Church, Weston-super-Mare, after three years' service with the Royal Air Force, and on May 22 commenced a series of organ recitals in aid of the new organ fund. He was assisted by Mr. Seymour Dossor, the well-known tenor, and Miss Elfrida Gairdner (violin).

Another youthful organist: Master Leslie Betteridge, aged fifteen, has been appointed to St. Mary's, Charlton Kings, Cheltenham. At a recital on May 21 the boy played Guilmant's Grand Chœur in D, and the Toccata from Widor's fifth Symphony.

Mr. W. R. Anderson has resigned his post as organist at St. James Street Presbyterian Church, Londonderry, on being appointed officer instructor in music in hospitals in the London area, under the Army Educational Scheme.

Mozart's 'Requiem' was sung at Ely Cathedral on May 27, followed by Harwood's Motet, 'Jesu! Thy boundless love to me,' and two of Parry's Choral Preludes.

ORGAN RECITALS.

Mr. T. H. Collinson, Usher Hall, Edinburgh (two recitals)—Concerto No. 2, *Handel;* Variations on an Original Theme, *Stuart Archer;* Britannia Overture, *Mackenzie.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Choral and Menuet from Gothic Suite, *Boëllmann;* Allegretto in B minor, *Lemare;* Preludes 'Christ the Lord is risen again' (*a*) *Reger*, (*b*) *Karg-Elert;* Sonata No. 3, *Guilmant;* Berceuse, *Lemare;* Lied, *Vierne;* Villanella, *Ireland;* Chant de Mai, *Jongen.*

Mr. W. Henry Maxfield, St. John's, Altrincham—Sonata No. 2, *Mendelssohn;* Serenade, *Widor;* A Morning Song, *Maxfield;* Postlude, Allegro Pomposo, *Smart.*

Mr. Albert Orton, Walton Parish Church, Liverpool (two recitals)—Toccata in D minor, *W. G. Wood;* Prelude and Fugue in C (9-8), *Bach;* Minuet in D, *Calkin;* Sonata No. 3, *Mendelssohn;* Scherzo in C minor and Marche Triomphale, *Guilmant.*

Mr. Ernest H. Smith, Philharmonic Hall, Liverpool.—Prelude and Fugue in G, *Bach;* Three Short Preludes (Winchester New, Tallis' Canon, St. Albinus), *Ernest H. Smith;* Finale in F. *Hollins.*

Mr. G. H. Sadler, Holywell Cross Chapel, Chesterfield.—Toccata in F, *Bach;* Overture, 'Tannhäuser'; Fantasia on Scotch Airs, *Mansfield;* Storm, *Neukomm.*

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Fugue in E flat, *Bach;* Madrigal and Divertissement, *Vierne;* Elegy, *Bairstow;* Toccata from Symphony No. 5, *Widor;* Scherzo Fanfare, *Loret;* Prelude, 'The Blessed Damozel,' *Debussy;* Sonata, *Arne;* Study, *Goodhart.*

Mr. C. E. B. Dobson, Central Mission, Nottingham (five recitals)—Fantasia, *Lyon;* Prelude on 'Melcombe,' *Parry;* Toccata and Fugue in C, *Bach;* Introduction and Fugue, *Henniker;* Chant de Mai, *Jongen;* Introduction and Variations on a Ground Bass, *Haynes;* Pastoral Sonata, *Rheinberger.*

Mr. Leonard Brown, Central Mission, Nottingham—Grand Chorus in D, *Guilmant;* Caprice, *Crackel;* Marche Solennelle, *Mailly;* Impromptu, *Dobson;* Prayer, *Faulkes.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (three recitals)—Andante Cantabile, *Tchaikovsky;* Prelude to 'Gethsemane,' *Bantock;* Finale to 'Everyman,' *Nunn;* Solemn March, *Gounod;* Good Friday Music, 'Parsifal.'

Mr. Harold Helman, St. Margaret's, Ilkley (four recitals)—Sonata, *Reubke;* Légende, *Dvorák;* Choral Song and Fugue, *Wesley;* Sonata in F minor (first movement) and Phantasie (Sonata No. 12), *Rheinberger;* Allegretto in E flat, *Wolstenholme.*

Mr. Herbert Gisby, St. John's, Red Lion Square—Sonata in E minor, *Merkel;* Minuetto, *Gisby;* Lamentation, *Guilmant;* Marche Solennelle, *Borowski.* St. Thomas's, Regent Street (four recitals)—Two Sketches (Op. 58, Nos. 3 and 4), *Schumann;* Romanza and Allegretto, *Wolstenholme;* Finale from 'Tristan and Isolda'; Festal Commemoration, *West;* Idylle, *Elgar;* Marche Triomphale, *Guilmant;* Sonata No. 2, *Mendelssohn;* Four Transcriptions, *Sibelius.*

Mr. W. J. Lancaster, Bolton Parish Church—Elegiac Fugue, *Guilmant;* first movement, Symphony No. 2, *Vierne;* Choral and Fantasie Pastorale, *de Severac;* 'Siegfried' Idyll; Prelude and Fugue in C minor, *Mendelssohn.*

Mr. Wilfrid Greenhouse Allt, Usher Hall, Edinburgh (two recitals)—Fugue in E flat, *Bach;* Villanella, *Ireland;* Irish tune from County Derry; Idyll No. 6, *Gray;* Andantino in G minor, *Franck;* Marche Héroïque, *Saint-Saëns;* Scherzo in B flat, *Wolstenholme;* Evening Song, *Bairstow;* Military March, *Elgar.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Concert Fantasia and Fugue in C, *W. G. Wood;* Romance with Variations, *Stuart Archer;* March for a Church Festival, *Best;* Toccata and Fugue in D minor, *Bach;* Concert Fantasia on Scottish Airs, *Mansfield.*

Dr. F. H. Wood, St. John's Parish Church, Blackpool (two recitals)—Prelude and Fugue in A minor, *Bach;* Evening Song, *Bairstow;* Overture in E flat, *Faulkes;* Sonata No. 1, *Mendelssohn;* Impromptu, *Nicholson;* Marche Héroïque, *Lemare.*

Mr. S. Maurice Popplestone, All Saints', Weston-super-Mare—Prelude and Fugue in A minor, *Bach;* Harmonies du Soir, *Karg-Elert;* Chanson d'Eté, *Lemare;* Grand Solemn March, *Smart.*

Dr. R. Walker Robson, Christ Church, Crouch End (five recitals) — Choral and Scherzetto, *Vierne;* Scherzo, *Hollins;* Rhapsody, *Harvey Grace;* Fantasie Sonata (first movement), *Rheinberger;* Summer Sketches, *Lemare;* Finale in B flat, *Wolstenholme;* Prelude in F minor, *Bach;* Sursum Corda, *Elgar;* Pæan, *Harwood;* Tempo di Minuetto, *Stanford;* Overture 'In der Natur,' *Dvorák;* Choral in A, *Franck.*

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 1, *Mendelssohn;* Two Canons, *Salome;* Pæan, *Harwood.*

Mr. W. Brennand Smith, Ladock Parish Church—Introduction and Fuga in F sharp minor, *Handel;* Four Transcriptions, *MacDowell;* Scherzo (Sonata No. 5), *Guilmant;* Cantilène, *Rheinberger.*

Mr. Fred Gostelow, Hockliffe Street Baptist Church, Leighton Buzzard—Overture No. 1, *Hollins;* Sonata in A. *Borowski;* Fugue in D, *Bach;* 'Anitra's Dance' and 'A Little Bird, *Grieg.*

Mr. F. J. Tarris, St. John's, Red Lion Square—Grand Chœur in B flat and Cantilène Nuptiale, *Dubois;* Sonata No. 5, *Mendelssohn;* Madrigal, *Quef;* Variations on an Original Theme, *Stuart Archer.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Andante, *Moszkowski;* Air with Variations in F sharp minor, *Wesley;* Prelude and Fugue in G and Sonata No. 2, *Mendelssohn;* Prelude and Fugue on B A C H, *Liszt;* Toccata in B minor, *Batiste.*

Mr. Ronald A. Chamberlain, St. Clement Danes, Strand—Sonata No. 5, *Mendelssohn;* Preludes on 'Jesus, the very thought,' and 'As pants the hart,' *Parry;* Fantasia, *West.*

Miss Elaine Rainbow, St. Clement Danes, Strand—Sketch in C, *Schumann;* Chorale Prelude on 'Melcombe,' *Parry;* Fantasie in E flat, *Saint-Saëns.*

Mr. Edmund West, St. John's, Territet—Prelude and Fugue in A, *Bach;* Pastorale, *Franck;* Overture to 'Samson'; Sonata in F sharp, *Rheinberger.*

Mr. Paul Rochard, Hinckley Parish Church (two recitals)—Allegro Pomposo, *West;* Finale in B flat, *Wolstenholme;* Prelude on 'Rockingham,' *Parry.*

Dr. Louis A. Hamand, Malvern Priory Church (two recitals)—Fantasia and Fugue in G minor, *Bach;* 'Finlandia'; Toccata, Adagio, and Fugue in C, *Bach;* Prelude to 'Gerontius'; Légende, *Dvorák* (collection for Musicians' Gift Fund, £8 7*s.* 6*d.*).

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 6, *Rheinberger;* Allegro, *Corelli;* Rhapsody, *Faulkes;* Gavotte, *Bach;* Minuetto, *Gigout;* Alleluia, *Bossi.*

APPOINTMENTS.

Mr. Fred A. Elliott, organist and choirmaster, Holy Innocents', Ravenscourt Park, W.

Mr. W. J. Horne, organist and choirmaster, St. Canice's Cathedral, Kilkenny.

Mr. C. St. Ervan Johns, organist and choirmaster, Chepstow Parish Church.

Mr. D. J. Cecil Moyce, organist and choirmaster, Keston Parish Church.

Mr. Albert Orton, organist and choirmaster, Newport Parish Church, Isle of Wight.

Mr. D. E. Roberts, organist and choirmaster, St. Peter's, Peterhead.

Mons. F. van de Velde (organist of Galway Cathedral), organist and choirmaster of the Redemptorist Church, Limerick, vice M. Bellens, returned to Belgium.

Reviews.

ORGAN MUSIC.

Gaudete. By W. G. Ross.

[Novello & Co., Ltd.]

Trois Méditations; Rapsodie sur deux Noëls; Introduction et Allegro moderato. By J. Guy Ropartz.

[Durand, Paris.]

Mr. Ross here gives us an excellent essay in what is generally known as postlude form. Its main portion consists of a bright theme over a moving pedal. The middle section is rather more subdued in style, though the animation proper to the title is kept up. The laying-out for two manuals (pages 2 and 3) is not happy, the more prominent part consisting sometimes of single notes, sometimes of chords. The passages may easily be played on one

manual, and most organists will probably prefer that method, with *mf* Great diapasons. This section is introduced again, *ff*, at the beginning of the very effective *Coda*. The piece is only moderately difficult, is easy to register, and is suitable for recital or voluntary purposes.

M. Ropartz is little known in this country as an organ-composer, but he has to his credit some excellent short pieces based on plainsong themes, and a Suite containing a fine fugue. These works are published by the Schola Cantorum. In them, as in the pieces under notice, he shows himself so much in sympathy with the organ that the smallness of his output is regrettable. The Meditations are perhaps too uniformly subdued in character to attain any great popularity. Meditations, to ensure a large sale in England, should contain something in the way of a solo with an attractive accompaniment (lieblich arpeggios for choice), or the sentiment should be of a slightly lachrymose kind. In M. Ropartz's Méditations the interest is very largely harmonic, although there is nothing far-fetched. The pieces abound in the felicitous touches that may be expected from a pupil of Franck. Perhaps the pace is generally a trifle too slow. Of the set, the best is No. 3, an 'In Memoriam' with some beautiful harmony and deep feeling. The Introduction and Allegro is a piece eleven pages in length, opening with a weighty *largamente*, from the first bar of which is derived the beginning of the Allegro. There is a delightful section, *Poco meno Allegro*, and an equally effective passage on page 6, which recalls Franck's 'Pièce Héroïque'—indeed, there are many reminders of Franck throughout. Admirable, too, is the treatment of the *Poco meno Allegro* on page 7, with Great and Swell uncoupled. There is a broad *Coda*, based on a major version of the *largamente* opening. The work is a thoughtful essay that grows on the player. It is not very difficult, but it needs a tasteful and sympathetic performer. On more popular lines is the 'Rapsodie' for two Noëls. This is a field in which French organ-composers are supreme, partly because of the excellence of the old French carol tunes, and also because the organ-music based on them usually contains a piquant mixture of modal and modern harmony. The two tunes treated by M. Ropartz are from Haute-Bretagne, and are good specimens of naive folk-music. The writing for the first two pages is studiously simple and reticent, but there are many happy touches, such as the quaint little interludes between the strains of the carol. The second tune is announced in conventional pastoral fashion over a drone bass. The harmony then becomes freer—here and there strangely commonplace for such a fastidious composer. A happy stroke is the use on page 6 of a phrase of the 3-8 carol in 4-4 time. There is some very effective contrapuntal writing before a resumption of the first tune brings in a quiet *Coda* with which the work ends. The Rhapsodie needs neat playing and registering, but is not really difficult. M. Ropartz's other organ works are dated 1897-98. It is to be hoped that he will not wait so long before his next essay.

SONGS.

The Cherry Tree; By Wenlock Town; Rest at Mid-day. By Janet Hamilton.

[Winthrop Rogers.]

Beata Solitudo. By Norman Peterkin.

[Boston Music Company.]

Janet Hamilton is a composer of undoubted talent. Her songs are very modern in idiom, with a pronounced touch of austerity, and the writing for the keyboard is excellent. The voice-part, though not conventional, is vocal. For the first two songs the composer has drawn on Housman's 'A Shropshire Lad' All three need a high baritone or mezzo-soprano.

Norman Peterkin's setting of some verses by Ernest Dowson is difficult for both singer and player. It has some beautiful moments, and its only fault is a too constantly luscious flavour. One begins to find it rather cloying towards the end. When Mr. Peterkin learns the value of reticence and contrast he will do much better work than this. G. H.

CHURCH MUSIC.

Sing unto God. By Charles Macpherson.

Magnificat and Nunc Dimittis (in G). By Alan Gray.

Te Deum Laudamus (in F). By Henry Smart. Arranged for boys' or female voices by John E. West.

Recit. and Air, 'Where shall I fly?' Handel.

[Novello & Co., Ltd.]

Requiem Mass. By Theo. Keynes.

Solemn Te Deum (in B♭). For choir and congregation in unison, with a descant for boys' voices. By Sydney H. Nicholson.

[The Faith Press.]

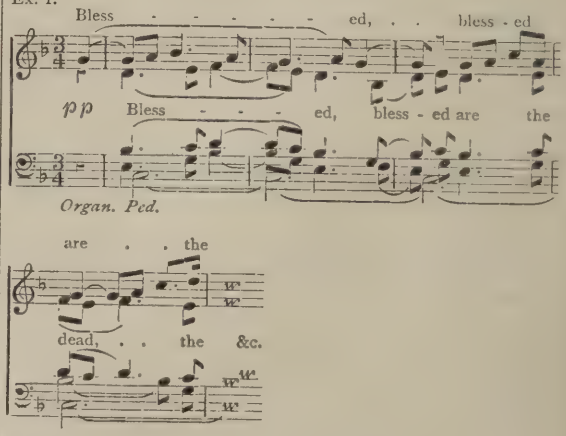
Dr. Macpherson's anthem, 'Sing unto God,' received its first performance on May 20, at St. Paul's Cathedral, on the occasion of the 265th annual Festival of the Sons of the Clergy, for which it was specially composed. It is described on the title-page as 'An Anthem of Thanksgiving and Commemoration after the Great War,' and is an elaborate work running to thirty-one pages.

It opens with a bold theme (*Andante con spirito, ma maestoso*) mainly built up on notes of the common chord, which is given out (*f*) by tenors and basses in unison to the words 'Sing unto God, O ye kingdoms of the earth.' This is accompanied by repeated crotchet chords in the treble register, above the voices, with a persistent demisemiquaver figure (♪♪♪.), till the entry of the remaining voices fifteen bars later. Here appears a new quaver figure which is later on made use of in the working of an interesting pedal point. Eighteen bars from the end of this section the opening theme is resumed (*ff*), the voices entering in close stretto on a tonic pedal lasting for twelve bars. This movement, which occupies eight pages, is not difficult, and would make an effective short anthem for general use.

A short section (*Largo*) to the words, 'The grave cannot praise Thee,' leads into what is perhaps the most beautiful part of the whole work. A single soprano voice gives out (*quasi Recit.*) the words, 'I heard a voice from heaven,' and this is followed by an expressive setting (*Andante dolce*) for four solo voices of 'Blessed are the dead which die in the Lord.' Ex. 1, condensed to two staves, gives some idea of the style of vocal-writing which predominates in this short movement; the accompaniment duplicates the voice-parts, with the addition of the pedal C:

'SING UNTO GOD.'

Ex. 1.



This quartet would serve admirably for use at funerals or commemoration services, and would provide a welcome change from the well-worn strains of Spohr.

The final movement, 'Blessed are they that dwell in Thy house' (*Andante moderato*), makes greater demands upon both choir and organist. There is plenty of contrapuntal writing for the voices, and the organ part is written throughout on three staves:

Ex. 2.

they . . . will be al - way

mf prais - ing Thee, . . al - - way.

be al - way prais - - ing, be . .

house; they will be . . al - way

Gt.
L.H.

prais - - - - - - -

f

. . prais - - - - - -

al - - - - way

f

prais - - - ing

Gt.

Gt. to Ped.

Contrast is afforded by the simple treatment of the words, 'Who going through the vale of misery,' followed by some bold, straightforward writing for 'They will go from strength to strength.' The first subject is then resumed, and shortly afterwards an effective climax is worked up on a long pedal-point to the words, 'They will be alway praising Thee.' Three bars for organ alone lead to the entry (*ff*) of all the voices in unison with the theme with which the work opened, 'Sing unto God.' A brief excursion into the key of B♭ leads to an imposing conclusion.

This last section, which is the longest, would be very suitable for use at Dedication Festivals. For such occasions as All Souls' Day, &c., the portion from 'I heard a voice' to the end might be sung. Dr. Macpherson is to be congratulated on having produced a very fine work, which deserves to be widely known.

Choirmasters who are on the look-out for Church music that is distinctive in character and that consistently avoids the obvious and commonplace, should make the acquaintance of Dr. Alan Gray's latest setting of the Evening Canticles. Opening with an expressive melody for sopranos (*mf*), the treatment for four pages is mainly on quiet lines, with several passages for unaccompanied singing. Pages 6 and 7 ('He hath showed strength,' &c.) contain some vigorous writing for the voices and a finely-developed organ-part, following which relief is once again afforded by the setting for voices alone of 'He remembering His mercy.'

In the opening pages of the Nunc Dimittis also, the voices are left largely to their own resources, the organ combining with the full choir (with divided trebles) for a rich climax in the last verse.

Although not difficult, the music needs a well-equipped choir to do it justice, as all the parts have something to say and all are equally important. There is very little repetition of words, and the 'Glorias' to both Canticles are short and dignified. There is room for more Church music of the type Dr. Gray has here given us.

Mr. John E. West's arrangement of Smart's popular Te Deum in F is the latest addition to the 'Chorister Series of Church Music for Female or Boys' Voices.'

There are many choirs—in country villages, schools, colleges, &c.—where men's voices are not always available. Even in places which possess a full choir, there are frequent occasions—such as week-day services—when treble voices only can be depended on. In such cases as these, this admirable edition should prove welcome. Variety is obtained by full, unison passages, first and second trebles alternating, and two-part work. If necessary, the lower of the two vocal parts may be dispensed with throughout, and the whole sung by all the sopranos in unison.

The well-known excerpt from Handel's 'Hercules' forms one of Novello's collection of favourite songs, duets, &c., from the oratorios. This new issue of 'Where shall I fly' should be noted by mezzo-sopranos who are preparing for the L.R.A.M. diploma this year.

Mr. Keynes's setting of the Requiem Mass for use in the English Church is short and quite simple. It cannot be said, however, that the music possesses those qualities of strength and dignity which are now looked for in works intended for use in our Church services. The composer is too fond of weak chromaticisms, and the accompaniment to the Agnus Dei seems ill-advised.

In his setting of the Te Deum for choir and congregation, Mr. Nicholson has evidently had chiefly in view the needs of the congregation. He has provided music of a straightforward character, within the range of all voices, which may be sung throughout by choir and people as a unison service if so desired, or variety may be obtained by the boys of the choir singing a two-part descant in certain places while the main melody is sustained by the rest of the choir and congregation. The only relief from this procedure occurs in the final section ('Oh Lord, save Thy people,' &c.), where it is suggested that the first half of each verse should be sung, if possible, by a solo voice (bass) without accompaniment, the choir and people responding with the second half. Mr. Nicholson has provided an admirable, freely-written organ part, and if the congregation takes the trouble worthily to perform its share, the result should be effective.

From the point of view of musical interest and relief, however, we think that the composer has overlooked one important factor. In endeavouring to meet the claims of the congregation, he has gone the whole hog and kept them—and incidentally the organ—pounding away from start to finish. Of course, where there is no properly equipped choir, this may be the only thing to do. The ideal solution of the problem—that which enables both choir and people to take part in the singing and at the same time avoids monotony and is musically satisfying—lies somewhat in the direction outlined by Mr. Royle Shore in last month's *Musical Times*. There should be occasions when the choir employs its full resources, sometimes in addition to the people's part—perhaps taking the place of the organ in supplying accompanying harmonies—and sometimes quite alone while the people and the organ rest.

Meanwhile, congregations will doubtless be grateful to Mr. Nicholson for providing them with a Te Deum in the singing of which they may take a generous share. A 'People's Part,' containing the melody only, may be obtained from the publishers.

G. G.

PIANOFORTE MUSIC.

Masterpieces. Simplified Transcriptions. By H. Elliot Button.

Stella-Mary Dances. By Ernest Austin.

Various Pieces. By H. Baynton-Power.

[J. H. Larway.]

Three Improvisations for the left-hand. By Frank Bridge.

[Winthrop Rogers.]

The cover of Mr. Button's Transcriptions tells us that 'the object of this series is to bring some of the masterpieces within the reach of those who have not the technique to overcome the difficulties of the originals.' At first one looks with suspicion on 'short cuts' of this kind, but, after all, everything depends on the way in which the idea is carried

out. As to the principle involved, it must be remembered that composers have often been remiss in regard to putting their ideas on paper. They have frequently peppered their pages with accidentals when a change of key-signature would have left the music diatonic. Often an otherwise comparatively easy piece is made impracticable by a few difficult bars that yield little return for a great deal of trouble. Sometimes the laying out for the keyboard has been ungrateful. Mr. Button's skill in matters pertaining to the printed page is well known, and he has turned it to good account in this series. So far eight numbers have been published: Rachmaninov's C sharp minor Prelude, the 'Parsifal' Prelude, the 'Prize Song' from the 'Meistersingers,' Schumann's Romance in F sharp, Chopin's Funeral March, Wieniawski's Legend, Liszt's second Hungarian Rhapsody, and Raff's 'La Fileuse.' Space will not permit of a full description of Mr. Button's methods of smoothing the path of the amateur, but a word is due to the most remarkable of the series—Schumann's 'Romance.' Originally written in F sharp, on three staves, it appears here in G, on two staves, and (it seems incredible) not a note has been added or taken away! It looks, and is, quite easy to play, and of course sounds exactly the same as the original. This method of popularising good music is new, and, in some cases, debateable. But there can be no question of the practical success of the works so far Buttonised.

Among the most acceptable novelties of last season's Promenade Concerts were the 'Stella-Mary Dances' of Ernest Austin. These six charming little pieces have now been arranged for pianoforte duet (published in separate numbers) and pianoforte solo (in three sets). The duet version, which lies before me, is about as difficult as Moszkowski's 'Spanish Dances.' Here and there I miss some of the orchestral colouring which was such a feature of the original version, but the music is so tuneful that it bears the test of pianoforte transcription remarkably well. With their delightfully fresh harmony and rhythm, and their happy turn of melody, the dances should make many friends in their new form. Teachers who (wisely) play duets with their pupils will find them a boon.

The pieces by H. Baynton-Power are of the rather easy type suitable for teaching purposes. They are more notable than such pieces are wont to be, because the composer has an unusually happy knack of writing this kind of music. Easy as they are, they have plenty of genuine interest. The titles are 'Twilight Stories' (four pieces), 'Pastoral Legend,' 'Rose of the Desert,' 'Romantic Prelude,' and 'Echoes in the Valley.' The first are easy, the rest moderately difficult. Those of us whose pupillage was many years ago, look back with a sigh when we remember how little good recreative material there was for our young fingers beyond Clementi's Sonatinas. And they were not *very* stimulating! Children of to-day expect a great variety of jam to help down the powder. They will enjoy the Baynton-Power brand.

Frank Bridge's three pieces for the left-hand are dedicated to Douglas Fox, a brilliant young organist who lost his right arm in the war. There are, unfortunately, many other musicians maimed in such a way as to cut them off from the ordinary instrumental repertory. Those who are good players and fond of modern music will be grateful for these Improvisations. They are difficult, and cover so much of the keyboard that at first sight they look like ordinary two-handed music. But much may be done by the pedals, and we know how great a facility is obtained by handicapped players. The three pieces are entitled 'At Dawn,' 'A Vigil,' and 'A Revel.' Apart from their special object, they should prove valuable to players who wish to develop their left-hand.

G. H.

First Principles of Music. By F. J. Read, Mus.D. (Oxon.). [London: Edward Arnold.]

This excellent little manual by one of the professors at the Royal College of Music is packed with information, concisely arranged and clearly explained in accordance with the course adopted by the author in the classes at the R.C.M., and which the experience of many years has proved successful. The requirements of examinations in the rudiments of music have also been kept in view, and some suggestions are made as to the method of working various questions. A useful feature is the inclusion of a number of specimen questions on the different sections of each chapter. The first part deals with notation, keys and scales, time, intervals, transposition, musical terms, signs and abbreviations, and ornaments. The second part, in addition to chapters on triads, cadences, ancient modes, scores, sound, &c., gives some useful information on the pianoforte and its predecessors, orchestral instruments (with illustrations), and musical form. Candidates for examinations will find this admirable little book invaluable.

G. G.

Letters to the Editor.

'FAIR PLAY FOR THE PROFESSIONAL.'

SIR,—Particulars of the following appointment of an organist may be of interest. In the May issue of the *Musical Times* appeared an advertisement for an organist and choirmaster 'who must be an efficient choir-trainer.' The advertisement added, 'Great opening as teacher for first-class man.'

I put in an application for the post, and in time had my testimonials returned, with a statement that an appointment had been made. By the same post I received a letter from a near relative who had been on a visit to the town a few days previously, and who had had some conversation with an old friend officially connected with the church. The letter contained the following facts, for the accuracy of which I can vouch:

> 'The organist appointed is a music-seller, &c., in the town, and the choirmaster is a schoolmaster at one of the local Board Schools.'

The question naturally arises: If the position was to be filled by amateurs, why was it ever advertised in this manner in a leading musical journal, thus causing probably a goodly number of professionals to go to the trouble of making fruitless application? Then, again, the filling by amateurs of an appointment that has carried a salary of from £80 to £120 per annum for a considerable number of years, and has been held by men of recognised worth, is surely a retrograde step. I am also informed that the organist who held the appointment during the war, and was obliged to join the Forces, received a salary of £150—£160.

I made my application from a military hospital, from which as soon as recovered I expect to be demobilised. I have no appointment at present, and am therefore faced with the possibility of nothing to return to, with a wife and family dependent on me.

Quite possibly other candidates may have been similarly situated, and one cannot help a feeling of disgust at the thought of two men, both holding positions which presumably carry a living wage, thus doing a professional, who has had an expensive musical training, &c., out of his job.

Does not such a case reveal the necessity for a 'Board of Appeal' or something of like nature?

I regret having to write under a 'nom de plume,' but the reason is probably obvious. I enclose my card.—Yours, &c.,

'AN UNSUCCESSFUL CANDIDATE.'

NASAL RESONANCE.

SIR,—Before the apple fell on Sir Isaac Newton's nose, the world wagged almost as well as it does to-day.

Quite apart from the quibblers, the law of gravity prevails. It has reconciled all the misconceptions and misunderstandings of the ages. We now see these matters in their proper perspective, and marvel at its extent—its illimitableness.

With regard to the nasal resonance supporters, the apple has not yet hit them on the nose. Acoustically they are quite innocent of the law of the perfect resonator—they are still quibbling. The truth of that law which discounts and embodies their little discovery has not dawned upon them.

Mr. Dawson Freer's very helpful and logical letter takes us back to the foundation of tone—the open throat—the normal tone (or, as I figuratively said in the November issue, the diapason quality). From this fact, the resonator for

every note and every vowel within the sphere of the vocal 'lips' begins, *i.e.*, the perfect note. (The system is being taught here in Glasgow on the co-ordinate movement principle, and is most successful in its results.) That phrase at the end of Mr. Freer's letter—*re* chest resonance—is a nasty knock for the nasal resonance clique. Mr. Hilton's belated echo from Africa—'like the flowers that bloom in the spring,'—has little to do with the case. 'Fair play's a jewel,' and I do not think it just of anyone because he obviously does not understand, or is afflicted with mental strabismus, to regard one's statements as 'doubtful.'

I have quoted scientific facts, and, as Burns says, 'Facts are chiels that winna' ding.' I shall not presume on your space to quote any youthful prodigy.

The experiment of filling the nasal cavities with milk was performed by the late A. B. Bach, of Edinburg, who has related the result in one of his able books on the voice. —Yours, &c., DAVID HOUSTON.

14, Lyndhurst Gardens,
Glasgow, N.W.
June, 16, 1919.

[This correspondence must now cease.—ED., *M.T.*]

STRAVINSKY.

SIR,—It would be well if Stravinsky's literary disciples would emulate their master's 'persistent striving towards brevity, conciseness, and directness of expression,' and, overcoming their 'mania for completeness,' would endeavour to state what they have apprehended 'without need of laboured self-explanation and working out.'

The charge of *obscurum per obscurius* is old and well-known, but Mr. Leigh Henry's panegyric on Stravinsky in the *Musical Times* suggests a new variant of it, in that the author appears to have done his best to obscure an issue that was to most people perfectly plain before he began to expound it. To describe enharmonic modulations as

> 'sequential treatment of tonal colour-combinations on related or deliberately and acutely-contrasted harmonic planes, or polytonic treatment and chord-successions determined by tonal affinity'

may impress but certainly will not enlighten the average reader. It will more probably make him marvel at the writer's subsequent denunciation of:

> 'the often unbearably redundant artifice of symphonic form.'

The triple performance of Stravinsky's Three Pieces by the Philharmonic String Quartet seems to Mr. Leigh Henry 'to imply a certain obscurity, if not incomprehensibility in that composer's style.' But it might more reasonably be said to imply a shrewd foreknowledge on the part of the concert-givers that these three short and simple studies in onomatopœia would prove a popular item in the programmes—which, in fact, they did, being encored and repeated on at least one occasion.

Mr. Leigh Henry tells us that Stravinsky 'marks a new direction in musical art.' He would have us see Stravinsky as a kind of musical Melchizedek—a unique phenomenon, without ancestry or relation to his forerunners. But there are blasphemous unbelievers who regard Stravinsky first and foremost as a past-master in the art of whipping-up an audience to a state of physical excitement by methods very closely resembling the Rossinian crescendo, and secondly as the legitimate successor of Richard Strauss in the onomatopœic line. Such at any rate is the impression his music makes on the average hearer who listens 'objectively,' without searching for those 'metaphysical significances of philosophic intent' which are doubtless revealed only to the devout.

The music of 'Petrouchka' is marvellously apt and appropriate to the pantomime for which it was written, but, apart from a few small points of technical interest, has it any musical significance whatever? The evolution of Stravinsky, from the sentimentally Chopinesque pianoforte pieces of 1908, viâ the 'Firebird' (that pastiche so industriously compiled from reminiscences of Berlioz, Grieg, Rimsky Korsakoff, and the 'Casse Noisette' Suite) and the more original 'Petrouchka' to such soulless and consciously imbecile productions as 'Biroulki' and the songs for a cat, reveals the gradual elimination of every element that might be recognized as emotional or moving, in any but a purely physical sense. One feels quite sorry for his cat. It is more usual to try such things on the dog—but then it is just in these little details that Stravinsky's startling originality is most apparent.

This, of course, is as it should be, for 'We have had enough of romantics. We have been starved of humour in music. We crave for what music hitherto has most lacked.'

However, there is little ground for anxiety. Three cheers for the comic song!—Yours, &c.,

MORTIMER CATTLEY.

8, Warbeck Road,
W. 12.

A DOUBLE PEDAL PASSAGE IN BACH.

SIR,—The peculiar disposition of the parts at the end of Bach's Organ Prelude in D (*alla breve*) must have attracted the notice of many organists. The right hand is fully occupied, and both feet are employed, but the left hand is practically idle. Why is this?

Bach does not seem to use the double pedal for the sake of increased tone. Had this been his object he would have added one or two parts for the left hand as well, and not have given it nothing to do. The left hand was freed from playing because it was required for other work. Was not Bach's design to effect a *gradual* reduction of tone, the left-hand part being transferred to the right foot so that the hand might be available to push in the stops one by one? As a rule, such a gradual reduction of tone was not obtainable in Bach's time, for modern devices of stop-control had not yet been invented. Bach had throughout a piece to content himself with the same stops that he began with, employing only such contrasts as could be secured by changes of manual. His organ music is therefore designed as a series of terraces, not of slopes. But on this occasion Bach, regarding the slope as indispensable, was obliged to make this special disposition to obtain it.

If this view commends itself, from the *ff* on the 𝄐 in the closing bars of the Prelude a gradual *decrescendo* would be made to *pp*, and the 16-ft. pedal tone as quickly as possible reduced and eliminated. The downward slope would be decorated by a number of tasteful bits of colour, which on other occasions the player's hands are too fully occupied to attend to, even if they were appropriate. For example, the first beat of the last bar but two would be accented by the momentary addition of a soft 32-ft.; and if the use of the Swell pedal, unknown in Bach's time, is desired, the right-foot part would naturally have to be transferred to the left hand.—Yours, &c.,

X.Y.Z.

FIVE-MANUAL ORGANS.

SIR,—Since my demobilisation I have been feasting on the *Musical Times* of several years, and in the issue for October, 1918, I see a list of organs with five manuals, in an article by E. Graham Dunstan. The organ in Radley College Chapel is described as by Telford, and the number of its stops is marked by a query. Twenty years ago I had the pleasure of seeing and playing on this organ, and in my note-book it is recorded as originally by Telford, enlarged and rebuilt by Walker, and twice ditto by Martin, of Oxford. It then contained 61 speaking-stops and 12 couplers, &c.

This information may be of interest to the writer of your article.—Yours, &c.,

E. BRUNDRIT MEADOWS.

Iffley House,
Thornton, Preston,
June 6, 1919.

ORGAN RECITAL PROGRAMMES.

SIR,—From the fine series of programmes of recitals to be given at St. Stephen's Walbrook, I find that out of fifty-nine pieces, thirty-eight are original organ music—nearly two-thirds. Not a bad percentage. But only thirteen of the fifty-nine are British pieces; less than a quarter!

At four recitals by Mr. T. J. Crawford at St. Michael's, Chester Square, out of twenty-six items only *four* are original organ pieces; and five British pieces out of twenty-six is all Mr. Crawford can give us.

Where stands British—*and* organ—music?—Yours, &c.,

57, Torrington Square, W. R. ANDERSON.
London, W.C.-1.

BARRING AND RHYTHMIC ACCENT.

SIR,—I read Mr. Hugh Gardner's letter in the June number of the *Musical Times* with much interest. The problem of editing satisfactorily the vocal works of the Tudor composers is so difficult, that any suggestions are of value and may aid in its solution. The difficulties can only be fully appreciated by those who have attempted to deal with them in actual practice, and it must be confessed that until recently they have been wholly ignored, with the result that this music is commonly sung, as Mr. Gardner points out, with distressing effect as regards the true accentuation of the words.

Yet I think it will be agreed by all who have studied the subject that some sort of barring is absolutely essential as a guide to the eye in a vocal score, even if it is of no more than three parts. This in itself does not rule out Mr. Gardner's experiment of barring the words, and it might be worth trying if regular barring of the orthodox type were employed. At the same time the actual difficulties introduced by the constant repetition of the words are but dimly suggested in the simple examples cited in his letter.

If barring is introduced in the music, it must obviously be either regular or irregular. There are some musicians who still hold that regular barring gives the most satisfactory results if it be frankly recognized that it does not control the rhythmic outline of the music in any sense. Unfortunately the conventional attitude towards the bar is now so deeply rooted that few can free themselves easily from the feeling that a regular flow of accents is postulated by the bars.

On the other hand, the difficulty which is associated with irregular barring is complicated by the fact that the rhythmic outlines of the several voice-parts frequently do not coincide. In the preface of 'The English Madrigal School' I have explained my own method in dealing with this problem. But as to the point in this preface to which Mr. Gardner alludes, I added in the preface of the second edition that 'the bar-lines are intended to indicate the rhythmic outline *except* when they are *over-ridden* by accent marks.'

Meanwhile it is important to state that bars were employed by the composers themselves at least as early as the year 1600. This fact has been largely overlooked, because the great bulk of this music has survived only in separate part-books, whether printed or MS., in which the bars never appear. But in their vocal scores composers employed a system of irregular barring, the bars in 'square' time usually being eight minims in length, but varied by lengths of four, six, ten, or twelve minims; in triple time the normal standard of bar was six minims in length, with variations of three and nine. Even so the bar-lines did not control the rhythmic outline with any degree of strictness; nevertheless the true rhythms were much more easily perceived under such conditions.

The principle of irregular barring having been recognised and employed by the late Tudor composers, it seems reasonable that it should be adopted by a modern editor of their music.—Yours, &c.,

EDMUND H. FELLOWES.

P.S.—I may add that Purcell in editing the funeral service of John Parsons followed the principle of irregular barring. The interesting MS. of this score in Purcell's autograph is now in the library of St. Michael's College, Tenbury.

SIR,—Will you allow me to correct a printer's error in my letter in last month's issue? The second line in the extract from Morley's Ballet should read:

Sweet- | heart O | fear not, | . . . .

The omission of a syllable has obscured the metre of this line.—Yours, &c.,

HUGH GARDNER.

'Oakhurst,'
Harrow-on-the-Hill.

Obituary.

We regret to record the following deaths:

ERNEST FORD, F.R.A.M., born 1858, the first Goss scholar at the Royal Academy of Music, composer of an operetta 'Jane Annie' (produced at the Savoy Theatre), and 'The House of Lords' (produced at the Lyric Theatre), and 'Scène Bacchanale' for orchestra, played under Sir Henry Wood at Queen's Hall. His activities included conductorship at the Royal English Opera House (now the Palace Theatre), the Royal Amateur Orchestral Society, and a professorship in singing at the Guildhall School of Music.

WILFRID BRUIN, aged thirty-six, conductor of the South London Philharmonic Society. He will be widely regretted, as all his activities were marked by a generous enthusiasm and high ability, and he was a powerful force in the musical life of his district.

Sixty Years Ago.

From the *Musical Times* of July, 1859:

NOVELLO'S COMPLETE CATALOGUE OF MUSIC. A New Edition (196 pages), containing all the additions made since October, 1856, is now ready, bound in whole cloth, price 6d.; or, postage-free, 8d.

A MODULATING DICTIONARY, consisting of 552 Modulations, by three intermediate chords from and into the twenty-four major and minor keys; with the return Modulations. Arranged, for immediate reference, by CLEVELAND WIGAN. Price 4s.

FROM THE PREFACE.

"Although this little work is chiefly addressed to young composers and organists, there are occasions when more experienced musicians may perhaps find it of some utility. Extemporaneous 'interludes,' for example, demand considerable self-possession, and the most skilful organist is liable, from indisposition and other causes, to accidents which could hardly occur if the means were before his eyes of instant extrication from any key to which he had wandered."

Musical Contributions.—*We take this opportunity of thanking many of our friends for their kindness in offering us musical compositions for publication, but it is right to state that it would be quite inconsistent with our arrangements to entertain any offer of this nature.*

HANDEL CHORAL SOCIETY.—The members of this newly-formed society gave a concert in the School-room, at the Foundling Hospital, on the 8th of June. The performance consisted of Van Bree's *St. Cecilia's Day*, an aria by Mercadante, a part-song by Müller, and Mendelssohn's *Athalie*, all of which were sung with great precision and effect to a pianoforte accompaniment by Messrs. Callcott and Ganz. It may be observed as an apology for the Handel Society giving a concert without singing a note of Handel's music, that the title is adopted in recognition of the intimate association of Handel with the Foundling Hospital, the intention being to practise all classical choral compositions.

The York Minster organ is undergoing extensive alterations and improvements, by Messrs. Hill & Son, of London, which it is expected will render this a most perfect instrument.

HOXTON-HOUSE LUNATIC ASYLUM.—Mr. J. W. Coventry, organist to this institution, gave a musical entertainment to the inmates on the 27th of May, when the *Creation* was performed in a most creditable manner by the pupils of his instrumental and vocal classes. The music was listened to throughout with unflagging interest, and proved to be a very great amusement to those whose sources of recreation are necessarily so limited.

Mr. Vasco C. Akeroyd, conductor of the Akeroyd Symphony Concerts at Liverpool, has promised to perform a new British orchestral work at each of his seven concerts next season, and a new British chamber work at each of his four chamber concerts. Compositions should be submitted to the Liverpool branch of the British Music Society (Mr. W. Rushworth, 11, Islington, Liverpool).

THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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Hon. Secretary.—Percy A. Scholes, Mus. Bac.

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Office.—Y.M.C.A., Universities House, 25, Bloomsbury Square, W.C.-1.

	£	s.	d.
Total received to present date	3,943	0	0
Total received from January 1, 1919	1,013	0	0
Receipts during the month May 11 to June 10, 1919	90	0	0

(*a*) PROCEEDS OF CONCERTS AND ENTERTAINMENTS.

		£	s.	d.
Row, Dumbartonshire	Church Choir Concert, per Mr. Thos. H. Allwood..	13	10	0
Liverpool	Miss A. W. Pritchard, Pupils' Concert	10	3	6
London	Madame Bertha Moore, O.B.E., Recital at Mrs. George Macmillan's ..	8	4	6
Breckley	Miss Edith Lucas, L.R.A.M., Pupils' Concert	5	12	0
Blackheath	Miss Charlotte Clarke, Lecture-recital	0	10	6
Bexhill-on-Sea ..	Madame Helene Gipps, Concert	1	16	7
		£39	17	1

(*b*) THE MONTH'S ORGAN RECITALS.

		£	s.	d.
London	Lyndhurst Road Church, Hampstead—Mr. R. Goss Custard, Mr. Wolstenholme, and Mr. G. D. Cunningham, per Mr. Norman Carter ..	20	0	0
	Clapton Park Congregational Church—Mr. Francis W. Sutton, per Mr. William Heath ..	2	0	0
Glasgow	Park Parish Church—Mr. J. Purcell Mansfield ..	8	7	0
Bearsden	Kilpatrick Parish Church—Mr. James Downie ..	6	14	7
	North U.F. Church, Mr. James Downie	5	13	3
		£42	14	10

(*c*) THE MONTH'S COLLECTIONS AND DONATIONS.

	£	s.	d.
Proceeds of Offertory, Derry Cathedral, per Mr. J. Trimble	5	6	3
Collected by Girls of Form Upper II. of St. Saviour's and St. Olave's School, New Kent Road, per Miss Dora Wright	1	0	0
Prize gained by Metropolitan Academy of Music Junior Orchestra, under conductorship of Miss Daisy Searle	1	0	0
Miss F. Andrews	0	10	0
Miss B. Isaacs	0	2	6
	£7	18	9

The needs in Germany, in the East, in Russia and elsewhere, are very great. It is hoped the summer will see no slackening of effort on the part of musicians at home, on behalf of musicians in the Forces. Organ recitals at seaside places and open-air entertainments are suggested as seasonable means of raising money for the Fund.

ABERDEEN.—The most interesting musical events of the month have been two concerts given on successive evenings—June 5 and 6—by the Queen's Cross Choir, under the directorship of Mr. Willan Swainson. Stanford's 'Revenge' was well sung on both occasions, the remainder of the programmes being miscellaneous. Mrs. Willan Swainson made a welcome reappearance, her violin pieces including Bach's Concerto in E, Dvorák's Indian Canzonette, and Frank Bridge's 'Gondoliera.' Miss Lottie Robertson was an efficient elocutionist, and Mr. Willan Swainson sang some fine songs, including Schubert's 'Erl King,' Parry's 'And yet I love her,' Ireland's 'The Bells of San Marie,' and Quilter's 'Shakespeare Songs,' in addition to directing the concerts generally.

D

NEW ENGLISH OPERA.

MR. R. SOMERVILLE'S 'ANTOINE.'

Under the direct guidance of Mr. Alfred Van Noorden the Carl Rosa Company is developing its Opera in English policy in the very desirable direction of native examples. The Company's recent visit to the Metropolis at the King's Theatre, Hammersmith, though of but one month's duration, was marked not only by crowded houses at each of the eight performances a week, but by the production of two new operas. One was 'Stella Maris,' by the Belgian composer the late M. de Keyser, and the other a British work by Mr. Reginald Somerville. This is a good record, and one that is made all the more notable by the fact that the example of native effort in Mr. Somerville's opera is likely to retain its presence in the répertoire. Mr. Van Noorden is a practical man. He does not present the public with an impossible essay in opera; he gives them something they can take to and admire. And this means the increase of the good repute of English opera.

This is the value of Mr. Somerville's new effort. It is comprehensible in its terms, written with both a knowledge and a sense of the stage and with undoubted feeling. Mr. Somerville, who is his own librettist, has devised an effective working of the miracle by which a blind sailor recovers his sight through the waters of the Holy Well, only to learn of his wife's infidelity represented by her intention to elope with a Parisian lover who will give her all that her poverty-stricken husband denies her. There is a dramatic moment when the husband, now seeing, witnesses her preparations for flight. He says nothing, because of the vow imposed upon him by the village priest, who, having discovered that the blind man had recovered his sight, wishes to save up the 'miracle' for the public celebration of the following day. Fortunately for our peace of mind the wife exercises the privilege of her sex and stays by her blind husband only to find at the proper moment that he sees and knows. Between the blind man and his distress, the querulous wife, the consoling *belle mère*, the far-sighted priest, the singer-lover, and the Breton village maidens there is plenty of variety. Mr. Somerville depicts each with no small skill, displaying resource and imagination in the process as well as a sound knowledge of contemporary operatic style of the best kind. He writes well for the despairing blind man and equally well for the lover, showing further a sense of the picturesque in his treatment of the other phases of the story. The whole falls gratefully on the ear, and well deserved the enthusiastic approval bestowed upon it by the public. The piece may have its weaknesses—as must every opera based on the foreign model—but it is undoubtedly sound operatic writing and delightfully melodious to boot. Its frequent performance will do good service to the cause of English Opera. With the composer at the conductor's desk the work was well performed. At the hands of Miss Clara Simon as the Wife, Miss Doris Woodhall as the Mother, Mr. Hughes Macklin as the Lover, Mr. Arthur Winckworth as the Priest, and Mr. Kingsley Lark as Antoine, the opera received very effective representation, further aided by good scenery and costumes, and whole-hearted work from band and chorus and everyone concerned.

FRANCIS E. BARRETT.

ROYAL OPERA, COVENT GARDEN.

SUCCESSFUL PROGRESS OF THE POST-WAR SEASON.

BY FRANCIS E. BARRETT.

A change has come over the spirit of the Royal Opera, since the opening night of the post-war season which began in May. The curious operatic manner that marked the very early performances arose from the fact that during the past four years there had been a good deal of opera-giving in London. It was of a particular standard, created by the native artist—in itself a wonderful feat when the conditions are remembered, with a story of its own to be told some day with moral duly appended. But it was not the spirit of Covent Garden; of opera as London best knows it; of opera given by people who have been familiar with opera all their lives, and to whom the art and expression are second nature. Now the old spirit has become re-established, and Covent Garden is itself again.

It was the performance of Verdi's 'Aïda,' with Madame Destinnova and Madame Kirkby Lunn, at the end of May, that definitely re-established the level to which the London opera-goer is accustomed. With the aid of Madame Destinnova in good voice, of Madame Kirkby Lunn not in such good voice but as dramatic and as sure as ever, M. Dinh Gilly as an Amonasro of wonderful intensity, M. Huberdeau as a tuneful King, M. Cotreuil as the High Priest, and M. Ulysse Lappas as Radamès, even though he seemed to be rather overwhelmed by his surroundings and incapable of doing all that was expected of him, there was a very fine performance. Signor Mugnone's conducting was a model for this class of opera. He introduced into his reading several points of his own that were in every way of service to a performance which was received with unrestrained enthusiasm. Prior to this eventful night there were many occasions of note. The first was the production in England of Massenet's 'Thérèse,' which had not been heard before. In this, one can trace the sympathetic hand of Sir Thomas Beecham, who knows possibly as well as anyone else how restricted the operatic répertoire has been, and how much it is capable of development in order to be representative. By 'Thérèse' one was not particularly impressed. It was written by the gifted Massenet in one of those moods when he imagined that the cloak of Richard Wagner had fallen upon him, with the result that the balance is bad. His charm of manner is ever present, but had he kept to it and not attemped to be dramatic *à la* Wagner the world would have been happier. Good work was done in the piece by Miss Leila Megane, a new-comer of great promise, and by M. Alfred Maguenat and M. André Gilly. The story is of the French Revolution, of the Royalists and Republicans of 1793. Those days and their deeds were really dramatic, and do not bear transference to the theatre, and never will until we get to the pitch of realism when the hero or heroine, either or both, are guillotined on the stage *coram populo*. To complete the bill Leoncavallo's 'I Pagliacci' was given with Miss Mignon Nevada as a very charming and effective Nedda, M. Couzinou as a notably good Tonio, and M. Lappas making his first appearance as Canio, creating something like a furore by his delivery of the monologue. He in fact achieved a success he has, down to date, yet to repeat, since none of the other parts in which he has appeared—including that of Pinkerton in 'Madama Butterfly'—suit him so well.

The next event of note was the revival after many years of Massenet's 'Manon.' The thanks of every lover of opera—not necessarily of Massenet only—are due to those who vouchsafed this act of justice. With all respect to Puccini, who is a genius in his own way, he does not reproduce the spirit of this story as Massenet does. The theme is typically French in spirit as in letter, and none but a Frenchman can reproduce it in music. All the grace of the well-remembered score was reproduced by the performance, for which Sir Thomas Beecham was responsible, and the occasion served to remind us of the good qualities of Madame Edvina, who appeared as Manon. It was a well-graded piece of work that succeeded in all points with the possible exception of the Gavotte, which in my opinion and without any hint of *laudi temporis*, was sung too heavily. The new tenor, a Belgian, M. Fernand Ansseau, who made his first appearance in this opera, at once established himself as an artist of weight. He has a fine, rich voice of the French type—which causes him to be mistaken for a Frenchman—and uses it well. Record should also be made of the work in this opera done by Miss Katharine Arkandy, M. Huberdeau, and M. Maguenat, the last giving an extraordinarily clever piece of characterization as Lescaut.

The rest of the operatic story consists of the achievements of various artists in different works, all of them familiar. At their head comes Dame Melba. To the delight of her admirers, to the gratification of those who hold pronounced views on the subject of the interpretation of the music of Gounod, she appeared as Marguerite in 'Faust' and carried everyone away by the brilliance of her singing. One has not heard the Jewel Song sung with such perfection of vocalization for many a year. M. Ansseau sang well as Faust, M. Huberdeau was a most genial Devil, Miss Ruby Heyl Siebel, and M. Couzinou, the Valentine, but minus 'Dio possente.' Mr. Albert Coates made his appearance at the conductor's desk on this occasion and achieved much. He clearly knows his orchestra, and keenly appreciates its value. But there are one or two things about the present day 'Faust' the old hand must protest against as showing a tendency to 'hurry up the old thing' by scampering through the Kirmesse scene to the point of incoherence, and by 'cutting' the parts of Valentine and Siebel. One has already seen the King of Thule number slighted (elsewhere), and one wonders how long it will be before the Jewel Song is omitted. But Dame Melba's beautiful version of the part, with its grace of manner and its immense vocal variety, has proved an irresistible attraction to the public, and it has been repeated on many occasions—a triumph for the established singer. For the new-comers there is an equally favourable outlook. Miss Margaret Sheridan, who made her first appearance in 'La Bohème,' promises to become a favourite. She has an excellent soprano voice and responsive temperament. It would be idle to pretend that her singing is perfect, for it is not, but Miss Sheridan's future is in her own hands, and can be shaped as she will by the simple process of steady work. At present her lower notes are inclined to be used too openly—a practice from modern Italy, to which Mr. Thomas Burke is somewhat given. He has appeared several times, adding 'Madama Butterfly,' 'Rigoletto,' and 'Il Barbiere di Siviglia' to his list. The atmosphere round and about Charpentier's 'Louise' has been cleared by its restoration to the bill at Covent Garden, and Madame Edvina has renewed old triumphs, aided to good purpose by M. Ansseau, M. Cotreuil, and Madame Bérat. Signor Sammarco has made his reappearance, showing himself to be at his best when 'Il Barbiere' was given. Signor Martinelli has also reappeared, with powers augmented to a degree that gives him the position of the best Italian tenor of the day so far as the present outlook is concerned. He sang finely in 'La Bohème,' and magnificently in 'Madama Butterfly,' giving with Madame Destinnova a memorable performance. Finally be it recorded to their everlasting credit that Miss Rosina Buckman, Miss Edith Clegg, Mr. Webster Millar, and Mr. Herbert Langley stepped into the breach early in the season and gave an excellent Saturday night performance of 'Madama Butterfly' in English.

GLASGOW ORPHEUS CHOIR.

COMPETITION FOR ORIGINAL CHORAL SETTINGS AND ARRANGEMENTS.

A hundred and forty-eight papers were received. The Council, after referring certain of them to Mr. Ernest Newman for report, has decided to divide the first and second prizes in each class into two equal firsts of £10, and to award two extra prizes of £3 each and six extra prizes of £2 each—a total of £58. The Council begs to thank all the competitors, and to express regret that, owing to the very high standard, so many fine compositions and arrangements have had to go unawarded. It is hoped that the competition will have stimulated an interest in Scottish song and Scottish poetry. In that connection the Council will be pleased to consider settings and arrangements of Scottish subjects at any time, apart from those already dealt with in the present competition, and to award prizes for meritorious work. The prize-winners were as follows:

George Tootell (Kendal)—'The heather.'
Francis George Scott (Glasgow)—'Aye she kaimed her yellow hair.'

ARRANGEMENTS.

W. G. Whittaker (Newcastle)—'The captain's lady.'
E. T. Sweeting (Winchester)—'Pibroch o' Donuil dhu.

EXTRA PRIZES.

Harold E. Watts (Enfield)—'A Lyke-Wake dirge.'
Rev. S. Gregory Auld (Worcester)—'A Lyke-Wake dirge.'
William H. Harris (Lichfield)—'The heather.'
George Tootell (Kendal)—'The Titans.'
Frederick W. Blacow (Bournemouth)—'Canadian boat-song.'
Purcell J. Mansfield (Paisley)—'The captain's lady,' and 'O saw ye bonnie Lesley.'
Herbert Wiseman (St. Andrew's)—'The Standard on the Braes o' Mar.'
Robert T. Stannard (Uxbridge)—'Pibroch o' Donuil dhu and 'Aye she kaimed her yellow hair.'

THE BEETHOVEN FESTIVAL.

QUEEN'S HALL, MAY 19-24.

This series of six concerts was doubly important. It was probably the chief incentive to the impatient protests that broke out in the newspapers against classical music and 'Hun-music' generally. This column cannot concern itself with the rights and wrongs of the case, but it can give space for a little retrospect. The Beethoven Festival signalised the twenty-fifth year of Mr. Robert Newman's association with the Queen's Hall Orchestra, and thus it was the coping-stone of a great achievement in building up popular musical taste and appreciation. Beethoven's music was as granite to the builders, and it was fitting, in the eyes of those who can look backward as well as forward, that Beethoven's music should be used in the celebration of their work.

There is no need for detailed description of concerts whereat the music was familiar and the artists well known. The Symphonies were the 'Eroica,' the seventh, the C minor, the Pastoral, the fourth, and the eighth; the Overtures were 'Egmont,' 'Coriolanus,' and 'Leonora' No. 3. Miss Daisy Kennedy played the Violin Concerto; Moiseiwitsch played the 'Emperor' Concerto, and Mr. Lamond the C minor and G major Concertos. The programmes were filled up with works of Bach (four 'Brandenburg' Concertos, and the double Pianoforte Concerto in C minor, played by Miss Irene Scharrer and Miss Myra Hess); Mozart (the B flat Pianoforte Concerto, played by Mr. Leonard Borwick); Schubert, Schumann, Weber, Mendelssohn, and others.

Sir Henry Wood conducted throughout with the enthusiasm and interpretative power that have always been associated with his work.

THE GLASTONBURY FESTIVAL SCHOOL OF MUSIC-DRAMA.

Those who have at any time been interested in the Glastonbury Festival School will hear with pleasure that its activities, which were cut short by the war, have been resumed with the release from the Army of Mr. Rutland Boughton, its musical director, and undoubtedly its moving spirit.

To give some idea of the scope and tendency of this most interesting development it will be necessary first to run briefly over the factors which brought it into being. The idea in the abstract was patriotic in its inspiration. In the early days of the development of the music of Western Europe, England led the way. A school of English music and English music-drama lived and flourished when Italian music was in its infancy, and before the German school existed. But after the good old days of the Elizabethans, it would appear that the palm was wrested from us. At the present moment the opera and music-drama which is most popular with British audiences is foreign in its origin. To reinstate our own country in its old position among the leading musical nations—to recapture some of the inspiration which made its musical achievements great—these are the ideals to which the Glastonbury Festival School aspires.

Practically the idea of founding and developing a school for music-drama grew out of the collaboration of two gifted men—an author and a musician. The late Reginald Buckley wrote an epic, 'Arthur of Britain,' a series of dramas centreing round the English hero-king of legendary fame. Feeling that his work was still incomplete, he sought a composer, and after various vicissitudes found in Rutland Boughton a man after his own heart. To produce their joint work was the next consideration, and to produce it in as perfect and as attractive a form as possible. Both men had at heart the musical ideals briefly outlined above, and it was desired to found a school for the production and development of work such as their own, and for the best expression of national artistic inspiration.

The means by which this project was eventually carried out would make a long story. It is sufficient for the moment to say that it was achieved. Glastonbury, because of its romantic association with the Arthurian legends, was chosen as the centre for the activities of the new School, and because it was considered, to quote Rutland Boughton himself, that 'a nation's most vivid life ought to be concentrated in the country, where men are most in touch with the mystic and creative forces of the world.'

The year 1913 saw the production of a part of 'The birth of Arthur,' one of the 'Arthur of Britain' series, which was generally successful for its artistic insight and the striking originality and daring displayed in its production. In the years that followed, up to the time when Mr. Boughton was called up (1916), much had been done. Besides 'The Round Table' (Buckley and Boughton), 'The Immortal Hour'—Fiona McLeod's beautiful poem, and probably Boughton's greatest artistic success—such works as Gluck's 'Iphigenia in Tauris,' Purcell's 'Dido and Æneas,' the old English morality-play, 'Everyman,' and (here we come back to modern times), Edgar L. Bainton's 'Oithona' and Clarence Raybould's music-drama 'The Sumida River,' were produced. That the work being accomplished is one that should count in the future is testified to by the fact that it has the sympathy and support of such men as Sir Thomas Beecham (President of the School), Sir Edward Elgar, George Bernard Shaw, &c.

The School reopened in the early part of this year with an Easter holiday term, a few concerts, and performances of original ballets and dances. The Summer term should see, among other things, the revival of 'The Round Table,' 'The Immortal Hour,' and 'The Sumida River.' During the Easter term the classes included a course of Eurhythmics, based on the Jaques-Dalcroze system, and another of Hellenic dancing on the lines of the work done by Margaret Morris. There were also the interesting classes for scenic decoration and costume-making, the presiding genius being Christina Walshe. Her work in this respect has been declared by the critics to be on a par with that of Gordon Craig, Rheinhardt, and Granville Barker. It certainly is original and attractive.

It is obvious to anyone who knows anything of the work of the Glastonbury Festival School that every influence which counts in the artistic world, both of yesterday and to-day, is being brought to bear on it, yet the School retains an individuality all its own. It is to be hoped that one of its immediate objectives—viz., the erecting of the long-desired National Theatre at Glastonbury, which is to be a Temple of Art especially adapted to the work being produced—will be realised in the near future. Whether this is indeed the beginning of a great renaissance in British music-drama and its allied arts only time can prove; but the sincerity and true artistic zeal with which the work is being carried on augurs well for its future.

D. E. L. S.

'IL CODICE 59.'

A RE-DISCOVERED AUTOGRAPH SCORE OF PALESTRINA.

To the meticulous research of Monsignor Raffaele Cassimiri, the present accomplished Maestro of the Lateran Arch Basilica in Rome, is due the re-discovery of a most important autograph score of Palestrina, a score which had for long lain hidden in the musical archives of the Lateran, and which is labelled 'Il Codice 59.' Monsignor Cassimiri is to be warmly congratulated not only on his great 'find,' but also on his publication of the whole Codex of ninety-four folios with facsimiles and full descriptive analyses extending to about 160 pages. The publication of this Codex—beautifully printed by the Vatican Press, Rome—makes accessible to students the contents of this long-lost folio, consisting of lamentations, motets, hymns, &c., all in Palestrina's own handwriting. Monsignor Cassimiri shows by numerous quotations that the late Canon Haberl was not a competent editor, and he amply corroborates the severe strictures of Dr. Terry (*Musical Times*, August, 1915) as to the inept methods of 'editing' adopted by the German Cecilian school—in fact, Haberl's 'tinkering' of Palestrina is here shown up ruthlessly. Musicologists will feel grateful to Monsignor Cassimiri for his scholarly volume.

W. H. G. F.

We have received No. 3 of the British Music Society's *Bulletin*. It opens with a characteristic paper by Bernard Shaw, entitled 'Starved Arts mean Low Pleasures.' There is much that is worthy of comment in it, and we hope to return to it next month. The *Bulletin* contains also notes as to the Society's doings. These pamphlets are well worthy of preservation. A bound set of them will be a valuable addition to the musician's library.

MUSIC IN LONDON WORKING GIRLS' CLUBS.

Convincing evidence of the excellent musical work in London Working Girls' Clubs was forthcoming at Queen's Hall on June 17, when a choir drawn from over thirty clubs sang. The concert was the third Festival of its kind, and it is hoped to make the event triennial. The following report is from the *Morning Post*:

> At a Thanksgiving Festival given at Queen's Hall last night, a choir of 600 voices from the London Girls' Clubs sang some interesting selections of choral pieces under the direction of Mr. Harvey Grace. Unison and part-songs, as well as Welsh and Somerset folk-songs, were given in excellent style, and in some modern examples by Elgar, Walford Davies, and Stanford, the choir's work was of good quality, in tone and precision, especially in the unaccompanied numbers. The orchestra from Queen Alexandra's House, conducted by Mr. T. F. Dunhill, also contributed some enjoyable performances during the evening, playing Sir Hubert Parry's Suite for strings, Grainger's 'Mock Morris,' and a Canon for strings by F. Purcell Warren (a composer who was killed in action in 1915), which proved a very effective little piece. Some solos by Mr. Gervase Elwes and Miss Maude Gold, a clever violinist, also added to the interest of the concert.

THE ROYAL ACADEMY OF MUSIC.

An interesting chamber concert was given by the students on May 28. The programme, which was an exceptionally well-varied one, included two movements from a Sonata by Boëllmann for violoncello and pianoforte, admirably played by Lilly Phillips and Lillian Southgate, Hasselmans's 'Conte de Noel' for harp (Florence Edgcombe), two Dance Measures for violin by Sir Alexander Mackenzie, played by Gladys Chester, recitations given by Phyllis Bradley and Desirée MacEwan, and three MS. songs of more than ordinary interest and character by Arthur Sandford (scholar), admirably sung by Thelma Howarth. The other items were pianoforte solos, songs, vocal duets, and part of Bach's Concerto in D minor for two violins and string orchestra. The solo portions were played by Jean Pougnet and Cecil White, the conductor being Mr. Spencer Dyke.

The members of the Dramatic Class gave two excellent performances of Sheridan's play 'The Rivals' on Friday and Saturday, June 6 and 7. There was a different cast each evening. The whole of the arrangements were under the able direction of Mr. Acton Bond, and the performances reflected the greatest credit upon all who took part in them.

An orchestral concert was given on Friday, June 20, at Queen's Hall. The programme included a Symphonic Poem (MS.), 'The Seekers,' by Paul Kerby (student), a Fantastic Waltz (MS.), 'Cinderella at the Ball,' by Eva Pain (Josephine Troup scholar), the Ballad of the Death of Saul, 'Wilt thou take vengeance' ('King Saul'), Parry, Pianoforte Concertos by Liszt and Rimsky-Korsakoff, and Violin Concertos by Mendelssohn and Elgar.

The annual distribution of prizes will take place on Friday afternoon, July 18, at the Central Hall, Westminster. H.R.H. The Duke of Connaught and Strathearn, K.G., the President of the Royal Academy, has kindly consented to distribute the awards.

A new scholarship, called the Sisselle Wray Scholarship, has recently been founded by Mrs. Wray in memory of her daughter. Candidates must be British-born subjects between the ages of seventeen and twenty years. The first competition will take place in September, and will be for soprano vocalists.

The Matthew Phillimore prize for male students of the pianoforte, competed for on Wednesday, June 11, was awarded to Leslie H. England, Egerton Tidmarsh being highly commended and Leo Livens commended.

On Thursday, June 12, Miss Beatrice Harrison and Miss May Mukle acted as judges for the Piatti prize for violoncello playing, and awarded it to Hildegard Arnold, Nora L. Parker being highly commended and Peter Muscant commended.

London Concerts.

ROYAL PHILHARMONIC SOCIETY.

The 107th season of the Society came to an end on May 29, when Major Geoffrey Toye again conducted. After a sombre beginning with Brahms's Variations on a Theme by Haydn, the programme assumed romantic life which culminated in the gorgeous barbarities of Rimsky-Korsakoff's Suite, 'Scheherazade.' Well as the music plays its part as an impulse to choregraphy, it became clear that it loses much in the theatre; for familiarity with the 'Scheherazade' of the Alhambra does not prepare the listener for such vividness and so direct an appeal as the Suite made in the concert-room. A revival of Delius's tone-poem 'In a summer garden' was a timely reminder of a composer whose individuality and rich imagination entitle him to more attention than he is generally receiving. The soloists of the concert were Miss Myra Hess, who played Rachmaninoff's second Pianoforte Concerto, and Miss Olga Haley, who sang Chausson's 'Poème de l'amour et de la mer.'

Dr. Arthur Somervell's new Clarinet Quintet, produced in the course of Miss Marjorie Dunn's chamber concert at Wigmore Hall on May 19, is a refined and pleasing work in the manner of a generation ago.

Some ensemble playing of the highest order was heard at Wigmore Hall on May 20, when the London Chamber Concert Society continued its series. It was provided by the Misses d'Aranyi, Mr. Tomlinson, and Mr. Arthur Williams in the G minor Quartet of Glière.

A Fantasia Appassionata for pianoforte Trio, written by Mr. J. L. Reason, brought forward by Mr. Isidore de Lara at Steinway Hall on May 21, gained well-deserved approval. The same programme included a Violin Sonata by Mr. J. R. Heath. On May 28 Mr. de Lara devoted his programme to British works that had been heard before, the most worthy being Frank Bridge's three 'Idylls' for string quartet.

On May 22, Madame Donalda, who had not been heard in London for over five years, made her reappearance at Æolian Hall. The beauty and delicacy of her singing gave unbounded pleasure to a large audience.

The String quartet in C, by Norman O'Neill, that was produced at Æolian Hall on May 24 by the London String Quartet, proved a work of high individual attraction. Its manner is refreshing and its workmanship full of interest.

A series of concerts devoted to old Italian music was opened at Wigmore Hall on May 26, the artists being Miss C. Fino-Savio (vocalist), Miss A. Mazzuchelli (violinist), and Mr. N. Benvenuti (pianist). The music, which was largely unfamiliar, included two hitherto unknown songs of Bassani, and a Violin Sonata of Veracini that has only lately been printed. The concerts were continued on June 2 and June 5.

A Violin Sonata by J. B. McEwen was included in the programme of Miss Nancy Phillips's recital at Æolian Hall on May 26.

Mr. Herbert Heyner demonstrated to a large audience at Æolian Hall on May 27 that he is an accomplished singer. Three picturesque songs by Cui, and a well-chosen British group, were the features of his programme.

Elgar's Violin Sonata was played in an individual manner by Mr. John Dunn at Æolian Hall on May 27. The same programme included Mackenzie's 'Pibroch.'

Miss Edith Abraham employed orchestral accompaniment for her violin recital at Wigmore Hall on May 28, and made good use of her opportunities by a performance of Elgar's Concerto, in which she showed fluency and expressive power.

A new Pianoforte Quintet by Cyril Scott, characteristically bizarre, elaborate, and pleasing, was given by the Philharmonic String Quartet and Mr. Moiseiwitsch at Wigmore Hall on May 30. Its individuality was so striking, and at the same time much of its appeal so elusive, that a re-hearing would be welcome.

An excellent concert was given at Æolian Hall on May 30 by the Kinsey String Quartet, which showed British chamber-music in a good light by performing Frank Bridge's String Quartet in G minor. Spanish musical impressionism was represented by a three-movement work of Turina entitled 'Scène Andalouse,' written for string quartet, viola, and pianoforte.

On May 31 the London String Quartet celebrated its hundredth 'Popular' Concert at Æolian Hall, and chose as a representative British work for the occasion, Vaughan Williams's cycle 'On Wenlock Edge.' The instrumental works were Debussy's Quartet, an unambitious Serenade in C for Strings by Stenhammar, and Dorlay's 'Avec une folle bien-aimée,' for string quartet, flute, and pianoforte.

Special reference must be made to the recitals of Mr. Cortôt at Wigmore Hall on May 31 and June 14, for they finally established him in the eyes of London audiences as one of the world's great pianists and unequalled in his peculiar characteristics. Wherever pianoforte music appeals by texture, picturesqueness, and romance—and a wide field is included therein—M. Cortôt is a wonderful interpreter.

Somervell's 'Maud' song-cycle was given by Mr. Gregory Stroud at Æolian Hall on June 2.

At Æolian Hall on June 3 Miss Olivia Etherington-Smith sang a well-chosen group of British songs that included Parry's 'The Maiden,' Ireland's 'I have twelve oxen,' and 'Over the sea,' a setting of Christina Rossetti by Martin Shaw.

A new orchestra organized by M. Otscharkoff out of an ensemble class at Eastbourne and strengthened with professional 'leads' was heard at Central Hall on June 3 in a well-chosen programme, which was carried out in excellent style. Massenet's Overture to 'Phèdre,' made a dignified and unfamiliar opening. Miss Marjorie Hayward played Max Bruch's G minor Violin Concerto.

At the same Society's concert on June 3, the Misses Harrison and Mr. Hamilton Harty played Ravel's Pianoforte Trio, and, with M. Tinayre as vocalist, assisted in carrying out an interesting programme in a manner few could equal.

Ireland's 'The Island Spell,' York Bowen's Romance in F, and pieces by Corder and Bax, were among the items in a well-chosen programme given by Miss Joyce Ansell (pianist) at Wigmore Hall, on June 4.

Miss Marie Dare (violoncellist) played the Sonata in G of Eccles at Æolian Hall on June 4, and added pieces by Goossens and Frank Bridge.

The sixth concert of the Alsace-Lorraine musical Festival, held at Steinway Hall on June 10, brought three works under notice. These were a Violin Sonata by M. J. Erb, a Poème for violin by Henry Lutz, and—of chief interest—a Pianoforte Quintet by Gabriel Pierné.

A new Sonata in A minor, by Mr. James Friskin, played by Miss Kate Friskin (the composer's sister) at Steinway Hall on June 12, had all the qualities that have previously distinguished Mr. Friskin's work—abundant invention, sustained strength and musicianship, and a character that is not derived from any foreign source. The programme included also Parry's 'Shulbrede Tunes.'

Ireland's pianoforte work, 'The Island Spell,' was a feature of Miss Chilton-Griffin's programme at Wigmore Hall on June 12. On the same day, at Æolian Hall, Miss Fanny Davies included Ernest Walker's Variations on a Northern Theme and other British works in her programme.

Mr. Johnston-Douglas, a capable singer who was heard at Wigmore Hall on June 13, chose his programme well. Bantock's 'The celestial weaver,' Ivor Gurney's 'The fiddler of Dooney' and 'The penny whistle,' Harold Boulton's 'Mollie Lee,' and Ford's 'Faire, sweet, cruell,' were interesting items in his English group.

A welcome opportunity of re-hearing Elgar's Pianoforte Quintet was afforded by the London String Quartet and Mr. William Murdoch at Æolian Hall on June 14. The impression of rich romantic beauty and unexpected moods carried away from the first performance was heightened. The slow movement again made a deep appeal. Brahms's String Sextet opened the programme.

Violin Concertos in D by Brahms and Hamilton Harty were played by Miss Katie Goldsmith at Queen's Hall on June 14, with accompaniments provided by the Queen's Hall Orchestra under Sir Henry Wood. Mr. Harty's work is one that should be kept before the public.

Durham and Oxford Universities have lately honoured themselves by conferring the Degree of Doctor of Music, *honoris causâ*, Charles Macpherson and Ralph Vaughan Williams respectively.

Messrs. Hawkes & Son offer prizes of £50, £30, £20 and £15 for short melodious instrumental pieces, the competitors to be British.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The scheme for a Permanent Birmingham Orchestra is rapidly advancing, and there is every prospect that the matter will soon be a *fait accompli*. It is contemplated forming an orchestra of seventy instrumentalists, for the most part local players. The season is to extend over thirty weeks, from October to May, and it is proposed to have popular Sunday and Saturday evening concerts as well as a series of twelve Wednesday Symphony Concerts in addition to a number of evening concerts devoted to light music followed by dancing. A suggestion has also been made by the Education Committee, and favourably received by the committee in charge of the scheme, that free concerts for the children of the schools should be arranged. The annual cost of the undertaking for a season of thirty weeks, including the management, is put at £8,500. Deducting the revenue (£6,000) reasonably to be anticipated from the concerts and engagements of the orchestra, it is estimated there would be a deficiency of £2,500, one half of which, it is suggested, should be covered by a City Council grant, and the other half guaranteed privately over a period of five years, after which it might be expected that the undertaking would be self-supporting. Prof. Granville Bantock expressed his opinion on the subject of appointing a permanent conductor. Naturally he said there would be visiting conductors for the Symphony Concerts, but for some of the popular concerts local conductors and the permanent conductor would be relied upon. There was pretty general agreement as to the most suitable appointment for the permanent conductorship, but it would be premature to make any statement just now. The whole subject will be brought before the City Council this month.

The three chamber concerts given at the Royal Society of Artists' Gallery, by Mr. Percival Hodgson and Miss Joan Willis terminated on June 4, and judging by the artistic success achieved and by the support given they will no doubt be continued next season. The performers were Mr. Percival Hodgson (violin), Mr. Charles W. Bye (second violin), Mr. Paul Beard (viola), Miss Joan Willis (violoncello), and Mr. J. A. Beard (second viola). The vocalists included Miss Alice Vaughan and Mr. Aubrey Millward. The solo pianist was Mr. Michael Mullinar.

Of special interest to all musicians was the first performance at Birmingham of Elgar's String Quartet at the Royal Society of Artists' Gallery, on May 31, by the Catterall Quartet. The work made a great impression, and it was at once apparent that the performers were in thorough sympathy with Elgar's erudite work, giving a truly inspired and masterly reading, grandiose in tone-quality. A week previously Mr. Catterall and Mr. Hamilton Harty gave a virile and noble interpretation of Elgar's Sonata for violin and pianoforte, Op. 82, in E. The same work was also given here by Mr. Percival Hodgson and Mr. Michael Mullinar in quite efficient manner.

The nineteenth annual Town Hall concert in connection with the Midland Institute School of Music was given on June 4, under Prof. Granville Bantock's direction. The orchestra numbered eighty-two performers, in which all the teachers of the various instruments took part, an altogether representative and excellent rank and file. The purely orchestral items were restricted to Elgar's 'Imperial March' and Brian's 'Festal Dance,' the latter being scored for a large orchestra including the usual strings and wood-wind, reeds, four horns, three trumpets, three trombones, tuba, drums, glockenspiel, triangle, tambourine, side-drum, bass-drum, cymbals, and pianoforte. Prof. Granville Bantock gave a vivid and impressive performance of both pieces, in which was revealed the steady progress achieved by the Institute orchestral class. Two of the pianoforte students exhibited pianistic skill in Rubinstein's Pianoforte Concerto in D minor, No. 4 (first movement only), and in Chopin's Scherzo in B flat minor, Op. 31. The performers were Miss Emily Ellis and Miss Cecilia Yeoman. An attractive feature of the concert was Miss Nellie Woodward's remarkably clever interpretation on the fine Town Hall organ of Widor's Toccata in F from the Symphony No. 5. This performer's mastery of the instrument was quite

astonishing, and her playing was received with great and well-deserved enthusiasm. Mr. Howard Rutter, the talented violinist, was heard in Bach's Violin Concerto in A minor, played with flawlesss technique and in scholarly manner. The solo vocalists were Miss Frances Petty, Miss Dorothy Showell, and Mr. Sydney Lewis.

It was a great mistake on the part of the promoters to give a concert at the Town Hall on Whit-Sunday evening, although its object was a charitable one, viz., to imburse the Blinded Soldiers and Sailors After-care fund (St. Dunstan's). Judging by the poor attendance it is doubtful if much benefit will accrue to the charity. The chief attraction was the Peace Pageant Band, conducted by John Wilson (late of H.M. First Life Guards). In addition to the band a number of songs were contributed by Miss Alice Robinson, Miss Nancy Guest, and Mr. Sidney Stoddard. The solo pianist and accompanist was Miss Cecilia Yeoman.

The great Peace Pageant (also in aid of the Blinded Soldiers and Sailors After-care fund) which took place during Whit-week at Calthorpe Park proved a brilliant success. The master-mind directing the vast operations was Mr. Leolyn Hart, who was also the writer and inventor of the Pageant. To him all credit is due for the magnificent and successful way everything was arranged. The performers numbered two thousand five hundred, and the wonderful spectacle presented was divided into five episodes, opening with the singing of 'Land of Hope and Glory' by a representative choir of eight hundred voices, under the direction of Mr. Appleby Matthews. The choir was constantly requisitioned. There was also music throughout the Pageant from the special band under the direction of Mr. John Wilson and from the smaller Khaki band which accompanied the military episodes.

The Carl Rosa Opera Company once more occupied the stage of the Prince of Wales' Theatre for three weeks, starting their operatic season on Monday, June 16. Two novelties were produced, 'Stella Maris' and 'Antoine,' and for the first time here Puccini's 'La Tosca' was given by this Company. Much appreciated was the revival of Ambroise Thomas's 'Mignon,' otherwise the repertory for the first fortnight comprised such old favourites as 'Faust,' 'Madame Butterfly,' 'Tales of Hoffmann,' 'Carmen,' 'Tannhäuser,' 'La Bohême,' 'Cavalleria Rusticana,' and 'Pagliacci' and the ever-popular 'Trovatore.' Further reference and comment on the season will be given in the August number of the *Musical Times*.

BOURNEMOUTH.

Beyond the summer series of Symphony Concerts, which are far less ambitious in scope than the winter series, there has been little orchestral music here of interest to record this month.

The first and second of the Symphony Concerts, given on May 14 and 21 respectively, were extremely pleasurable, the programmes being almost up to the standard of those presented during the winter months, but more recently there has been a slight falling-off, when some compositions of small attractiveness have been rescued from oblivion. Beethoven's eighth Symphony and that by Kalinnikov in G minor are works that will strengthen any programme, and possibly the same may be said, with reservations, of Sterndale Bennett's G minor Symphony, but the example catalogued as No. 8 in E flat by Haydn, and such compositions as Gade's 'Recollections of Ossian' Overture, Massenet's 'Scènes Pittoresques' Suite, Hartmann's 'Vikings' Overture, and even Schumann's 'Dreams' (*anglice*) arranged for string orchestra, are more in keeping with concerts of the popular promenade type than with those boasting of the appellation 'Symphony.' We are fully aware that during the summer the time for rehearsal is very limited, necessitating the exclusion of any works of a complex nature, but we have yet to learn that recourse to lighter and less exacting compositions renders unavoidable the resurrection of such musty specimens as the aforesaid Gade and Hartmann Overtures *et hoc genus omne*. On June 11, however, compensation was forthcoming in the shape of Schubert's ever-fragrant 'Unfinished' Symphony, in the playing of which there were some very charming moments. In fact, at most of the concerts the orchestral playing has been exceedingly good, and if more works of greater value had been presented there would have been little call for criticism.

The restrictions as to rehearsals referred to above were forcibly demonstrated on May 28, when Miss Ethel Perress, who had been announced to play Liszt's second Pianoforte Concerto, was prevented from fulfilling her undertaking owing to lack of time for adequate rehearsal, the pianist having instead to substitute some pianoforte solos. At this concert Miss Margaret Perry, a young ex-scholar of the Bournemouth Conservatoire of Music and a pupil of Mr. Hamilton Law, the principal of that thriving institution, sang the charming air, 'My heart is weary,' from Goring Thomas's 'Nadeshda,' with orchestra, her mellow voice and expressive interpretation being so much appreciated that an encore was demanded. At the first concert of the season Miss Maud Agnes Winter was heard in Kimsky-Korsakov's somewhat anæmic and ineffective Pianoforte Concerto. The performer's reading was not a very striking one; she has been heard to much greater advantage on former occasions. The following week's concert had one outstanding feature—Miss Daisy Kennedy's playing in the Beethoven Concerto. This clever violinist was at the top of her form, her rendering of this fine work being of the highest order. On June 4 Mr. Hend Wolters, principal 'cellist of the Orchestra, again furnished proof of his artistic temperament through the medium of a rather matter-of-fact Concerto by Lindner. Finally, Mr. Gordon Bryan, a talented pianist who has appeared at the Winter Gardens on several occasions, was very successful in the delightful Grieg Concerto, his playing being noteworthy for its tastefulness and ease.

BRISTOL.

Mr. Cecil J. Sharp gave a highly-interesting address on the concluding day of the Mid-Somerset Musical Festival at Bath on May 17, where a number of Bristol competitors were successful. Mr. Sharp is the hon. director of the English Folk-Dance Society. He lectured on 'Folk Songs from the Appalachian Mountains,' and his lecture was remarkably fascinating, as it showed an extraordinary recovery of old songs. In the vocal illustrations he was assisted by Miss Karpeles, who was his companion and colleague on his journey of research. Mr. Sharp said the folk of the Appalachian Mountains seemed to be reproducing the same kind of life that was lived in England a century and a-half or two centuries ago. The people, although quite unlettered, were exceedingly musical, and sang some most charming songs. During the three years (1916-18) which Mr. Sharp spent among them he took down the music of no fewer than 1,700 songs, whilst Miss Karpeles recorded in shorthand the words of the songs handed down from an unknown ancestry. Some of the typical songs were sung by the lecturer and Miss Karpeles, without accompaniment; and although only the five notes of the scale were used, as compared with our own scale, the singing of them proved interesting to the large audience, comprising most of the leading teachers of the district, and especially those who make folk-dance and song their particular study. The lecturer expressed hope and an opinion that all these songs would be published in due course, although he confessed that it would be too great a task to be accomplished in his own lifetime. Whilst among the Appalachian Mountains Mr. Sharp received invaluable help from Harvard University, and he has left with the University authorities useful notes of reference so that—whether on the American side of the Atlantic or on the European—the result of his monumental work will not be lost.

A very happy reunion of members of the Harmonic Male-Voice Choir, one of Bristol's progressive bodies of musicians, took place during the month at Stuckey's, to welcome home over thirty members who had been away on service. Mr. and Mrs. Joseph Jenkins, the enthusiastic conductor and his wife, received a wedding-gift, comprising a case of cutlery and a silver fruit-basket, and a great tribute was paid to Mr. Jenkins's work for the Society and for music. A very delightful musical programme followed.

One of the features of the month's music was a recital at Victoria Rooms by Mr. William Guidott, a baritone of fine tone and range, a resident of London, invalided from the Navy. He gave a most artistic interpretation of a classical selection—not of the heavy order, but quite out of the sphere of the ordinary concert programme. It included excerpts

from Massenet's 'Roi de Lahore,' Debussy's 'Pelléas,' Schumann, Georges, Moret, and Rachmaninoff, and selections from the modern English school, among them a new dramatic song, 'Rhapsody' by Mr. Herbert Parsons, the West of England Chopin exponent, who, along with Mr. Percy Lewis (the 'cellist), also contributed to a delightful evening.

Bristol Cathedral Old Choristers' Association had its seventh annual Festival on May 18, a service at the Cathedral and a reunion at the Royal Hotel, the Bishop presiding, forming part of the scheme. Mr. John Barratt, in toasting the 'Old Choristers,' said that he was admitted to the Cathedral choir in 1845—seventy-four years ago!

Bristol is very poorly served in the matter of bands, a reason perhaps being that public support is of very little monetary value: but the band at the Zoological gardens and Mr. Sydney Jones's band on the Durdham Downs plateau, have been well patronised since their opening for the season.

DEVON AND CORNWALL.

DEVON.

Only two concerts worth recording have taken place in Torquay Pavilion. On May 28 Mr. Barry Squire (violinist), who was for some time leader of the former Pavilion orchestra, gave a recital with the assistance at the pianoforte of Mr. Harold Samuel. Sonatas played were the 'Kreutzer' and the César Franck, and Mr. Barry Squire played music by Pugnani-Kreisler, and Beethoven. His brother, Mr. W. H. Squire, played 'cello music by Boccherini and arrangements of Schubert's songs; Mr. Samuel played Poldini's 'Poupée Valsante.' The three instrumentalists collaborated in trios by Frank Bridge and Tchaikovsky, and Miss Hilda Blake sang songs by Puccini, Henschel, and Liza Lehmann. On the first Wednesday in June sonatas by Rubinstein and Grieg for 'cello and pianoforte were played by Mlle. Fernande Kufferath and Mr. F. Stuart Young, and the 'cellist displayed great proficiency in music by Popper, Davidoff ('La source'), and Jarnefeldt. Miss Muriel Michell was the vocalist.

An interesting evidence of the survival in Devon of the spirit of mediæval England is the revival of a Miracle Play Society at Kelly, with Miss Mary E. Kelly as guiding spirit. On May 29 three performances were given of a Biblical play, 'Joseph,' written by Miss Kelly, beautiful in construction and dramatic in representation of the story. The play was introduced and rounded off by the singing of appropriate verses from the Psalms, the Testament of Joseph, and the Book of Genesis, rendered in plainsong by a choir of female voices under the direction of the Rev. Greville Cooke. The simplicity of the entire performance was thoroughly in accord with the spirit of old miracle and morality plays, and served the desired purpose of stimulating thought and interest.

A pageant, 'The home-comers,' given at Bridwell on Whit-Monday, depicted in five scenes the return of warriors and various epochs in the country's history, and songs, choruses, and dances provided a conspicuous feature. Specially may be mentioned the song, chorus, and country dance in the Waterloo scene. Mr. R. Bareham (Tiverton) was the musical conductor, and the band of the R.M.L.I., Plymouth Division, was a great factor in the success of the performance.

Supported by Mr. E. J. Labbett's orchestra, two operatic performances at Bideford on May 14 included scenes and music from 'A midsummer night's dream,' 'Macbeth,' 'Hamlet,' 'Romeo and Juliet,' and 'Merchant of Venice,' the Ladies' Grecian Choir giving the musical numbers.

Seaton Operatic Society, with an excellent orchestra, and conducted by Mr. E. Brokenshire, gave three performances on May 23 and 24 of the opera, 'Dogs of Devon'; and at Totnes on June 4 performances of 'The Sorcerer' and 'Pirates of Penzance' were successfully given by Mrs. Herring-Mason's Ashburton Operatic Society, with Miss Fifine de la Côte as prima donna.

The Carl Rosa Opera Company occupied Plymouth Theatre Royal for the week beginning May 12 without reproducing any but well-tried favourites.

The only choral event for the month has been supplied by the enterprising Winkleigh Choral Society, which sang 'The Banner of St. George' and part-songs on May 29. Mr. J. F. Lane conducted the choir of fifty voices, and a string orchestra, the principals being Miss M. Cowle, Mrs. M. Fothergill (Exeter), and Mr. S. J. Bishop (Exeter Cathedral).

Before Torquay and District Organists' Association, at Torquay, on May 17, Mr. Harold Rhodes, organist of St. John's, read a paper, 'Wagner twenty years hence,' with illustrations on the pianoforte, and Mr. Cyril Church (Crediton) gave a recital in St. Andrew's Church.

An organ recital was given at Northtawton on May 21, by Dr. Bussell, with vocal and violin music. Friends from Crediton gave vocal and instrumental music at Kennerleigh on May 25, when Mr. C. G. Church, organist of Crediton Parish Church, gave a recital. The Rev. F. W. Bodger, at his organ recital at Lynmouth on May 30, played Bach's Prelude and Fugue in E minor, and Marches by Smart and Gounod. Bach's Fantasia and Fugue in G minor were played by Mr. F. G. Bradford at Exmouth (St. Andrew's), on May 8, followed by Borowski's Sonata in A minor, and pieces by Guilmant and Lemaigre; Mr. S. H. Stowell played violin music.

CORNWALL.

Sticker is a tiny Cornish village on the hills above St. Austell, and it is to its credit that it maintains a choral Society of its own, with Mr. W. Brennand Smith as conductor. On June 5 a very artistic and enjoyable performance was given of 'The May Queen' with violin (Mr. Hinchcliffe), pianoforte (Mr. Horace Crocker), and organ (Mr. W. Hancock) accompaniment. The choral singing was tuneful and bright, and evidenced keen interest and good training.

Preparatory to taking part in the Cornwall Music Competitions, Marazion and District Ladies' Choir gave a concert on June 5. The test-pieces for last year and this year's competitions were excellently sung, comprising 'Early Spring,' 'There is a garden,' 'Spring-time,' 'Sir Eglamore,' and trios were 'Absent' and 'Rest thee on this mossy pillow.'

An excellent rendering of the operetta 'Pearl, the fisher-maid' was given at Hayle on June 4, under the direction of Mrs. P. R. Hosking.

Mr. George Sellers (St. John's, Penzance) gave organ recitals on the recently renovated organ in Perranuthnoe Church on June 12, and the choir sang anthems and choruses. An organ recital at Marazion on May 25 was given by Mr. W. Jacobs, assisted by St. Ives Quartet. An organ and violin recital was given at Roskear on June 12 by Mr. H. C. Tonking (Newquay) and Mrs. G. B. Hooper (Camborne).

LIVERPOOL.

Thanks to the Crane Hall Wednesday afternoon concerts we have not been without opportunities for hearing music worthy of the name even during the dog days. Notable was Mr. Cyril Scott's second visit on May 21, when he played several of his pieces in lighter vein, with general acceptance. These included examples of delicate and individual charm in his 'Lotusland,' 'Sea Marge,' 'Caprice Chinois,' and 'Butterfly Waltz.' In these miniatures, Mr. Scott's art is indeed captivating and unexcelled in its way. But similar appreciation, on a first hearing, is by no means a foregone conclusion in the case of his Sonata, Op. 66, which is a spun-out work of inordinate length, with little attractive in its constructive modernity. Moments of beauty are all too rare and transient. In two groups of his songs Mr. Scott was again fortunate in having Miss Astra Desmond as his interpreter. The immediate interest and charm of 'Invocation,' 'A Birthday,' 'A Tyrolese Evening,' and others, typical of the composer's individual song-melodies and harmonic inventiveness in the accompaniments, so deftly played by Mr. Scott himself, were completed by the first performance of two quaintly-original songs from the Chinese—'In Absence,' and 'Alone.'

In Crane Hall, on June 4, Mr. Anderson Tyrer gave brilliant performances in the Grieg and Tchaikovsky Pianoforte Concertos, in which a compressed orchestral accompaniment was well played on a second pianoforte by Mr. G. J. Freeman. Mr. Tyrer is an artist of consummate technical skill, in whom vitality and vivacity are combined with a fresh temperament and sense of atmosphere. He especially showed real expression and tender feeling in the

tragic beauty of the slow movement of the Grieg Concerto. Two singers—Miss Dyson (contralto) and Mr. Riddell Hunter (baritone)—contributed acceptable vocal relief. Mr. Hunter's range of styles and artistic singing were again noteworthy.

The perennial freshness of the Gilbert and Sullivan masterpieces, familiar as household words, was again shown by the successful performances by the D'Oyly Carte Company, which delighted large audiences in the Royal Court Theatre during a three weeks' season from May 19. Mr. Billington is, alas, no more, but the Company included such prime favourites as Messrs. Leo Sheffield and H. A. Lytton, inimitable in their respective rôles. Mr. Walter Hann was director of an adequate band and chorus. Another popular organization, the Allington-Charsley Opera Company, conducted by Mr. Harrison Frewin, has been successful in a round of familiar operas performed in the Shakespeare Theatre.

Under Mr. J. E. Matthews the Oxton and Claughton Orchestral Society, a large and worthy combination of professional and amateur players, gave a successful concert in Birkenhead Town Hall on May 24, when the magnificent pianoforte playing of Mr. Frederick Dawson in Tchaikovsky's Pianforte Concerto was alertly supported by the orchestra, which was also heard in the 'Meistersingers' Overture and Schubert's 'Unfinished' Symphony. The vocalist was Mr. J. C. Brien, who sang very well in the Prologue to 'Pagliacci.'

A beautiful memorial window to a deeply-regretted young lady, Miss Helena Hays McCullagh, was recently unveiled in the Belvedere School for Girls, Princes Park. In its noble design and exquisite workmanship the window is one upon which the artist (Mr. H. G. Hiller, of Liverpool) no less than the subscribers may well be congratulated. It is a worthy memorial of one whose personal qualities and musical attainments had endeared her to a wide circle outside the Philharmonic Society at whose concerts she was regarded as an unexcelled accompanist.

The Philharmonic Society is as usual looking ahead in making its arrangements for next season. At the first concert, on October 28, Mr. Busoni will conduct, and also play, and Mr. Albert Coates has been engaged as conductor at two concerts. M. Pierné, with Cortôt as solo pianist, will appear on November 25, and it is hoped that Sir Thomas Beecham and Sir Henry Wood may find it possible and accept engagements. The concert on January 13 will be choral (no orchestra), and on this occasion Mr. Ernest Bryson's unaccompanied 'Drum Taps' will be performed here for the first time.

MANCHESTER AND DISTRICT.

In striking contrast to its policy during the earlier seasons a few years ago, it now pleases the Beecham management to ignore applications for Press facilities, so comment on the five weeks' season just concluding cannot be made. The novelties mentioned in the June issue for first performance in Whit-Week, and the concluding week, were all withdrawn, and money returned. In common fairness to the management it must be recorded that never before has this happened, and it cannot be matter for surprise if people begin to wonder whether Sir Thomas is not prone to assume too onerous responsibilities for adequate justice to be done by him to all.

There have been two concerts which, even in the full flood of the winter season, would rightly have excited more than ordinary attention. On June 3, Mr. Walter Mudie, an amateur in the truest sense of the term, displayed the same high degree of ability which used to be revealed sometimes at the bigger competitive Festivals, when, at the Tuesday Mid-day Concert, he conducted a most efficient string orchestra, mainly amateur also, in three works for pianoforte and strings—Bach's Concerto in F, Saint-Saëns's 'Wedding cake' Valse-Caprice, and a work by Julius Harrison, written in 1912, for harp and strings, and now transcribed (and played for the first time) for pianoforte and strings. The pianist in each work was Mrs. J. S. Bridge. The Harrison piece is a thoroughly stimulating item—spontaneous in expression, easeful in style, never giving the impression of being conceived on a bigger scale than the medium in which it is expressed, nor of having been tossed off as 'only a trifle for strings.' Not very often does one chance on works so modern in feeling, so well within what I should call, without offence, the scope of really competent amateur string players, and, withal, possessing character and quality. Mr. Mudie handled all these widely-contrasted styles of composition with evident versatility, and may be accounted lucky on being able to present the Harrison item especially in such attractive manner. Manchester has produced gifted choral conductors: given health and strength, Mr. Mudie may easily become an equally stimulating influence.

The first performance of the new Elgar Quartet on May 27, by the Catterall Quartet, drew the customary 'first-time' audience—but four o'clock on Tuesday, the principal market-day on the Royal and other Exchanges, is hardly an ideal time. Dr. Brodsky—to the members of whose Quartet the composer has dedicated the work—was a delighted listener.

One records initial impressions for what they may be worth, to be confirmed or otherwise with fuller knowledge and experience. The players were completely at ease in the first two movements, and played with superb finish and lucidity, the serenity and tranquillity of the slow movement—heard, as it was by many, after the harassments of a busy afternoon—coming as soothing balm after the heat of the day. The more strenuous *Finale* hardly convinced one as did the other sections. Were the players less completely under the spell of its influence, or was the listener unable so swiftly to effect the mental readjustment demanded after the wonderful close of the *piacevole?*

If it be allowable to indulge a tendency to seek poetical or nature-moods corresponding to music like this slow movement, it might be suggested that lines towards the close of one of John Drinkwater's poems (collected edition, p. 103):

> Peace on the hills, and in the valleys peace,
> And Rotha's moaning music sounding clear,
> The passing song of wearied winds that cease,
> Moving among the reeds of Rydal Mere;

seem to one Lakeland lover at any rate to establish that perfect identity of thought and feeling.

For the benefit of the Students' Subscription Fund Dr. Brodsky has handed to the treasurer of the Royal Manchester College of Music, £32, being the proceeds of the Brodsky Quartet season.

The Council has been obliged to raise its fees (organ and wind-instrument students excepted) £2 per term. All things considered this must be regarded as a very slight increase.

Musical Notes from Abroad.

MILAN.

On May 18, Prof. Romagnoli, on invitation of the Universita Popolare, held a conference in which he drew a parallel between Italian and German music. He pointed out how German music had reached the zenith of its development at a later period than Italian music, deriving benefit from the more advanced phases of modernised art over the less evolved Teutonic art. He determined the differential characteristics incorporated in the music of the two races, viz., the prevalence of the constructive and dynamic element—hence the system of a restricted number of themes, elaborated indefinitely—in the case of German music, and the prevalence of the animated pathetic element, with its variety and exuberance of melody, in Italian music.

At the Teatro del Popolo, a grand orchestral concert was given on May 19. The Sunday concerts of the season organized by the Commune, under the management of the Società Orchestrale Milanese, are devoted exclusively to the working classes. The large hall was packed to overflowing, every piece being enthusiastically applauded. Where uncultured masses are concerned, greater success is obtained with music in which the constructive element, no matter how elaborate, permits the melodic and rhythmic elements to emerge, so to speak, as separate constituents. The second Symphony of Brahms, in which the purest symphonic texture is all-prevalent, came within popular appreciation and understanding, the *Allegretto* and brilliant *Finale* being much applauded. There was no room to doubt the spontaneity of its reception. The afternoon programme also included the 'Tannhäuser' Overture; the Overture of 'Le Donne Curiose' (Curious Women) of Wolf-Ferrari; the Scherzo of Dukas, 'L'Apprenti Sorcier,' and the 'Introduction and

Allegro' of Elgar. Maestro Vittorio Gui conducted admirably.

'The Spiteful Lovers' (I dispettosi amanti) is the title of a new opera which was given at the Carcano Theatre on May 22—new at least to Italy, although it had already been performed elsewhere with, it is reported, considerable success. The libretto is by Comitti, music by Parelli. It is a lyric comedy in one Act. The plot, character, and general style of the work can lay no claim to originality. The music is presented under different aspects. There are short, simple melodies which remind one of Cimarosa; the young Italian School is represented by broad, pathetic arias, and there is also a touch of Donizetti. While there is a deficiency of pure lyric quality in the work, in scenes where the comical element predominates the musical parlance runs elegantly enough with catchy expressive songs backed by a perky orchestration. As a whole the work was applauded, and evidently diverted the audience. The success attained would appear to augur well for its future.

With the object of worthily commemorating the fiftieth year of the existence of the Civic Popular School of Music—a ceremony held over last year on account of the war—the Municipality of Milan has decided to give in La Scala Theatre in November of the current year a choral and instrumental concert with the collaboration of all the pupils and ex-pupils of the School.

An interesting exhumation in the world of opera took place when Bellini's 'Pirata' was performed last month at Catania. This opera had practically been relegated to the shelf. It is rich in sweetest melodies, and was greatly appreciated by the audience.

Luisa Tetrazzini has been awarded a gold medal with Diploma of Honour of the Italian Red Cross in recognition of her generous efforts in numerous charity concerts benefiting disabled and wounded soldiers.

The Verdi Theatre of Padova, which had been seriously damaged during an air-raid last year, is now being rapidly restored, and will be ready for the winter season of opera, 1819-20.

Francesco Mottino, who died in March last, at Milan, had obtained considerable renown as a baritone singer, and had sung with Patti at Covent Garden on several occasions. His talent was more conspicuous in dramatic art. He acquired fame as a master of elocution and acting, pupils coming to him from England, America, Russia, and Poland. Mottino's activity at Milan extended over a period of fifty years, his rooms being a veritable gallery of photographs of celebrated lyric and dramatic artists who had been initiated by him into the tricky art of scenic comportment, while he was also a writer of no mean ability. An enormous quantity of poetry—political, satirical, social—novels, libretti of opera, comedies, dramas, and a treatise on elocution, came from his prolific pen. In 1880 he founded and edited a paper called *L'Utopista* (*The Utopian*), which lived for seven years. Mottino was born at Courgne.

Concerning the production of the much-discussed posthumous opera, 'Nerone' (Nero), of Boïto, there is no definite news to hand. We know that 'Nero' is complete, in four Acts, and that it has been handed to the competency of Toscanini, Dr. Gaetano Césari, and Smareglia, which commission will decide the where, how, and when the opera is to be represented. Hearsay has it that the work is a masterpiece in every way, and we believe this, because the composer of 'Mefistofele' was a punctilious, painstaking, self-criticising genius.

Opera-composers are getting busy with new works. Mascagni's 'Il Piccolo Marat' ('Little Marat') will be given in the autumn along with three one-Act operas of Mancinelli. Franchetti has composed 'Moabita,' after a libretto of Angelo Orvieto, and a pastoral drama taken from a novel of Giovanni Verga. The author of 'Adriana' has written a new opera, 'Ritorno all' amore' ('The return to love'), a fairy-tale in three Acts of Renato Simone. Other novelties are 'La Principessa Lontana' of Montemezzi, 'La via della finestra' of Zandonai, 'Debora e Jaele' of Pizzetti, 'Fata Malerba' of Vittorio Gui, 'L'Aviatore di Dro' of Pratella (a futurist composer), 'La leggenda di Sacuntala' of Alfano, and 'I fuochi di San Giovanni' of Camussi. Such are the new finished works of the more celebrated composers.

May, 1919. E. HERBERT CESARI.

ROME.

The series of Sunday afternoon concerts at the Augusteum closed on May 18 with an orchestral concert directed by Signor Casella, with Signorina Lydia Cartaglia as pianist. This young lady, who completed her studies at the Accademia di Sta. Cecilia in 1917, is gradually becoming well known in Rome, and it is rumoured that she is shortly to undertake a tour in England. The programme presented on this occasion was as follows:

'Freischütz' Overture	*Weber*
Concerto in A minor for pianoforte and orchestra ..	*Grieg*
Suite for orchestra	*Casella*
Symphony No. 6	*Beethoven*

The inclusion of Beethoven's Symphony in Signor Casella's programme was the occasion for no small amount of criticism, as this gentleman figures amongst the most determined anti-Beethovenités. In fact, the criticisms threatened to become so severe that a second concert which had been projected, with the fifth Symphony on the programme, was abandoned.

At the time of writing the Costanzi Theatre is occupied by the 'marvellous infant,' Willy Ferrero, who is already known in England, where he directed some concerts at the Albert Hall before the war. This little phenomenon is a great favourite in Rome, and has gained new laurels by his début in the field of opera, his second programme at the Costanzi having included the Prologue of Boïto's 'Mefistofele.' This is the first time that Willie has directed opera, and his success was immediate and assured. He entered his fourteenth year last month, and chose this period to signalise his triumphal début in a new field of direction. The first programme presented by the young conductor was as follows:

Fifth Symphony	*Beethoven*
Prelude to 'The Meistersingers'	*Wagner*
Notturno	*Martucci*
Overture to 'Tannhäuser'	*Wagner*

In the second programme the well-known bass, Argentino, added the attractions of his beautiful voice to the splendour of the execution, when the following was the music performed:

Prologue to 'Mefistofele' (Introduction—Coro—Monologo—Coro degli angioletti—Preghiera—Perorazione)	*Boïto*
Three Selections	*Mancinelli*
'Redemption'	*Franck*

LEONARD PEYTON.

Miscellaneous.

Leeds College of Music celebrated its twenty-fifth anniversary during June, when several special concerts were given and a group of free scholarships offered for public competition. Sir Joseph Barnby made the inaugural speech at the opening of this successful music centre in 1894. He alluded to the great difficulties which confronted serious students in their search for a sound musical training. Since that time the townsfolk have shown much appreciation of the work of the College, thousands of pupils having availed themselves of its resources. Some of these have since become famous, and many have filled important appointments. Throughout the North of England, and further afield, the influence of this popular College has made itself felt. The foundation and maintenance of the College has been due to the Haddocks, a well-known family of Leeds musicians who for more than a century have been in the van of English musical leadership in the Yorkshire district. The present principal, Mr. Edgar Haddock, is a violinist of considerable repute, who on one occasion appeared with Joachim in a Grand Duo by Spohr. The Haddocks have been famous collectors of old fiddles. Kubelik plays a Strad that was long theirs.

An important concert was given by the Croydon Philharmonic Society on May 28. The capabilities of the choir satisfied an exacting test in a complete performance of Elgar's 'The Spirit of England,' ably conducted by Mr. Alan J. Kirby. Miss Caroline Hatchard and Mr. John Booth sang the solo parts. The instrumental numbers in the programme included Mackenzie's 'Nautical' Overture and a delicate and pleasing 'Italian Serenade' by Mr. W. H. Reed, of which the composer conducted the first performance.

Elgar's 'For the Fallen,' Mendelssohn's 'Hymn of Praise,' Stewart's 'The bells of St. Michael's,' and Bath's 'The Wedding of Shon Maclean' formed the programme of the concert given on May 22 by the Windsor and Walkerville Choral Society under the direction of Mr. Whorlow Bull.

Mr. C. à Becket Williams recently lectured on 'Modern English Pianoforte Music' to the Blackheath Branch of the British Music Society. Illustrations were chosen from the works of Bax, Ireland, Cyril Scott, Grainger, and the lecturer.

Bach's 'Magnificat' and a selection of works by Gustav Holst formed the programme of the Students' Concert at Morley Hall on May 31, given under the direction of Dr. R. R. Terry.

Mr. Tobias Matthay gave his lecture on British Music for Children at Bournemouth Winter Gardens on May 17, Miss Désirée MacEwan playing a large number of the illustrations.

The Fitzwilliam Museum, Cambridge, has recently acquired the autograph score of an unknown and unnamed opera by Alessandro Scarlatti.

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LET US NOW FEAR THE LORD OUR GOD

HARVEST ANTHEM

Jeremiah v. 24; Psalm cxvii. 1, 2.

COMPOSED BY

ARTHUR M. GOODHART.

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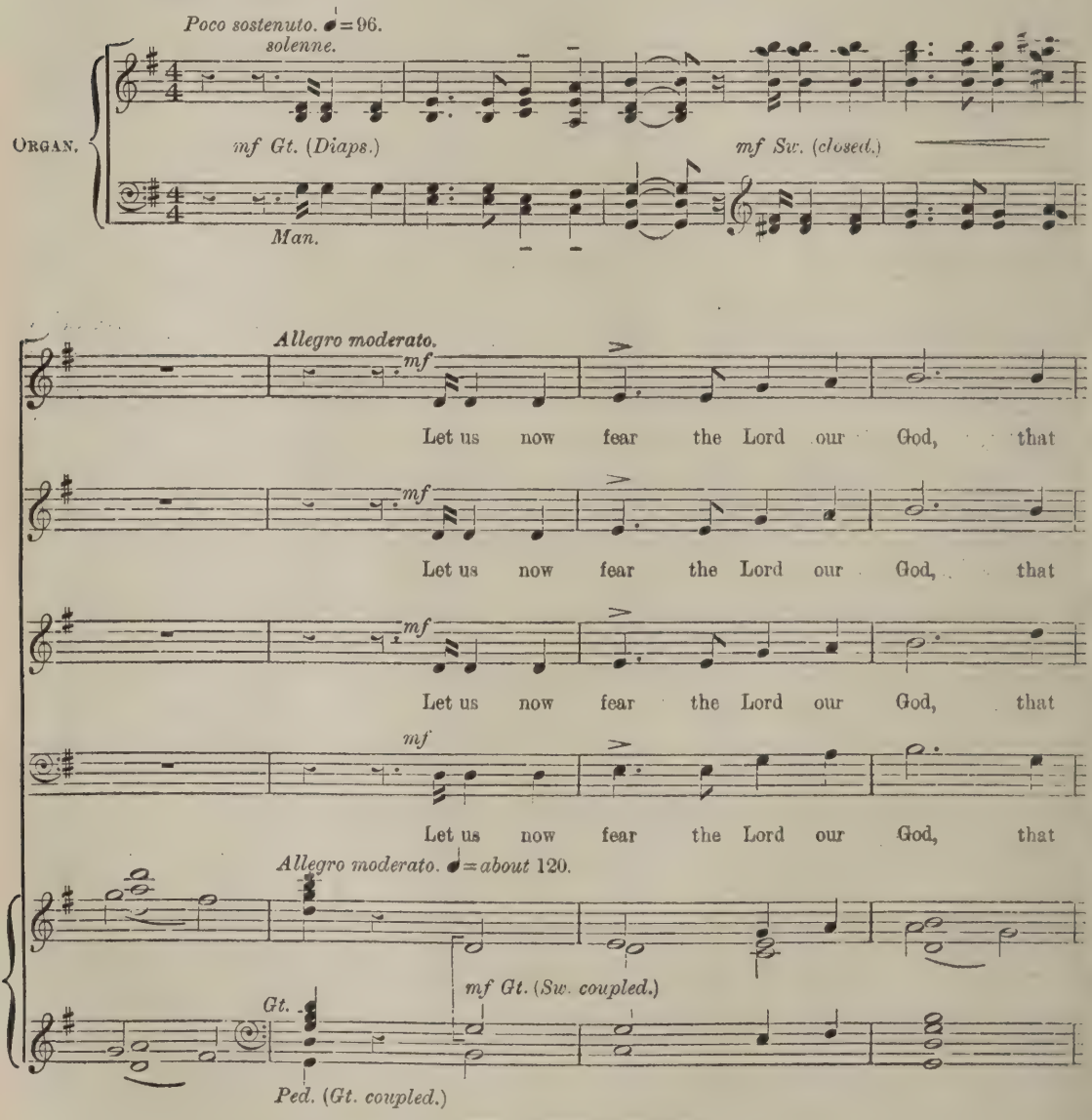

* No. 1 (pages 2—6) may be sung as a separate Anthem if desired.

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LET US NOW FEAR THE LORD OUR GOD.

giv - - eth rain, both the for - mer and the lat - ter, in his

giv - - eth rain, both the for - mer and the lat - ter, in his

giv - - eth rain, both the for - mer and the lat - ter, in his

giv - - eth rain, both the for - mer and the lat - ter, in his

1 *f* *cres.*

sea - - - - son, Let us now fear the Lord our God, that

f *cres.*

sea - - - - son, Let us now fear the Lord our God, . . . that

f *cres.*

sea - - - - son, Let us now fear the Lord our God, . . . that

f *cres.*

sea - - - - son, Let us now fear the Lord our God, that

1 *f* *cres.*

f

giv - - eth rain, both the for - mer and the lat - ter, in his

f

giv - - eth rain, . . both the for - mer and the lat - ter, in his

f

giv - eth rain, . . both the for - mer and the lat - ter, in his

f

giv - eth rain, both the for - mer and the lat - ter, in his

mf 2

sea - - - son; He re - serv - eth un - to us . . the ap -

sea - - - son;

sea - - - son;

sea - - - son;

2

p Sw.

Man.

- point - ed weeks of the har - vest, the ap - point - ed . . weeks of the

3 *f* *cres.*

har - - - vest. . . Let us now fear the Lord our God, let us now

f *cres.*

Let us now fear the Lord our God, let us now

f *cres.*

Let us now fear the Lord our God, let us now

f *cres.*

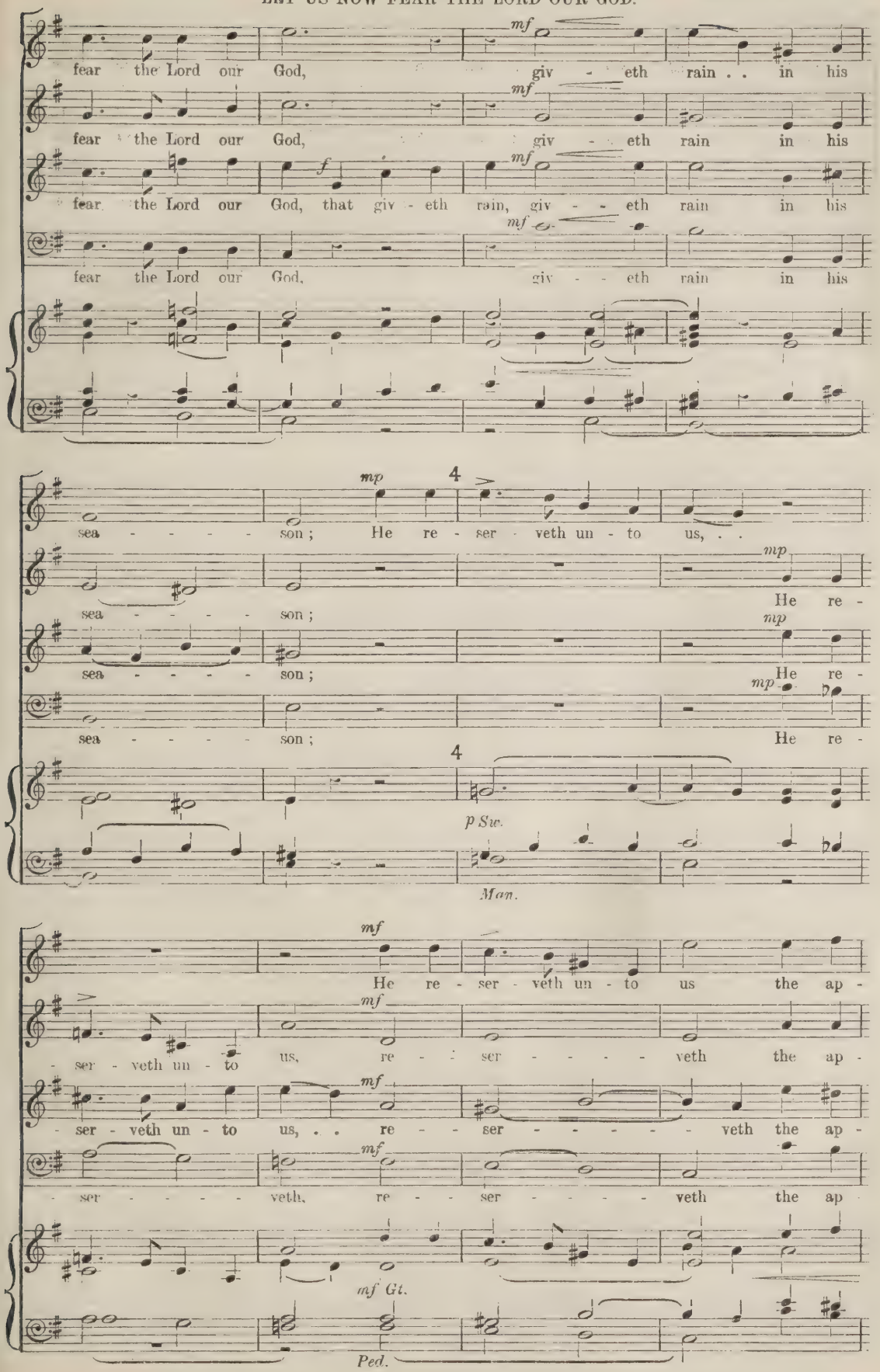
Let us now fear the Lord our God, let us now

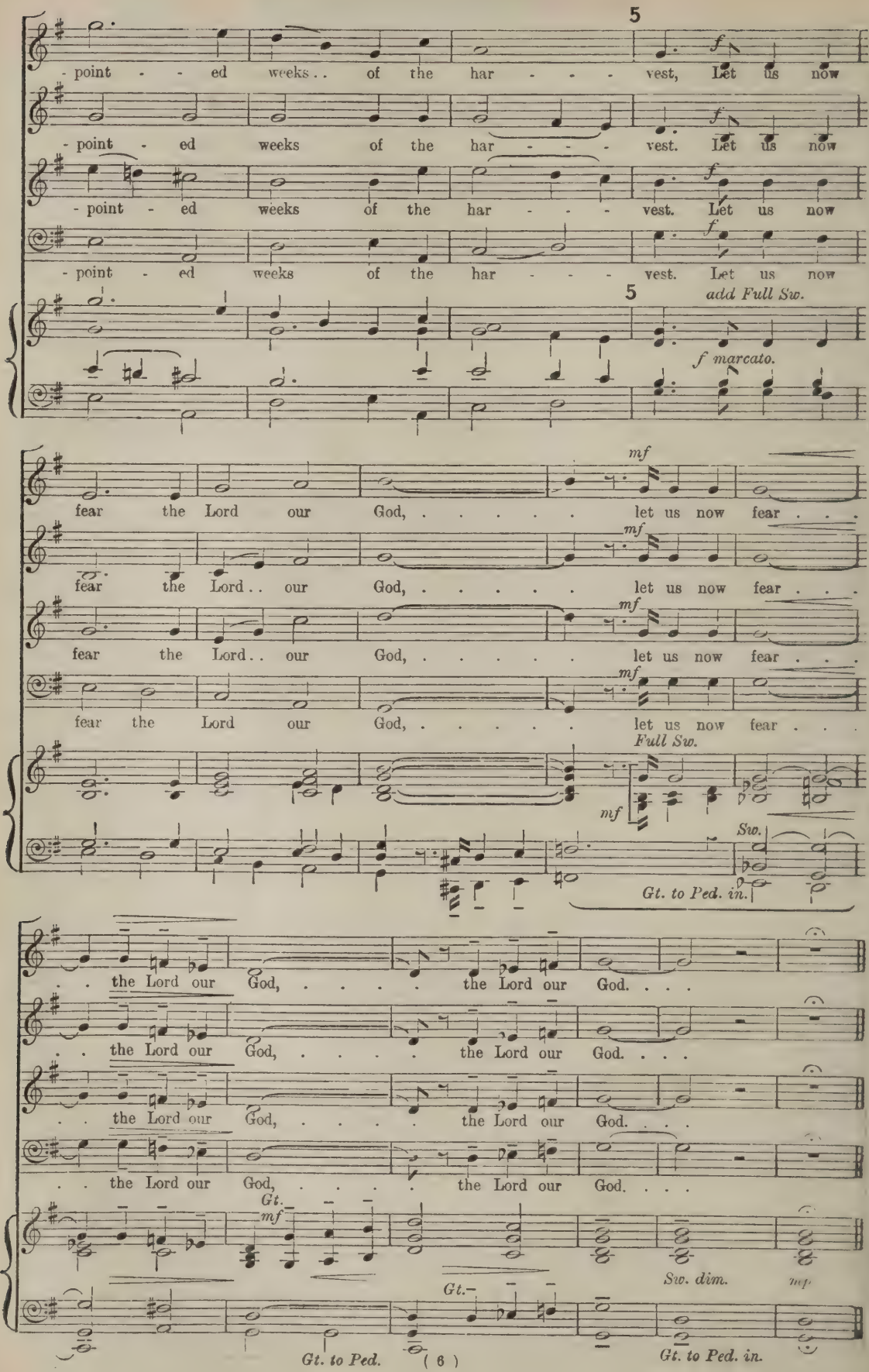
3

f Gt.

Ped.

LET US NOW FEAR THE LORD OUR GOD.




5
- point - - ed weeks . . of the har - - - vest, Let us now
- point - ed weeks of the har - - - vest. Let us now
- point - ed weeks of the har - - - vest. Let us now
- point - ed weeks of the har - - - vest. Let us now
5
add Full Sw.
f marcato.
fear the Lord our God, ... let us now fear . . .
fear the Lord . . our God, ... let us now fear . . .
fear the Lord . . our God, ... let us now fear . . .
fear the Lord our God, ... let us now fear . . .
Full Sw.
Sw.
Gt. to Ped. in.
. . the Lord our God, ... the Lord our God. . . .
. . the Lord our God, ... the Lord our God. . . .
. . the Lord our God, ... the Lord our God. . . .
. . the Lord our God, ... the Lord our God. . . .
Gt.
Sw. dim.
Gt.
Gt. to Ped.
Gt. to Ped. in.

No. 2. LET US NOW FEAR THE LORD OUR GOD.

Allegro energico.

f

O praise the Lord, all . . . . ye na - tions, praise Him,

O praise the Lord, all . . . . ye na - tions, praise Him,

O praise the Lord, all . . . . ye na - tions, praise Him,

O praise the Lord, all . . . . ye na - tions, praise Him,

Allegro energico. ♩=120.

mf Gt. (Sw. coupled.)

Ped.

all . . . ye na - - tions, all . . . ye peo - ple. O

all . . . ye na - - tions, all . . . ye peo - ple. O

all . . . ye na - - tions, all . . . ye peo - ple. O

all . . . ye na - - tions, all . . . ye peo - ple. O

cres.

praise the Lord, O praise the Lord.

praise the Lord, O praise the Lord.

praise the Lord, O praise the Lord.

praise the Lord, O praise the Lord.

poco pomposo.

Praise . . . Him, all ye na - tions, praise Him, all ye peo - ple.

Praise . . . Him, all ye na - tions, praise Him, all ye peo - ple.

Praise . . . Him, all ye na - tions, praise Him, all ye peo - ple.

Praise . . . Him, all ye na - tions, praise Him, all ye peo - ple.

poco pomposo.

mf Sw.

Gt. to Ped. in.

rit. QUARTET OR SEMI-CHORUS. *Slower.* *p*

For His mer - ci - ful kind - ness is great to - ward us, His

rit. QUARTET OR SEMI-CHORUS. *p*

For His mer - ci - ful kind - ness is great to - ward us, His

rit. QUARTET OR SEMI-CHORUS. *p*

For . . . . His kind - ness, His

rit. QUARTET OR SEMI-CHORUS. *p*

For His kind - ness, His

Slower. ♩=76.

dim. e rit.

(*reduce Sw.*) *p* *p*

Ped.

7

kind - ness is great to - ward us, *mf* and the truth of the Lord en - *cres.*

kind - ness is great, *mf* and the truth of the Lord en - *cres.*

kind - - ness is great, and the truth of the Lord, of the Lord en - *mf dolce.* *cres.*

kind - - ness is great, *mf* and the truth of the Lord en - *cres.*

7 *cres.*

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poco allargando.

- du - reth for ev - er, the truth of the Lord, the.. truth of the Lord en -

poco allargando.

- du - reth for ev - er, the truth of the Lord, the truth of the Lord en

poco allargando.

- du - - reth for ev - - er, of.. the Lord en

poco allargando.

- du - - reth for.. ev - - er, en

poco allargando.

CHORUS.

8 *Allegro risoluto.*

f

- du - reth for ev - - er. Praise the Lord, ...

CHORUS.

f

- du - reth for ev - - er. Praise the Lord, ...

CHORUS.

f

- du - reth for ev - - er. Praise the Lord, ...

f CHORUS.

- du - reth for ev - - er. Praise the Lord, ...

Allegro risoluto. ♩ = 104.

molto rit.

8

ritard.

R.H.

f *Gt. (Full. Sw. coupled.)*

pp

Man.

Ped. (Gt. coupled.)

più f — *poco accel.* — *poco allargando.*

praise the Lord, . . praise the Lord, O

più f — *poco accel.* — *poco allargando.*

praise the Lord, . . praise the Lord, O

più f — *poco accel.* — *poco allargando.*

praise the Lord, . . praise the Lord, O

più f — *poco accel.* — *poco allargando.*

praise the Lord, . . praise the Lord, O

poco accel. — *poco allargando.*

cres. — *Ped.*

9 *a tempo (pomposo).*

praise the Lord, all . . . . ye na - tions, praise Him,

a tempo (pomposo).

praise the Lord, all . . . . ye na - tions, praise Him,

a tempo (pomposo).

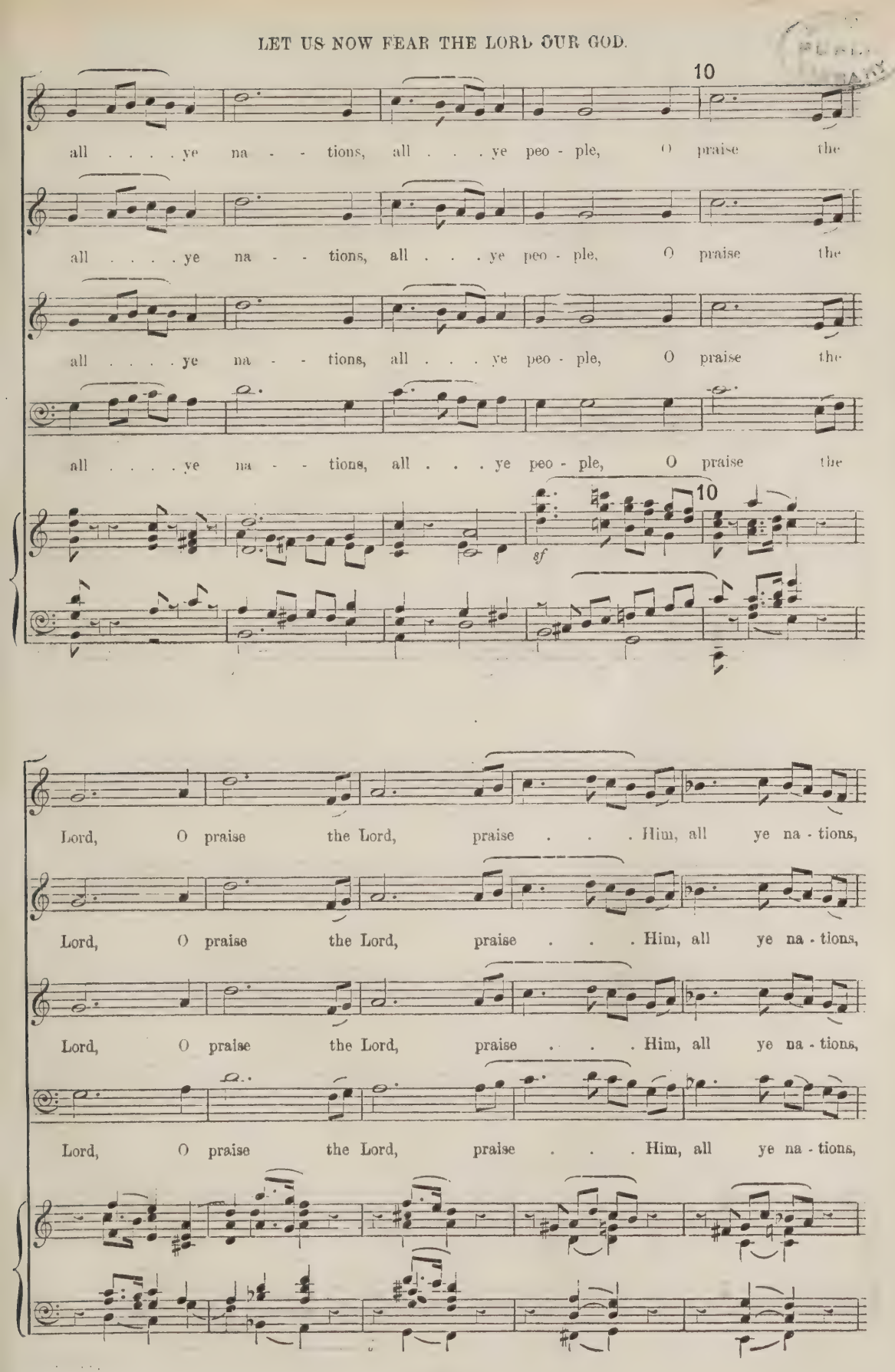
praise the Lord, all . . . . ye na - tions, praise Him,

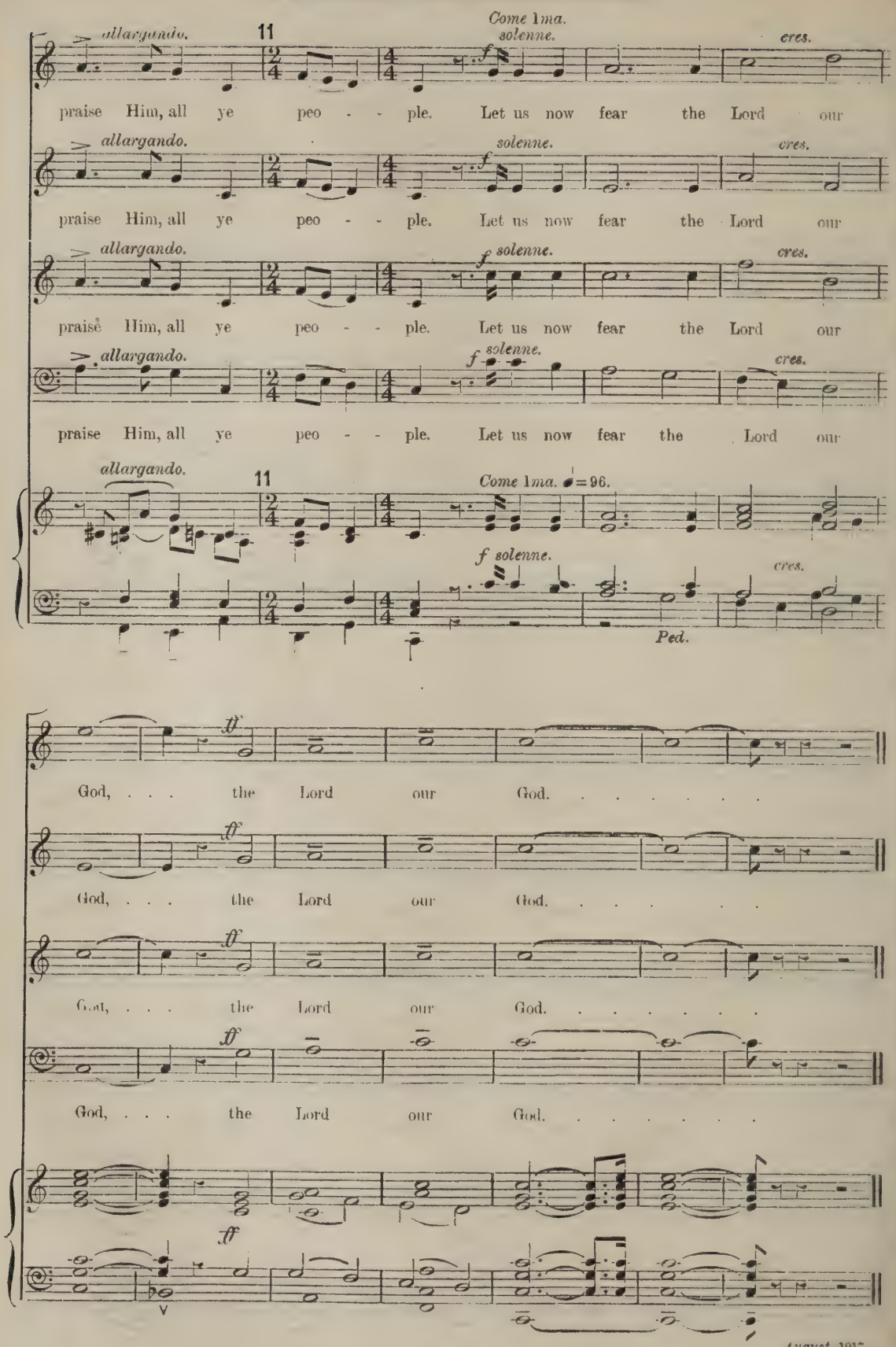
a tempo (pomposo).

praise the Lord, all . . . . ye na - tions, praise Him,

a tempo (pomposo).

9


10
all . . . . ye na - - tions, all . . . ye peo - ple, O praise the
all . . . . ye na - - tions, all . . . ye peo - ple, O praise the
all . . . . ye na - - tions, all . . . ye peo - ple, O praise the
all . . . . ye na - - tions, all . . . ye peo - ple, O praise the
10
sf
Lord, O praise the Lord, praise . . . Him, all ye na - tions,
Lord, O praise the Lord, praise . . . Him, all ye na - tions,
Lord, O praise the Lord, praise . . . Him, all ye na - tions,
Lord, O praise the Lord, praise . . . Him, all ye na - tions,


allargando.
11
Come 1ma.
solenne.
f
cres.
praise Him, all ye peo - - ple. Let us now fear the Lord our
allargando.
solenne.
f
cres.
praise Him, all ye peo - - ple. Let us now fear the Lord our
allargando.
f solenne.
cres.
praise Him, all ye peo - - ple. Let us now fear the Lord our
allargando.
f solenne.
cres.
praise Him, all ye peo - - ple. Let us now fear the Lord our
allargando.
11
Come 1ma. ♩=96.
f solenne.
cres.
Ped.
ff
God, . . . the Lord our God. . . . . .
ff
God, . . . the Lord our God. . . . . .
ff
God, . . . the Lord our God. . . . . .
ff
God, . . . the Lord our God. . . . . .
ff

August, 1917.

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The Musical Times
AND SINGING-CLASS CIRCULAR
AUGUST 1, 1919.

HANDS ACROSS THE ATLANTIC.

The recent Czecho-Slovak Festival was an international amenity of a type that can hardly fail to produce good results, both musical and political. Before the war, exchanges of the kind were fairly frequent, and probably we shall see interesting developments in the near future. One thing seems certain—the old official attitude toward such visits is changing for the better. Governments are beginning to realise that art is a factor in both national and international affairs. The Czecho-Slovak festival was financed by the Republic, and no doubt the example will be followed by other states.

France, at all events, is about to do something of the kind. Through her Ministry of Fine Arts, she has invited the New York Symphony Society's Orchestra to visit Paris in the spring of next year, and the invitation has been accepted with enthusiasm. The Orchestra, whose conductor, Mr. Walter Damrosch, has many friends in England, will give concerts on May 4, 6, and 9, at the Opéra, which has been placed entirely at its disposal by the Government.

The Belgian Government has also invited the Orchestra to visit Brussels, King Albert, in a personal interview with Mr. Damrosch, giving assurance of the warmest welcome. The Orchestra will probably then proceed to Italy, playing at Marseilles and elsewhere on the way.

A visit to England has been suggested, and we have no doubt that both the musical public and Americans in England will unite in according band and conductor a reception not less hearty than they will receive elsewhere.

The first practical steps in the matter were taken at a meeting on July 7 at 160, Wardour Street, when a number of influential musicians and others, with Sir Ernest Palmer in the chair, met Mr. Damrosch and discussed the projected visit. Mr. Damrosch pointed out that the Continental tour would end in time for the Orchestra to be in London on July 21. If a series of concerts could be arranged for the ensuing week he would be delighted. He added that Mr. Harry Harkness Flagler, the generous President of the Society, had generously made himself responsible for the financial side of the tour.

The meeting assured Mr. Damrosch of its hearty support, formed itself into an Executive Committee, and discussed preliminaries.

The Committee as at present constituted is as follows: The Right Hon. The Earl Howe, Brigadier-General the Right Hon. The Earl of Shaftesbury, Prof. H. P. Allen, Sir Frederick Bridge, Sir Edward Cooper, Sir Frederic Cowen, Sir Homewood Crawford, Sir Edward Elgar, Mr. Edward German, Sir Alexander Mackenzie, Sir Ernest Palmer (chairman), Mr. Landon Ronald, Sir Charles Stanford, and Sir Henry Wood.

A large General Committee will be formed, and the success of the Orchestra's visit seems to be assured.

The New York Symphony Orchestra is practically a successor of a Society founded in 1878 by Dr. Leopold Damrosch, father of the present conductor. For various reasons the Society's activities ceased from 1899 until 1907, when it sprang again to vigorous life. The Orchestra numbers ninety players, and the full complement will make the European tour.

Mr. Walter Damrosch has done good war service, especially in regard to music. With others, he founded the Society of American Friends of Musicians in France, and was elected its president. This Society collected over £10,000 for distribution among French musicians made destitute by the war. Mr. Damrosch sailed for France in June, 1918, and spent the greater part of three months in Paris. During that time he conducted a Symphony Concert for the French Red Cross, and at the request of General Pershing visited G.H.Q. at Chaumont. He subsequently examined over two hundred American bandmasters and reformed the entire band system of the Army in France by founding a School for bandmasters and musicians. For this purpose he collected a corps of instructors from among the foremost musicians of France. This School educated hundreds of eager musicians in the Army, and was in operation until April 30, 1919.

In March, through the Ministry of Fine Arts, he received the official thanks of the French Government for many kindnesses and courtesies shown to French artists in America.

Even more important than the thanks was the cordial invitation alluded to above. The proposed extension of the tour will give London music-lovers a welcome opportunity for extending a hearty greeting to their American friends.

MODERN BRITISH COMPOSERS.

By Edwin Evans.

V.—John Ireland.

One of the most remarkable features in modern British music is that its creators do not group themselves into anything resembling a school or even a party-system. In Russia the dividing line between nationalists and eclectics is still discernible, though it has become less sharply defined. In France all music that is not purely academic, and much that is, can be referred back to the Franckist movement on the one side, or to the Impressionist movement on the other. Here in England it is only the composers who do not matter that can be grouped into a school. Take, for instance, the many musicians who have graduated at the Royal College of Music. Where is the common denominator between Vaughan Williams and Frank Bridge, or between Holst and John Ireland, or between Goossens and Herbert Howells? It is only among those whose timidity keeps them within the narrow path of Brahmsian virtue that one can find the elements of a school. The others can at best be classified by technical distinctions, such as, for example, the respect they do or do not pay to those great diatonic principles which continue their authority as robustly as ever, refusing to give place to modern chromaticism. But there is no real antagonism between parties thus divided, for each has a full right to independent existence which neither wishes to impugn. There is nowhere any sign of such exclusiveness as prevails, for example, at the Schola Cantorum in Paris, where even social intercourse with heretics was at one time discouraged. On the contrary, within recent years there has grown up among our composers a feeling of kinship that seems likely to put an end to the old reproach that the art of sweet concord was productive of more personal discord than any other practised by man. Nowadays, even critics agree to differ with mutual esteem and cordiality.

The foregoing remarks may seem irrelevant to the consideration of John Ireland as a composer, but in reality they indicate the background against which such individualities as his detach themselves with more or less rapidity and precision, according to their dominant traits. It is impossible to deal adequately with any of the composers of his generation, that is to say those born, roughly speaking, between 1870 and 1885, without bearing in mind that they belong to a phase of British music in which the stage was full, and perhaps even overcrowded. Such conditions are conducive to a kind of feverish activity constantly threatened with the dangers of over-production. Looking back from our present point of vantage, we are sometimes driven to the conclusion that the coming of age of those composers might have had even better results for us if the activity had been less, or if music paper had been rationed. But the end of our musical stagnation was so welcome to us, that we were only too ready to accept as achievements compositions showing no more than promise that has in some cases remained unfulfilled. Our attitude of friendly expectancy was almost bound to weaken the disciplinary self-criticism of the composers concerned. The fault was ours rather than theirs, and the best we can say for it is that it was a fault on the right side; but it is precisely this that places the personality of John Ireland in high relief, for, if he was long in attaining the eminence which commands the respect of his fellow-musicians, it was chiefly because in him the faculty of self-criticism was unusually robust. So far from there being any danger of his succumbing to the prevailing tendency towards too facile production, there was even a risk of his severe self-judgment making him almost inarticulate. It has often been stated that he now rejects as immature all that he wrote prior to 1908, but it would be more correct to date the rejection back, for he passed this verdict upon each work in turn almost as soon as it was written. Yet the only difference between these early compositions and the contemporary output of his peers is that he was conscious of the difficulties before him, whilst they, in many instances, came to realise them later.

To understand those difficulties it is necessary once more to touch upon contemporary musical evolution. Ireland had to solve the eternal equation between the old and the new, and he was retarded by an austere conscience that set him firmly against either compromise or self-delusion. He could not emulate the Tory undergraduate who proclaims himself a socialist and really believes he is one. Not only were the principles bequeathed from the 16th century sacred to him as such, but they were part of his very nature, and it was as difficult for him to disguise them with modern elaboration as it would have been to sin against them. But to breathe into them the spirit of the times, without resorting to artifice, is no easy matter. He was not content to erect a diatonic structure and surround it with a cloud of notes. The result would have been too flimsy for his rigid taste. In addition to this, the character of his melodic invention had a sturdiness that confirmed him in his rejection of mere expediency. There was thus at the outset an acute divergence between the texture and the pattern of his music, for his modern ear demanded a richness that seemed for a long time to be foreign to his musical thought. The contradiction was however only apparent, as he himself was well aware, and the task before him was in the main one of reconciliation without compromise. The measure of his present success is that he has completely reconciled matter with manner, and has not compromised with principle. How much is implied by that only the closest observers of modern music can tell.

The conscientiousness with which he engaged in this struggle towards a definite end is the key-note of his character as a musician. His probity is practically unrivalled. He remains as alert as ever for the detection of any hiatus in his style,

and more than one manuscript is even now detained on suspicion. Such honesty as this, in the ordinary ways of life, is accompanied with a manner which leads to frequent association with the adjective 'rugged.' Its appositeness in the musical field is equally happy. There is in much of Ireland's writing a certain ruggedness, of thought rather than expression, that plays an important part in giving it its individual character, which is so pronounced that the mere statement of one of his themes would generally suffice to indicate the author. Almost invariably the dominant impression they leave is that whatever distinction they have is the reward, in the first place, of sincerity, to which mere proficiency is no more than incidental.

John Ireland was born August 13, 1879, at Inglewood, Bowdon, Cheshire. His father, whose family hailed from Fifeshire, was a writer, and for some time edited the *Manchester Examiner and Times*. He included among his friends many eminent authors of the day, notably Carlyle, Leigh Hunt, and Emerson. The composer's mother belonged to a Cumberland family, so that his heredity is Northern on both sides, which may perhaps account for some traits in his personality. He studied at the Royal College of Music, and was a pupil of Sir Charles Stanford for composition. His studentship came to an end in 1901, and from then to 1908, the date of his Fantasy Trio, he was forming his style by means of works which he no longer considers representative.

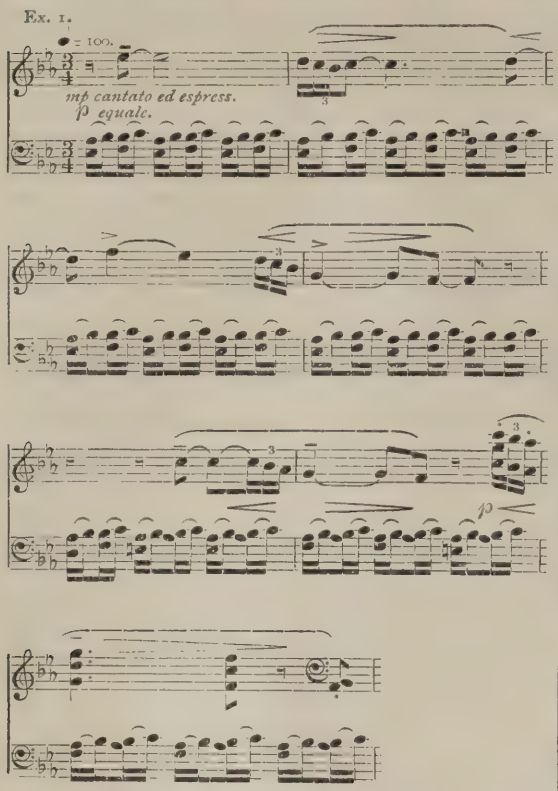
The more important of these early works will be found included in the list of John Ireland's compositions which will appear at the end of the second portion of this article. It is essential that they should be placed on record, lest anyone should be led to believe, for instance, that 'The Forgotten Rite' represents an isolated experiment in orchestral writing, or that the Violin Sonata in D minor, which now stands as No. 1, had no predecessors in this form. Mr. Ireland's judgment of all this music means neither more nor less than that he does not invite performances of it, because the incomplete impression they would give of his work as a whole might affect the prospects of those compositions to which he attaches importance. It does not mean that it contains no redeeming elements. Far from that being the case, I can speak with some knowledge of its excellence, for I saw a number of his manuscripts about fifteen years ago, and my recollection of them is, with certain reservations, entirely in their favour. What those reservations are may be deduced from what I have said concerning the special difficulties which the composer had to overcome before he could express himself with freedom. I use the word 'freedom' here advisedly, as conveying something radically different from fluency or facility, which John Ireland has never possessed and has no ambition to acquire. His whole temperament is imbued with suspicion of the facile, and it needs no great stretch of the imagination to picture him unjustly rejecting material to which he ascribed little value for no better reason than that it shaped itself too plausibly. There were also among those early works a few small things which owed their existence more or less to the difficult circumstances in which a rising composer is placed, especially in this country. Access to publishers is only too often purchased, in the first place, by conforming to certain of their commercial requirements, and there is probably no composer, however eminent, who has not some reason to sympathise with Elgar's feelings on becoming known through the medium of 'Salut d'Amour.' So far as I am aware, nothing that John Ireland considered at the time to be a pot-boiler has become famous, but if he did on occasion write such pieces, the main responsibility for them rests elsewhere. In any case they have no more relation to the serious works he wrote at this time, than they have to those by which he has since become known.

This early period came to an end in 1908 with the Fantasy in A minor for pianoforte, violin, and 'cello, which, in its revised form, may be regarded as the starting point of the new. Although not representative, there is much in the writing of it that is characteristic. The feeling is classical throughout, and unity is secured not so much by the derivation of the thematic material, which is a familiar device in cyclic works, as by a less obvious affinity of themes which maintain their independence. The use of themes which are homogeneous without being positively related often produces the better result, and the cohesion of this attractive trio is not the least of its many qualities.

From this point onwards the choice lies before us of dealing with John Ireland's works chronologically, or according to the usual subdivisions. He has written since then one orchestral work, 'The Forgotten Rite,' two Violin Sonatas, two Trios, a number of songs, and some pianoforte works.

It was in 1913 that he reverted to the pianoforte for which he had written several works in his immature period. In the meantime his style had passed through an important transformation, and when 'Three Decorations' made their appearance there were many who considered that he had joined the ranks of the Impressionists and even a few who charged him with a French allegiance. Both were wrong, and the collective title of these three pieces is a more reliable clue to their significance. Incidentally, it should be noted here that the separate titles—'The Island Spell,' 'Moon-Glade,' and 'The Scarlet Ceremonies'—as well as the quotations from Arthur Symons and Arthur Machen which appear below them, were selected after the music was written, and are therefore to be considered as kindred suggestions and not as subjects to be illustrated musically. The first of the pieces has attained to a certain measure of popularity on account of its delicate, evanescent charm which calls for the utmost refinement in performance. 'Moon-Glade' is harmonically characteristic, and the third piece has at least one subject which is thematically so:

Ex. 1.



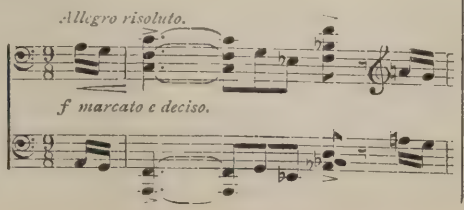
All three seem to have an inherent relation to the literary movement of the later 'nineties, though it would be quite wrong to regard them as literary music.

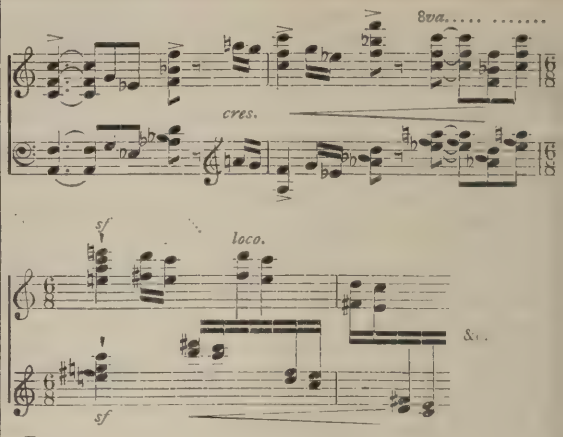
The next pianoforte work was the Rhapsody, which dates from 1915. I quote the following from an article which I contributed to the American *Musical Quarterly* for April of this year:

> The 'Rhapsody,' an uncompromising piece of work in which the 'rugged honesty' of John Ireland's lyricism is perhaps more completely expressed than elsewhere, has, perhaps for that very reason, had to wait out of its turn for full recognition. Austerity is a quality that does not meet with quick appreciation from recital audiences—or, indeed, from pianists—unless it happens to be signed with a magic name that begins with B. But 'airs and graces' would have been lamentably out of place in it. In fact they would sit ill upon most of John Ireland's work.

Appended are two characteristic examples from this work, the first comprising the opening bars and the second an important theme:

Ex. 2.





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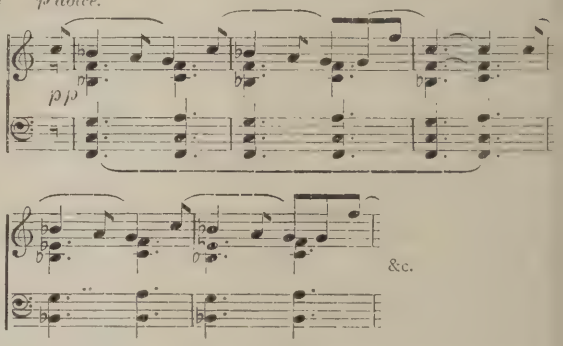


The next important work for pianoforte consists of 'Four Preludes,' written at various dates and collected in 1917. From the same article I quote concerning them, and the 'London Pieces' which appeared soon afterwards, as follows:

> The first Prelude, which is dated January, 1914, is entitled 'The Undertone,' and consists of a two-bar phrase treated as an 'ostinato' with great harmonic variety, but consistently in one definite mood. In its way it is a miniature *tour de force*. The second, 'Obsession,' might have been suggested by Edgar Allan Poe, or by the counsels of a witch's familiar. The mood it expresses is an evil one which most people prefer to fight or to throw off. One way of getting rid of it is to express it, just as one can be rid of an unwelcome train of thought by committing it to paper. That is what Ireland has done with singular felicity, if the word may be used in this connection. The third, dated Christmas, 1913, bears for title 'The Holy Boy,' and is almost like a carol in its naive and simple charm, which is akin to that of some of the more direct songs, 'Sea-Fever' or 'Heart's Desire.' The fourth Prelude, 'Fire of Spring,' is a rhapsodical outburst the motive of which is sufficiently explained in the title. Then followed the two 'London Pieces,' labelled 'Chelsea Reach' and 'Ragamuffin.' These might be variously described as Cockney grave and gay, or excursions into the vernacular. The first is not a picture, but a reverie in which the sentimental side of the Londoner—the side that takes 'ballads' seriously—comes uppermost. This somewhat ingenuous sentiment being thoroughly honest in its unsophisticated way, deserves to be treated kindly and without irony, for the sake of its sincerity, and where the inevitable sugar seemed excessive the composer has used his harmonic skill to preserve the real flavour. It is a paradox in musical psychology, and an engrossing one. The 'Ragamuffin,' with his blatant animal spirits, is a welcome counter-irritant, and the two pieces should invariably be played together, lest the sentiment of the first should be taken too literally.

(To be continued.)

Interludes.

Although we English are rightly proud that our country produced Purcell, most of us know very little of his music. Few realise even the extent of his output. The following summary of his works will serve to show that he still remains a sealed book to the rank and file of musicians: Seventy anthems; six services; thirty sacred songs (mostly for solo voice); thirty odes, welcome songs, and other occasional choral works; incidental music to over fifty plays; more than two hundred small vocal pieces (songs, duets, trios, catches, &c.); fantasias for various instruments (in 3, 4, 5, 6, 7, and 8 parts); twelve three-part sonatas; ten four-part sonatas; violin sonata; various overtures; several organ pieces; eight suites, and some detached pieces for harpsichord.

Not many of these works were published in the composer's lifetime. The Purcell Society has put forth twenty-one volumes, and I believe more are on the way. This is good, so far as it goes, but guinea volumes are not likely to go far: they inevitably stop at the subscriber's library. We must begin, of course, with such authoritative collections, but they are of little use unless they are followed by cheap albums of the more practicable and attractive works. These albums will need courageous editors, who must not be afraid of filling-in the occasionally sketchy outlines, or of modifying the lay-out when necessary. Let the purist remember that Purcell was a hasty worker, and was often content with a mere sketch, leaving a good deal to the performer. Even the harmony is often a matter of doubt, owing to the scanty supply of figures to the bass.

Purcell is known to most people by a portion of his Church music (not the best examples, as a rule) and a handful of songs. There is surely no other composer of his rank who is so inadequately represented to the musical public. True, he wrote some fine Church music, but he unfortunately wrote a good deal of the other kind. This was to some extent inevitable, from the circumstances in which much of it was composed. Purcell was born at a time when Church music, in an even greater degree than other branches of the art, was at a parting of the ways. The polyphonic splendours of the Elizabethan School were under a cloud. With the Restoration and the reaction from the Puritan régime came a demand for light and pleasing strains. The interest formerly confined to the choral texture began to be shared—sometimes even monopolised—by the solo voice. Moreover, composers began to seek variety in form. The long-sustained single movement of the older school was discarded in favour of short sections. This breach from tradition resulted in a great advance in some respects, but, as usual, the change was not made without loss. Unfortunately, it had fatal effect on much of the work of three gifted men, Humfrey, Blow, and Purcell.

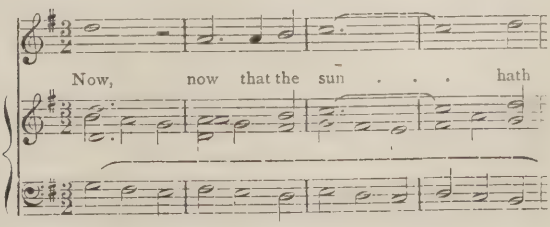
In Church music, as in other arts, the Court set the pace, and the pace was lively. Many of the anthems of the period pleased the restored Charles so much that they inevitably please nobody now. Too many of Purcell's anthems suffer from concessions to the taste of the period. Hardly have the voices got well under way—often with some fine material—when a *ritornello* of decidedly secular flavour intrudes. If we attempt to put things right by omitting these interludes the result is not satisfactory, because the vocal portions still remain snippets. We must be thankful for the anthems that are free from such blemishes, *e.g.*, the moving 'Man that is born of woman,' 'Hear my prayer,' 'Thou knowest Lord,' the splendid 'Jehovah, quam multi sunt,' and about a dozen others.

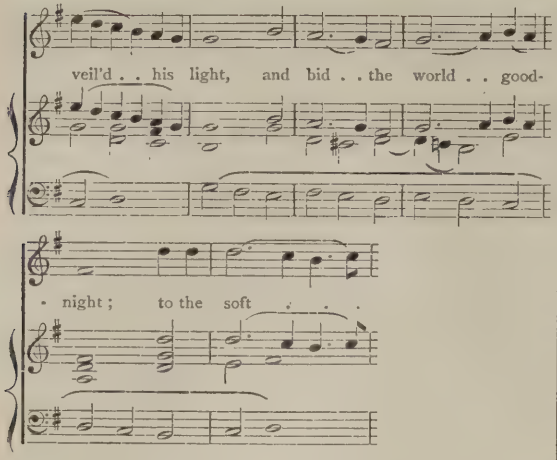
But Purcell, above all, was a writer of tunes, and he is shown at his best in his songs. This being so, it is unfortunate that comparatively few of them are available. The number could be largely increased if the original words were modified, and, in some cases, superseded. Purcell often lavished his tunes on the most unworthy material, and the survival of certain of his songs s ems to have been to some extent a matter of luck. A good song too often sank with the bad play to which it belonged. A search through his lesser-known works for the stage will show that Purcell's excellence as a song-writer is still far from being fully realised. Dr. Alan Gray, in a paper read before the Musical Association in February, 1917, drew attention to some fine specimens in 'The Indian Emperor,' 'The Wives' Excuse,' 'Cleomenes,' 'Œdipus,' 'Tyrannic Love,' and 'Abdelazer.' As an example of a vocal work that can never be used again without new words, Dr. Gray mentioned 'a remarkable trio, fully developed, with a fine climax.' The words in this latter part are, unfortunately, in the extraordinarily brutal style of the period:

> Approach, ye fat fiends, that pampered each day on
> a garbage of souls,
>
> Broil rashers of fools for a breakfast on coals.

Dr. Gray considers that, given new words, this trio will well bear revival. But even some beautiful songs that need little or no revision are practically unknown to-day. Purcell hardly ever did anything better than his 'Evening Hymn,' a most expressive and intimate song over a ground-bass. I quote the first two harmonizations:

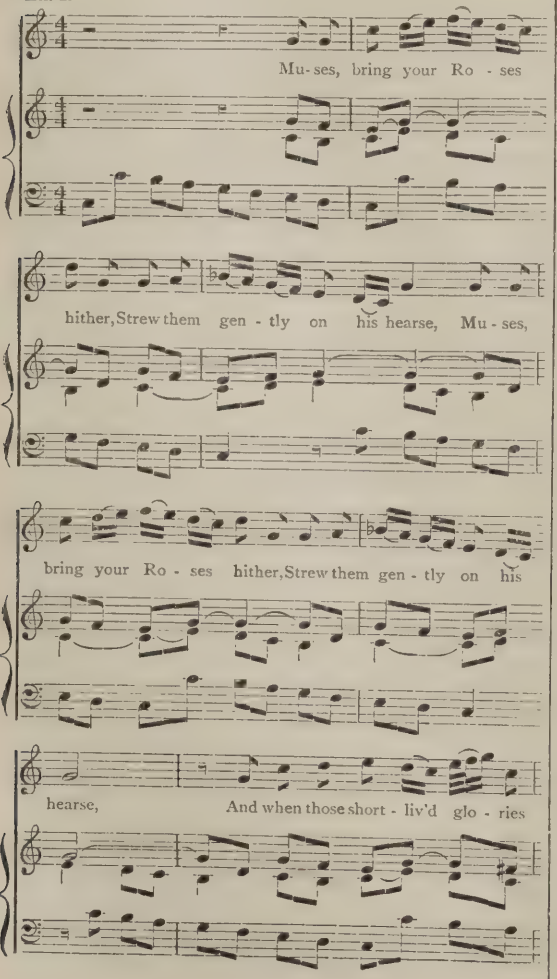
Ex. 1.

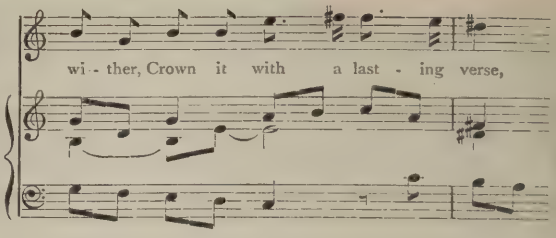




How many singers know it? Another example of Purcell's Mozartean ability to move gracefully in self-imposed fetters, such as canon and ground-bass, is a section of an 'Elegy on the death of Mr. John Playford.' We may allow the rest of the Elegy to remain on the shelf, but this tender little song should be rescued at once. Here are the first seven of its twelve bars:

Ex. 2.





Note the flexibility and rhythmical interest imparted by starting the bass at different parts of the bar—a decidedly modern device. This gem, with new words of an elegiac character, and lengthened into a two-verse song, should be sure of popularity. As an example of the emotional possibilities of a ground bass, it rivals the more poignant 'When I am laid in earth.'

There are some fine songs, too, among a batch of sacred airs and choruses evidently intended for private use. They are too difficult, and in some cases too lugubrious, for the general public, but the best of them, such as the bass solo, 'Awake, and with attention hear,' and the 'Morning Hymn' should be no longer neglected. Indeed, Dr. Ernest Walker considers that these religious solos and part-songs are the most striking of Purcell's sacred music.*

Anything like a worthy consideration of Purcell's music is impossible in the space of an article. I must be content with merely suggesting lines of investigation for the Purcellian enthusiast. We may pass over the harpsichord music, as it is by way of being fairly well-known. The organ music also needs no words, because, owing to the backward condition of the instrument in Purcell's day, he could hardly write for it anything of permanent value. The best of the dramatic works—'The Fairy Queen,' 'King Arthur,' 'Dido and Æneas,' and 'Dioclesian'—are available in cheap editions, and the bulk of the remainder are mere hunting-ground for occasional gems rather than works for presentation to-day. Even the four I have mentioned are hardly likely to be performed save by societies of an antiquarian or other special character, and that being so, all their finest numbers ought to be made accessible in separate form. The best of the Church music is safe (or should be) in the hands of our cathedral choirs.

There remains a branch of Purcell's work of great importance, and the least known of any—the pieces for strings. The Fantasias are, I believe, still in manuscript in the British Museum. The Sonatas have appeared in Volumes V. and VII. of the Purcell Society's publications. There are twenty-two of them, twelve in three parts and ten in four. Actually they are all for three strings—two violins and 'cello, with figured bass for harpsichord—and those in four parts differ from those in three merely in the fact that the harpsichord bass has an occasional independent feature. Dr. Walker suggests that in the four-part Sonatas the player was expected to supply something more than the mere

* History of Music in England, p. 156.

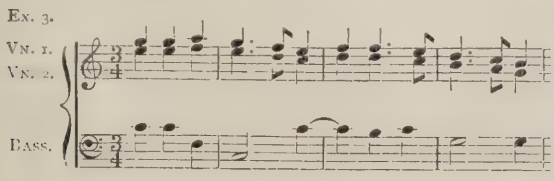
harmony called for by the figures. This view was taken by the editor of the Purcell Society's edition—Sir Charles Stanford—and he has accordingly added a pianoforte part of great effect. As these string works were avowedly written on Italian models, they are inevitably less characteristic of Purcell than are the best of his other music. Against this is to be set the fact that the adoption of the form prevented him from falling into some of his besetting faults, such as a lack of homogeneity and a tendency to scrappiness. But even so, the Italian model could not hinder him from writing good swinging tunes and excellent vital counterpoint. His apologetic preface to the Sonatas is worth quotation (I retain the lavish use of commas):

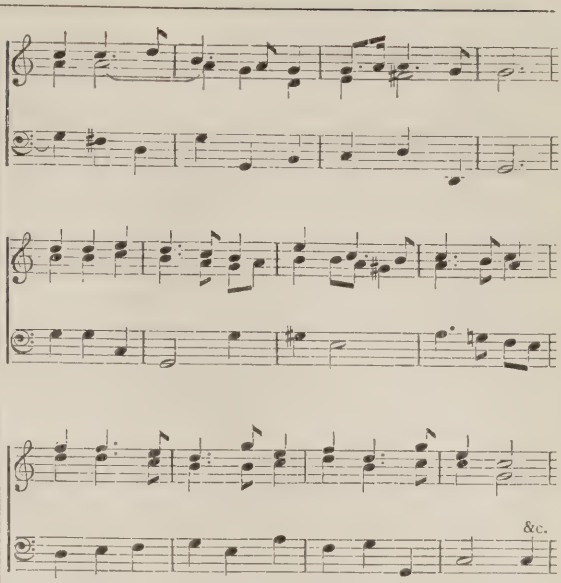
> . . . for its author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that Sort of Musick into vogue, and reputation among our Countrymen, whose humor, 'tis time now, should begin to loath the levity, and balladry of our neighbours: The attempt he confesses to be bold, and daring, there being Pens and Artists of more eminent abilities much better qualify'd for the imployment than his, or himself, which he well hopes these his weak endeavours, will in due time provoke, and enflame to a more accurate undertaking. He is not asham'd to own his unskilfulness in the Italian Language; but that's the unhappiness of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists.

I have lately spent a good deal of time over both sets, and lay the volumes aside marvelling that we English should be at pains to do justice to the early instrumental writers of every country but our own.

Surely the publication of the Sonatas in separate numbers, with extra parts for the strings, should be worth while. Even if only the big teaching institutions made use of them, the venture could hardly be a failure. To such domestic circles as can boast a string trio and pianoforte many of the movements would be a delight. The Sonatas as a rule contain three or four movements, the first being sometimes preceded by a slow introduction. The quick movements are often fugal, in a free way. The slow movements do not show the expressive side of Purcell so much as might be expected, the harmony lacking his customary enterprise. It is not easy to choose passages for quotation, some of the best movements not lending themselves well to the process. Here are two brief extracts, first a few bars from the Largo of No. 6, of the three-part Sonatas—not a particularly good example, but I give it chiefly because it is a Purcellian suggestion of 'God save the King' that has been pointed out, but is not familiar:

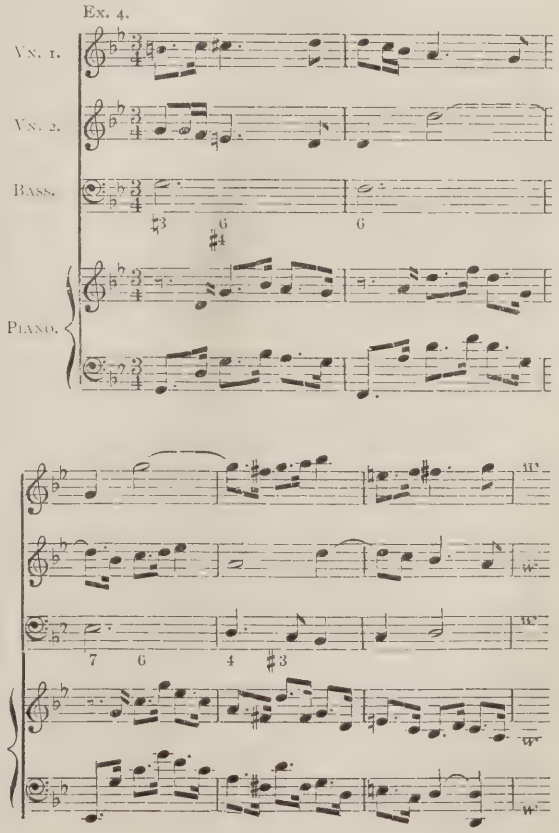
Ex. 3.



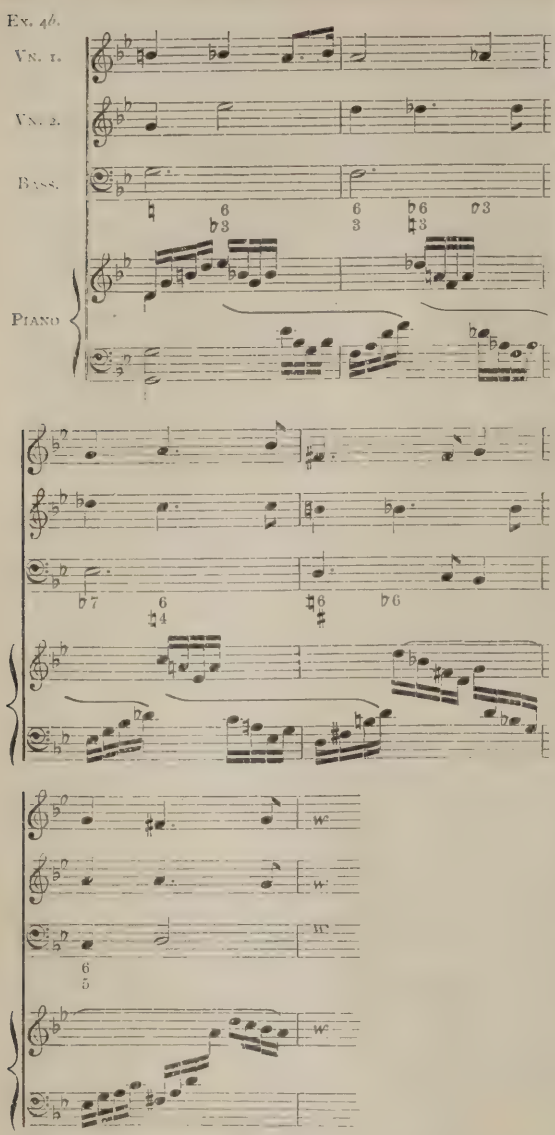


To save space, I omit the harpsichord part, which is merely harmonic ballast. The other example is from No. 6 of the four-part set. This Sonata consists of one movement only, a really noble treatment of a five-bar ground-bass. It is one of the finest examples of its form. I quote two of the forty-two harmonizations of the ground, choosing a couple that show Stanford's free treatment of the keyboard part:—

Ex. 4.



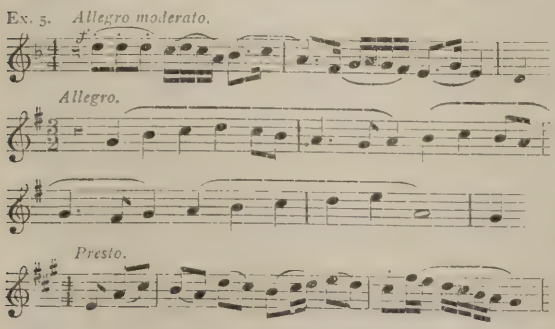
Ex. 4b.



In the second extract we see Purcell, the harmonist, forgetting his Italian model with good results.

The following three excellent fugue subjects, chosen almost at random, speak for themselves:

Ex. 5.



The preface to the Purcell Society volumes, after paying a tribute to Vincent Novello's work in publishing Purcell's Church music, says:

> It is impossible to look back upon Novello's achievement without admiration for the research which made it possible, and without gratitude for the service rendered to English music. But justice was done only to one phase of Purcell's genius. Great though the master was as a composer for the Church, he was, perhaps, greater as a writer for the stage and of secular music generally. To prove this—to reveal the treasures which ever since his death have been lying hidden, to the detriment alike of his own fame and the repute of his country—is a manifest obligation, the time for the discharge of which has fully come.

The Society undertook this obligation, and its volumes are an honour to British scholarship and publishing. But I venture to hint that when the last volume appears the Society has by no means finished its task. It speaks of the works of Purcell as having lain hidden since his death. But many of the best are still hidden (and almost as effectually) in the publications of the Society. It is merely a change of hiding-place. I suggest that the Purcell Society do something to bring the choicest of Purcell's music to the great musical public. Purcell was a popular composer—the Sullivan of his day—because he was above all a writer of tunes. Musical fashions come and go, but a tune is always sure of a welcome. Because of this, Purcell will still appeal. His best melodies have a peculiar freshness, a kind of wholesome outdoor feeling that is rarely found in any other than folk-music. Moreover, when he was not deliberately following French and Italian models (and sometimes even then) his music is full of a quality that we feel is English. This is not mere fancy: so much of his work was in the vein of contemporary popular dance and song that it could hardly be other than strongly national in flavour. If ever there was a time ripe for a Purcell revival, it is the present. Such a revival could not come about more fitly than by the direct effort of the Society that has already done such splendid work.

By way of *coda*, I turn to the Sonata Preface quoted above. It ends thus:

> The Author has no more to add, but his hearty wishes, that his book may fall into no other hands but theirs who carry Musical Souls about them; for he is willing to flatter himself into a belief, that with such his labours will seem neither unpleasant, nor unprofitable.—VALE.

Never was belief better founded. There are many thousands of us claiming to carry Musical Souls about us, who ask for the opportunity for greater familiarity with the best work of Purcell. So far we have had to be content with a mere handful, and have certainly found it 'neither unpleasant nor unprofitable.' When we get the bulk, we shall answer his VALE with an AVE.

P.S.—In the July *Musical Times* I suggested that Elgar's 'Carillon' should be adapted for performance as a purely orchestral piece. I am glad to hear from Messrs. Elkin & Co., who publish the work, that this has already been done. We may therefore reasonably expect frequent opportunities for renewing acquaintance with one of the most brilliant and attractive of modern orchestral works.

FESTE.

THE NEW DIRECTION IN SPANISH MUSIC.

By LEIGH HENRY.

The recent successful production in London of a ballet by Manuel de Falla directs our attention to a composer whose work is of vital importance to all interested in contemporary musical development.

Historically, Spanish music has occupied no small place. The position held among classic masters by composers such as Cabezon, Santa Maria, Morales, and Vittoria is no mean one.

But the unpleasant impression left by that long period of stagnation when Spanish music, reflecting the national depression, came under the influence of an already vitiated Italian vogue—a period extending over the 18th century to the middle of the 19th—has detracted from the interest which the later development of Spanish music would otherwise indubitably have evoked, and which the product of that development well deserves.

Of this development and its genealogy but little is known or comprehended in England. The conception generally present among English musicians is that modern Spanish music is trivial, stereotyped, and very second-rate stuff. Yet Spanish music for several decades has evinced a steady growth of musical originality and expressive force, evolved side by side with a thoroughly modern development of technique.

As a result of this development Spain has come to possess not only a fine body of executive artists, such as Ricardo Viñes, Maria Cervantes, Arbos, the conductor of the Madrid Orchestra, and the types of the older generation, such as Teresa Carreño, Sarasate, and Pablo Casals, but also a group of young composers whose work is qualified to take place beside the most original products of musical art in other countries.

That a knowledge of their music is not widespread in this country is no fault of the music itself, but must be ascribed to the impression above alluded to, and also to our traditional musical conservatism and the love of the stereotyped which characterises the greater part of our artists, musical critics, and public. Notwithstanding the fact that serious efforts have been made to awaken interest—in the first critical studies I am aware of, written by Mrs. Franz Liebich and myself respectively in 1913 and 1914—a general apathy towards Spanish music still prevails.

Well in the forefront of this advance-guard of Spanish composers is Manuel de Falla, in whose ballet 'The Three-cornered Hat' (written to a scenario of Martinez Sierra) Spanish music attains the first adequate expression of that spirit of mingled fantasy, decorative grace, humour, and mental clarity which has been apparent in Spanish literature from the times of Cervantes and Calderon to the literary and dramatic writers —Benavente, Echegaray, Valera, and Farina Nuñez—of Spain to-day.

THE EVOLUTION OF THE SPANISH SPIRIT IN ART.

The spirit referred to in connection with de Falla's latest work is no new thing in Spanish art. Its interest in the present instance lies not so much in its novelty as in the fact that with it Spanish music attains, not only a type of expression continually present in Spanish literature, but also a place in that mental movement which is evident in all cosmopolitan art to-day.

If one considers the racial elements which go to make up the Spanish nation, the existence of this spirit in Spanish art is not surprising. From the earliest historical times, the racial blends contributing successively to constitute what we now know as the Spaniard have rendered it inevitable. The inhabitants of that country 'beyond the pillars of Hercules' written of by Herodotus, were a branch of the Celtic or Gallic race from which later was derived the significant expression, 'Gallic wit.'

Later the country was occupied and organized by the Latin Romans, whose sense of satire and irony is clearly demonstrated in their literature.

After this followed the Gothic occupation, which probably laid the foundation of the ostentation and sentimentalism which later disfigured Spanish poetry in the 'Libres de Caballerias.'

But the greatest cultural influence in Spanish history was exerted by the Moorish or Arabic conquerors, who for centuries dominated almost the whole Spanish territory.

Throughout Arab literature a satiric spirit which is the extreme of comedy is powerfully manifest. Particularly is this the case with Arabic lyric poetry, the branch of verse most closely related to music. The writings of Hammud, Omayya, Abu-Halil-el-Asheri, Radhi, and Abu-l'Ala are permeated with it; and it is significant that the verse-forms of Arabic poetry originated in the rhymed prose of the 'hegas,' or mocking-songs.

Nor was the Moorish literary development confined to small cults or cliques. Throughout the period of European intellectual stagnation which commenced when Justinian closed the Byzantine Schools of Athens, down to the era of the Revival of Learning, the Moors were the protectors and developers of culture

The Moorish schools of Cordova, Granada, Seville, and Toledo were amazingly numerous, and while in Christian Europe only a few of the ecclesiastics were literate, the Moors of these cities were generally proficient in reading, writing, and elementary mathematics.

With such interests it naturally follows that that liberty of expression so imperatively necessary to all creative development existed. Everywhere during the Moorish occupation a sane sense of proportion prevailed. Even the erotic verse of the period is distinguished by its sanely human and reflective quality; and this is striking when one compares it with the hyperbolical effusions in the romances, lays, and chansons of Christian Romance Europe. Chivalry existed in Moorish Spain, it is true, but it was the chivalry of a rational appre-

ciation of, and courtesy to, women, far removed from the artificial sentiment of the Romance nations. Women, regarded neither as saints nor slaves, were admitted to equal terms with men, and many, such as the Princess Welladet, daughter of Mahomet III., and Hafsa-er-Rekunijet—two famous poetesses—openly cast off the restrictions of the hareem.

The Moorish spirit of scrutiny and satire, with its consequent tendency towards freedom and subtlety of expression, has remained a consistent feature of Spanish literature. The Moorish territorial empire ceased to exist with the fall of Granada (1491), but the spirit of Moorish culture remained dominant.

Moorish culture, adopted by Alfonzo the Wise and transmitted through the college founded by Bishop Raymond at Toledo, became the basis of Spanish civilization, and served to raise Spain to a dominant place among the nations of Europe.

But the position of Champion of Christendom, won by Spain in her struggle against Islam, laid the foundation of a tyrannical dogmatic system. This, resulting in intellectual repression, reacted on the national spirit, introduced an element of sentimentality and pathos not inherent in the Spanish character, and led to the political degradation which culminated in the disastrous reverses of the reign of Phillip II.

Dejected, and deprived of her wealth and power, Spain sank into a lethargy of centuries, broken only by periods such as the reigns of the weak, though artistic, Phillip IV., Ferdinand IV., and Charles III., and maintained until the War of Independence.

Then at last the racial spirit awoke, and, expressing itself at first in deeds, has ever since been striving to shake itself free from degradation and to attain spiritual development.

But even in the most depressing periods of Spanish history there has been continual evidence of the peristent vitality of Spanish wit, satire, and acute mentality. In literature it is only necessary to point to Cervantes, with his irony and deep human comprehension; to Calderon, with his lucidity, precision, and clarity of writing; to Spinoza, with his cool, analytical scepticism; and in painting to the clear sense of form of Velasquez, the grotesque irony of Goya.

(To be continued.)

We hear of yet two more musical journals down for first appearances on September 1. The *Chesterian* will be a development of the very readable little circular of the same name which has for some time been issued by Messrs. Chester. In its new form it will appear eight times in the year. M. Jean-Aubry has been appointed editor. Judging from the list of writers, the *Chesterian* will be a journal of exceptional interest. The other new arrival will be the *Scottish Musical Magazine*, a monthly journal devoted chiefly to the interests of Scottish music, and music in Scotland. Messrs. Paterson, of Edinburgh, are the publishers, and the editing is in the hands of Mr. William Saunders. We wish both journals all success. The more the merrier—at least, we hope so.

Occasional Notes.

Novelties at the 'Proms.'

Twenty-seven novelties will be produced at the forthcoming season of Promenade Concerts at Queen's Hall, thirteen being by British and two by American composers. The British works are by Edgar Bainton, Arnold Bax, Lord Berners, the late Lieut. George Butterworth, Howard Carr, Eric Coates, H. Balfour Gardiner, Eugène Goossens, junr., J. R. Heath, D. Howell, Roger Quilter, Cecil J. Sharp, and Martin Shaw. The two Americans represented are Henry Hadley and David Stanley Smith, and the foreigners are Albeniz, Alfredo Casella, Debussy, F. d'Erlanger, Stan Golestan, Granados, Francesco Malipiero, Balilla Pratella, Florent Schmitt, Tcherepnin, and Widor.

Erratum.

In a report, in the June *Musical Times*, of Mr. Ernest Harcourt's 'Messiah' concert at Norwich, we stated that the proceeds handed to charity were £14. We now learn that the amount was £84 10*s.* 6*d.*, and gladly make the correction, with apology for the mistake. Mr. Harcourt's last three concerts have realised £156 for charity—a fine total.

At a recent meeting of the Music Publishers' Association, Mr. Augustus Littleton was elected Chairman.

We read in a London paper that, on the occasion of Marshal Foch attending Westminster Cathedral on Sunday, July 20, 'the setting of the music of the High Mass was by W. M. Boyd, an English composer of the 16th century.' We congratulate Dr. Terry on his unearthing yet another native polyphonic worthy. At the same time we hope that enthusiasm for the discovery will not result in neglect of a fine Mass by another 16th century composer, William Byrd.

More 'Novel' Music.

The following extract from J. D. Beresford's novel 'God's Counterpoint,' shows that the choice of key is a far more important matter than even musicians imagine:

> Philip's own prelude to the proposed sonata of his relations with this representative of her sex, was pitched in too high a key, and, after the first passage, the thing went dismally flat. The fault was not his after the initial mistake of choosing a key like F major fairly bristling with sharps; but Miss Lang established his error by an attempt to drag him at once into the comfortable leisure of E flat.

Apropos 'Feste's' comments on ancient libretti, in the July *Musical Times*, a correspondent writes:

> All collections of gems from operatic translations appear to miss the following—one of the best—from 'Lucrezia Borgia':
>
> There is a prior selection
> To whom I owe affection.
>
> 'A prior selection' is offered as an equivalent for 'un più caro oggetto.'

The two following items of musical news are taken from leading London papers of July 7 and July 9 respectively:

> Sir Henry J. Wood has accepted the musical direction of the Birmingham Fes-trict Council to borrow £8,450 for a recreation ground at Alexandra Park.
>
> During the service Mr. Gervase Elwes sang 'If with all your hearts,' from Handel's 'Elijah.'

A NEW FORM OF CHORAL COMPOSITION.

By S. ROYLE SHORE.

(*Concluded from June number, page 282.*)

In the first part of this article the writer sought to show how the cathedral model in service music, providing as it does for a choir only, is not an ideal form for the ordinary parish church, in which a congregation as well as a choir have to be taken into account. Unsatisfactory shifts and compromises were referred to. As against these he advocated a new form of composition in which due provision should be made for both the unison, or rather octaves, of the congregation singing in medium voices, with the harmony of the choir singing in the proper range of the respective voice-parts. He indicated two or three ways in which this could be done, and gave examples. It is now proposed to give some extracts from recent compositions which have been expressly written to encourage carrying into practice the principles advocated.

In an address before the House of Laymen for the Province of Canterbury on February 18, 1914, by the present writer—possibly the first time for about half a century since the subject of Church music was ever dealt with in the Assemblies of the Church, when Convocation, after a silence of three centuries, said something on the point and happily did nothing—he called attention to our inability, from lack of a suitable setting, to join in singing a Te Deum of thanksgiving, although Italian peasants were understood to be able to sing with fervour a simplified form of the theoretically well-known Ambrosian or authentic chant. This is doubtless identical with that edited by Dom Gregory Ould, O.S.B., as the 'Melody sung by the Roman people.' * After advocating an attempt to popularise the Ambrosian chant in its full form for general use and narrating the steps that he had taken in that direction,† he went on to say:

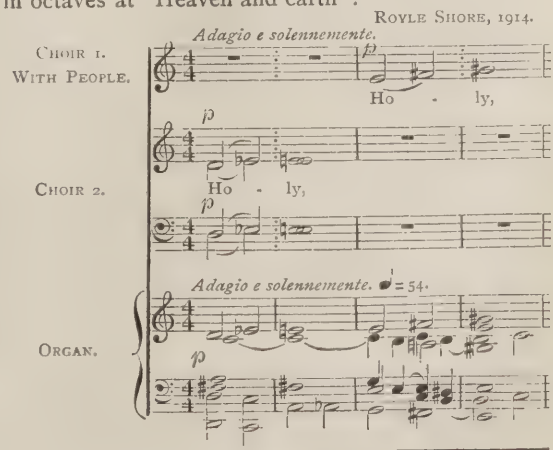
> 'It would be possible for this House, with the weight of the Convocations at our back, besides promoting the singing of this ancient music, to secure the composition by musicians who can do great things, of a standard Te Deum on modern lines with a broad melody for the people, responded to by the choir—this would be optional—in music of an exalted character on the antiphonal lines to which I have already made reference. . . . The ancient form is ready to hand through the labours of great English experts. The modern form has yet to be composed. If this House gives the backing required, I am prepared to approach some of our great musicians and negotiate matters. . . . The universal singing of these two settings, ancient and modern, would be merely a matter of organization, diocese by diocese, deanery by deanery, or parish by parish.'

Not content with obtaining a well-nigh unanimous resolution of approval to the proposals made, the writer made out a specification of what he thought was wanted on the modern side of things, and submitted it to three eminent musicians, cathedral organists. One was frankly hostile to the idea, another non-committal, but the third was interested. Instead, however, of the last-named composing a Te Deum himself on the lines indicated, he advised the present writer to do so. With regret and misgiving he took the matter in hand, and made a commencement a few weeks before the war broke out. On that dire event happening, he expanded the form of the work, wrote concurrently in Latin as well as English, made a prophetic provision for the variations in the American Prayer Book, and finished it in the first month of the war, as an initial war job, so that it might be available for thanksgiving purposes when the inevitable end came. The music of this pioneering experiment* takes the form of a composition for two choirs, one singing in harmony and the other in unison, or rather octaves, the latter leading a congregation. The choral part is optional and can be omitted, and the whole rendered without a skilled body of singers. On the other hand a congregation can be dispensed with, one side of the choir taking its place.

The first example is taken from a portion of the Te Deum which is admittedly capable of treatment in two directly opposite ways. Every composer of a Sanctus is familiar with it. The words 'continually do cry' and the context certainly suggest plenty of tone; but on the other hand the ascription of holiness to anyone is usually associated with devotional quietude. What is to be done? The writer was publicly rebuked at one of his recent lecture demonstrations for what he had done 'in the premises,' as exemplified below. He ventured to suggest that that was not the point of the lecture, and that moreover there were two recognised methods of treating the passage, and what was good enough for Sir Edward Elgar was good enough for him—adding that he would like to inquire whether the absence of Elgar's Hereford setting in F from so many cathedral lists was on account of its length and 'because of the Dean.' If so, somebody ought to go and do something. It is said that it is no answer to balance a long canticle with a short anthem. The Te Deum, in particular, must have a strict time limit. This would effectually rule out for all time such a masterpiece as Gibbons in D minor, when it becomes available. It is reported of Lord Palmerston that before advising the Crown on an appointment to a Bishopric, he put the following questions to the object of his favour: 'Can you suffer fools gladly?' 'Can you answer a letter by return of post?' Could not the Incorporated Society of Musicians, or the Royal College of Organists' suggest some suitable questions to be put to a prospective Dean, or Canon for that matter, by the Prime Minister of the day, to ensure that the nominee of the Crown had some fitness for the post, besides being mainly an exponent of or an experimenter in modernism, socialism, or pessimism?

As will be seen, the example contains specimens of contrasted and antiphonal treatment between the two choirs, and shows how the two can combine chorally, the unison singers doubling the alto part in octaves at 'Heaven and earth':

ROYLE SHORE, 1914.



* Novello.
† 'Diocesan Music,' No. 5; and 'Cathedral Series,' No. 8 (Novello).

* Novello.

Più mosso.
mf
Lord God of Sa-
pp
T. 1. Ho - - ly,
T. 2.
Più mosso.
mf
- bá - - oth;
f
Lord
f
f
ff
Heav'n and
God of Sa - bá - - oth: Heav'n and
ff
ff

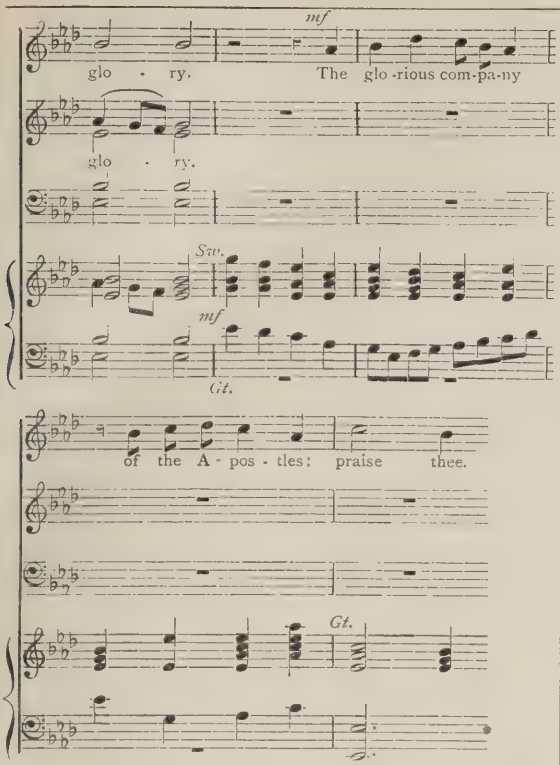
Occasionally the choir and congregation combine in a broad unison passage.

At a lecture by the present writer before the South London Society of Organists on April 20, 1918, on 'Choir *v.* Congregation (Reconciliation or Rivalry),' at which examples were sung from the Widor Mass, quoted in the first part of this article, and his own Te Deum, the lecturer pleaded for the

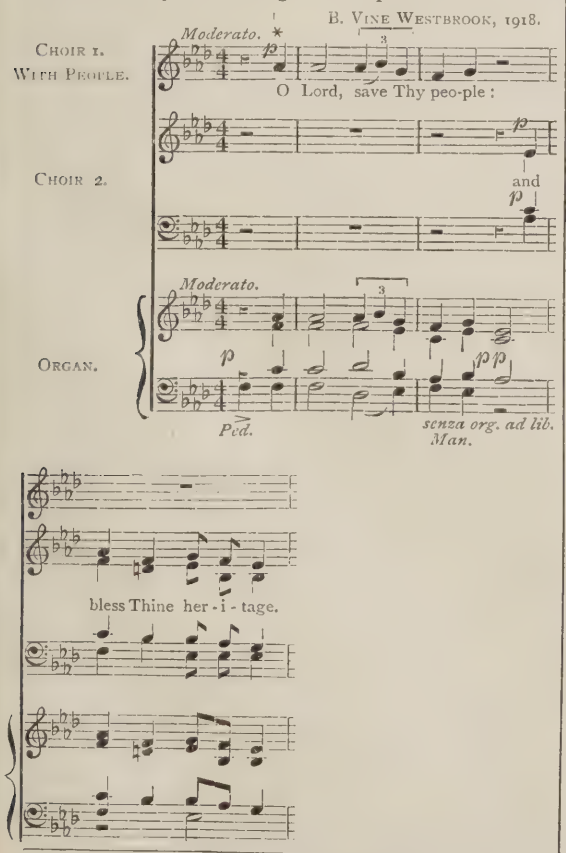
'democratising of our choral music, and trusted that our great composers would seriously consider the possibilities of this form of composition, and apply it to music for the concert platform as well as church music. When we came to celebrate the Peace after the war, it would be a misfortune if Te Deums and the like followed conventional models, whatever their musical merit might be. They might well provide a part for a unison choir—a mighty one for a place like St. Paul's—with which trained contingents from our naval and military forces, and war workers, could be associated. The effect of the choir proper would be heightened, for there was nothing more impressive in music than the contrast between unison and harmony, and their occasional combination.'

The possibilities held forth certainly attracted some of those present, and there was an encouraging sequel to the lecture. Under the guidance of the chairman, Mr. Stanley Roper, sub-organist of Westminster Abbey, the committee of the Society offered substantial prizes for settings of the Te Deum and Canticles embodying the features advocated in the lecture. The writer is now permitted to give extracts from one of the prize compositions, that from the pen of Mr. B. Vine Westbrook, which, it is hoped, will soon find a publisher. The first extract shows the combination between the two choirs in an effective manner, the longer notes of the unison singers contrasting well with the quicker movement of the choralists' parts :

Allegro. B. Vine Westbrook, 1918.
Choir 1. With People.
f
Heav'n and earth are
Heav'n and earth are
f
Choir 2.
Heav'n and
Heav'n and earth are
f
Heav'n and
Allegro. ♩=108.
Organ.
f
full of the ma - jes - ty of thy
full of the ma - jes - ty
earth are full of the ma - jes - ty of thy
full of the ma - jes - ty
of thy
earth are full of the ma - jes - ty of thy

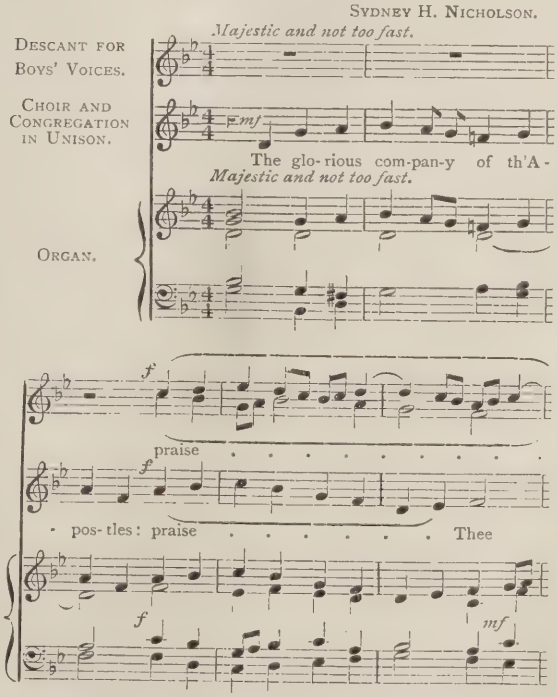


The following example is from the concluding portion of the great Hymn, and admirably illustrates an effective way of treating its antiphonal structure:



* Founded on the Sarum Epistle Tone.

In former days it is well remembered that St. Paul's Cathedral gave a very strong lead in the matter of Church music, and the action that it took—to give one instance only—in popularising the choral rendering of the Eucharist had remarkable results. Much that it then did, particularly in the treatment of Plain-chant, has however now to be reconsidered in deference to modern light. Until this leadership is 'restored again (which is much to be wished),' it is very encouraging to note the inspiration which is coming from Westminster Abbey as a centre, under Mr. Nicholson's guidance. It is one of the hardest things in the world for a musician whose business in life it is to extract the uttermost musical farthing from a body of highly-trained singers, to interest himself seriously in parochial musical problems and the singing of the multitude, or even the semi-skilled. The late Dr. Sinclair was so sensitive on the point that he could not bear to hear the hymn-singing of a congregation in his cathedral, partly on account of its imperfections and partly on account of the bad choral balance that it set up. He had not realised the possibilities which it is the intention of these articles to make known generally, and how what he deprecated could be avoided if one got away from the normal cathedral model. As in hymn-singing, so with service music. Yet here is Mr. Nicholson, who probably, musically speaking, is quite as sensitive as our dead friend, going out of his way to combine choral and congregational principles in a Te Deum* of thanksgiving recently composed. This was produced at the Abbey on May 9, at the annual Festival of King's College, the students singing the part of a unison choir intended to lead a congregation. The following example gives some admirably contrasted writing between the two groups of singers:



The music is laid out for a choir singing in unison, or rather octaves, some of the treble singers adding an optional descant in two parts. This at once discloses an apparent variation in the form advocated,

* The Faith Press.

and suggests that, when the idea is generally taken up by composers of skill, many unthought-of possibilities may be brought to light. The unwillingness of amateur choirs to sing anything in unison will, however, have to be taken into account.

At the end we have antiphonal treatment of the concluding Versicle and Response portion in Anglican chant form, freely treated to meet the character of the different verses. This shows also the possibility of an elastic form of modern chant for the Te Deum, a great need in view of the shortness of so many of the verses.

All interested in the reform of parochial music agree in deploring subservience to the cathedral model, but have nothing to suggest in its place, save, in the case of some, the use of Plain-chant, which can never be more than a partial substitute, and that only where the people have direct instruction in singing it. The Report of the Archbishops' Committee on the 'Worship of the Church' is no exception to this, and also takes no cognisance of Plain-chant save in the case of the Psalter, quite the most difficult and least attractive branch of the subject to handle in the interests of congregational singing, in the absence of properly marked psalters in the Prayer Book. The Report, on its musical side, if it is to be of any real service should be done nearly all over again, with the help of wider expert assistance, particularly after the way it has been dealt with by the Royal College of Organists. The remedy—so far as the Holy Communion, the Te Deum and Canticles in modern music are concerned—seems to lie in the proposals made in these articles. If there is any better suggestion to make, let it be heard. Composers should note the importance of considering the capabilities of a large body of unskilled singers, and not expect them to trip along too fast. The provision of handy books for the use of unison choir and congregation at a popular price will be almost a necessary feature. Both the present writer and Mr. Nicholson have kept this in view, the latter adding Tonic Sol-fa notation.

Of course music of this kind is not intended to be thrown at a congregation, expecting them to take part by merely hearing it frequently. The singing of the multitude is quite worth cultivating. Experience shows that something like 98 per cent. of people can sing a simple unison melody with a little help. What is really required is the organization in every congregation of a special body to form a subsidiary choir of unison singers to lead them. Half an hour before the Sunday evening service is an unoccupied time both socially and ecclesiastically. They could easily receive occasional instruction then, and sometimes unite with the rest of the congregation and the choir proper in a combined instruction at the close of the service, or in lieu of the sermon.

Mr. Ernest Newman has recently recorded in the *Birmingham Daily Post* his impressions of a great multitude singing, as follows:

> 'I was in Glasgow the week before last for the Competition Festival, and was greatly struck by two things—the knowledge of and love for the Scots folk-songs that the Scots people have, and the thrilling effect of what the Americans call community singing. I have rarely enjoyed anything so much in a concert hall as the singing of the splendid Hebridean tramping song ("The road to the Isles") by an audience that must have numbered well over three thousand people. . . . The thing is not so much the song as the singing—the unanalysable sense of uplift that one gets from being part of a crowd that is enjoying itself rationally. Provided the music be not actually banal, almost anything with the right swing will do, though of course the better the popular music is the more pleased the musicians in the crowd will be.'

Cannot our cathedral organists, no friends as a rule to the singing of the multitude, follow the example set by Westminster Abbey, and go outside their traditions? Diocesan choral associations, instead of occupying themselves with propagating a mild representation of the cathedral service, might very well take up the new suggested form, and encourage the co-operation of subsidiary choirs. If they did this, many fine compositions from our leading composers would soon become available, and command ready publishers. An article in *The Times* of July 13 on 'The People's Te Deum' should stimulate interest and inspire composers to experiment. Choral music, instead of being the property of the few, would become the possession of the many, while nearly all could develop into performers according to their lights and skill, and opportunities for being trained. Modern musical developments have not much of a message for the multitude. Perhaps the writer's proposals may do something to supply this deficiency. If their practicability is doubted, then, in the ecclesiastical domain, he would refer doubters to the resolution passed by the Canterbury House of Laymen on February 18, 1914, and suggest that they should try to act up to it. It runs as follows:

> 'That the demand for more and better congregational singing would best be met, as a branch of practical Church music reform, by standardising certain suitable music, ancient and modern, for use by the people, with or without the help of a choir, publishing it in a handy form, and organizing the singing of it diocese by diocese.'

If, instead of talk about Church music reform, this resolution of five years ago had been seriously regarded and universally acted upon, our recent Thanksgiving Services would have gained greatly in impressiveness.

The Musician's Bookshelf.

By 'Feste.'

Probably the art of interpretation never had a greater exponent than Yvette Guilbert. It is difficult to understand a more complete contrast to the singers who capture the public ear mainly by a fine voice lavished on a safe and limited repertory. What is the secret of the wonderful Frenchwoman's success? While under her spell, we say at once 'personality,'—an obvious answer, which, however, is not complete. The rest of the secret is to be found in her book 'How to Sing a Song' (Macmillan), and may be summed up in two words—hard work. And yet no art is apparently so spontaneous as that of Yvette Guilbert.

Judged by ordinary canons, Guilbert has no remarkable singing voice. Apparently she regards a fine organ as a hindrance rather than a help to the singer of songs. She says:

> If you want to make a real career as a singer of songs, the career of a *chansonneur*, you must have a long special voice-training. You must not be either a soprano or contralto, either a baritone, bass, or tenor, you must be a soprano and contralto, you must be a baritone, bass, and tenor, all in one. This will prevent you from singing a song as a 'uniform' work, like an operatic part. The singers who have what is called 'one register' normally placed, like operatic stars, are out of the question for the singing a song. Their voices

can be as fine as possible: if they are not multiple they will not be able to render the song justly, they will deform it by too rich or too stiff a voice—always limited to their 'register.' . . . . The minute the *chansonneur* is limited, he is not any more a singer of songs. Because to sing songs means possessing all possibilities to sing all songs. *La Chanson* is not one song. *La Chanson* is multiple, and you must have multiple powers, multiple colours, multiple voices.

She goes on to say that early in her career she discussed this subject with Gounod and Verdi. The former said:

'Mademoiselle Yvette, for God's sake, do not take singing lessons. Your professor will kill your power of expression by giving you a "pretty voice," which means a "flat" voice. And then you will be one of the thousands. You will be like Judic, whose voice is pretty, charming, and nothing else. We have had Judics before Judic, and we shall have Judics after Judic. You yourself have created your style; preserve it.'

This seems a little hard on Judic, but it is true. We have Judics galore in England, where the public demands first, a pretty voice; second, a pretty face; third, a pretty song; fourth, an encore. When they call for anything like the variety of a Guilbert, and refuse attractive substitutes, a good many shutters will go up.

Verdi said much the same as Gounod:

'If we had on the operatic stage singers of songs such as you are, we would write music appropriate to the words; but we have only more or less beautiful voices for arias, and we write music for arias, arias to make shine the soprano, arias for the contralto, arias for the tenor, &c.'

Here, again, the public is a factor. It pays the piper and calls the tune. The tune that 'makes shine' the singer makes busy the box-office.

So much of Guilbert's success is due to her extraordinary variety of tone-colour that we should have been disappointed had she not given the subject ample treatment in this book. This treatment takes the practical form of exemplification, some of her most successful songs being considered in detail. Here are some of her picturesque suggestions for the requirements of 'La Légende de Saint-Nicolas': 'Neutral voice; white voice; with a hard, brown voice; red voice, luminous, nobly-posed, grave register; humble voice, submissive to the saint; imperative voice, large, grave, severe, and accusing; voice exasperated by emotion in face of the accusation of the saint and his revelation of the crime.'

And here are the final lines of the song with directions as to voice:

Interpreter.

(Voice veiled by the emotion of the miracle which is going to be accomplished.)

Et le Saint étendit trois doigts,
Les petits se relèv'nt tous les trois!
Il était trois petits enfants
Qui s'en allaient glaner aux champs.

First Child.

(Voice of about ten years.)

Le premier dit . . . . J'ai bien dormi!

Second Child.

(Voice of about seven years, high-pitched.)

Et moi! dit le second, aussi!

Third Child.

(Very high, like a baby.)

Je croyais être au paradis!

The interpolation and treatment of refrains is a fascinating section. Madame Guilbert tells us why she added the watchman's calling of the hours in *Le voyage de Joseph et Marie à Bethleem.* On paper it looks bald enough, but none of us who have heard her delivery of the legend are likely to forget the wonderful effect of

'Le crieur de nuit: il est 6 heures.'

How little the printed page can convey in this respect is shown in 'Coming thro' the rye.' On the face of it, we may object to the suggested interpolation of 'Why not?' at the end of most of the lines, but we know that such things, as done by Guilbert, became vital, whereas the ordinary singer or reciter would make them merely an irritating impertinence. Printed advice on interpretation is dangerous if taken too literally: it must be regarded as merely suggestive.

Having given this little taste of the contents of the book, I must be content with indicating the principal heads: How to create atmosphere; The expression of the different forms of tragedy; The comic spirit; The plastic art; The development of the faculty of observation; Musical rhythm; Tempo in declamation; Facial mimicry; Magnetism and charm. In leaving this engrossing book, I cannot do better than quote from Mr. Clayton Hamilton's Preface:

The author of 'How to Sing a Song' is not accustomed to write books, nor does she aspire to any literary laurels. Furthermore, in the present instance, she is writing in an unfamiliar language, less fitted than her own to express the many movements of a mind that is peculiarly and typically French. Yet, to me at least, this little volume reveals many of the most essential traits of literature. It is not so much a text-book as a personal expression of the ecstasy of a great artist in the propagation of her craft. Much of it, unconsciously, is autobiographical; and even when the author endeavours to be most strictly didactic, the perfume of her personality irradiates her writing.

It should be added that there are many admirable illustrations of gesture, facial expression, and costume, as well as music.

The volume containing the 'Proceedings of the Musical Association,' Forty-fourth Session, 1917-18, is now published (Novello & Co.). It contains papers on 'The Clock Jacks of England' (W. W. Starmer); 'A National Music-Drama: the Glastonbury Festival' (Rutland Boughton); 'Violins, old and new' (Towry Piper); 'Some Acoustical Properties of Wind Instruments' (Ralph Dunstan); 'Bach's Cantata Libretti' (C. Sanford Terry); 'Classicism and False Values' (G. H. Clutsam); 'Modern French Organ Music' (Harvey Grace); 'The Genevan Psalter of 1562' (G. R. Woodward); and 'Eurhythmics' (Emile Jaques-Dalcroze).

There are few palates that cannot find attractive fare here. For myself, I have taken special pleasure in Mr. Clutsam's outspoken paper on the fetish of classicism. His estimate of Beethoven's fifth Symphony will be generally endorsed in a few years' time.

In the June *Bulletin* of the British Musical Society appears a paper by Bernard Shaw, entitled 'Starved Arts mean Low Pleasures.' This is a truly Shavian utterance which deserves the widest publicity. We shall all find points of disagreement, of course. Some of our classic-worshippers, for example, will pooh-pooh the following:

How many people are aware of the fact that the British Isles can put into the field about forty living composers of serious music without counting those 19th-century composers whose names are well known to the public, such as Elgar, Stanford, Parry, Cowen, Bantock, Delius, and others? It is not only possible to find enthusiastic musical amateurs who do not know this, but positively difficult to find any who do know it.

What is the remedy? Mr. Shaw says, 'more performances, more publications, and more advertisement.' After girding at the lack of enterprise shown by concert-givers, he points out the importance of following up performance by publication in vocal score, in transcriptions for pianoforte solo and duet, and in pianola rolls, quoting Wagner's commonsensible remark that music is kept alive on the pianofortes of the amateurs, and not by commercial performances. Mr. Shaw thinks British music will never have a chance so long as we continue to be 'a people of low pleasures.'

> We are a people of low pleasures because we are brought up to them: the British working man finds the public house and the football field offering themselves to him insistently at every turn; and the British gentleman is actually forced to spend his boyish leisure at cricket and football before he enters an adult society in which he cannot escape hunting, shooting, bridge, and billiards, though he can go through life as a complete gentleman without hearing a Beethoven Sonata in any other form than that of a disagreeable noise which he forbids his daughters to make in the schoolroom except during the hours when he is usually out of doors.

There is surely some over-statement here. Mr. Shaw evidently does not know of the large and increasing place music plays in our public schools. He would be astonished at the number of music lessons given, and at the excellent programmes performed at school concerts. The old days when school-boys were encouraged to regard musical proficiency as effeminate are gone, though the gain will not be apparent in adult circles for a few more years. Mr. Shaw will then be no longer able to say crushingly:

> If you eliminate smoking and the element of gambling, you will be amazed to find that almost all the Englishman's pleasures can be, and mostly are, shared by his dog.

Happy dog, and, on the whole, not unhappy Englishman!

Altogether, a stimulating paper. I hope the British Music Society will keep the quality of their pamphlets up to that of the two already published. A set of them will be a valuable addition to the bookshelf, and I am carefully and confidently keeping my copies.

The literary results of the war are many and varied, but perhaps the most significant work was in the lyrical field. Nothing in the history of poetry has been more astonishing than the facility with which young soldiers who had never hitherto dealt in numbers, began to burst into song. In the ordinary way, such work would not call for consideration in these pages. I have, however, received three little books that have claims on musical grounds. I can spare space for no more than commendation to the reader of verse. They are 'Sandbag Ballads,' by Cecil Barber (Elkin Matthews); 'War's Embers.' by Ivor Gurney (Sidgwick & Jackson); and No. 5 of 'Voices' (Henderson, 66, Charing Cross Road). Mr. Barber is a musician who has contributed to this and other musical journals; Mr. Gurney is, or was, a student at the R.C.M.; 'Voices' is a lively little literary journal, chiefly devoted to poetry, and is edited by Thomas Moult, who is also not unknown in the musical world.

The twenty-second number of the *Journal* of the Folk-Song Society is even more interesting than usual. It concerns itself almost entirely with street cries, chiefly London, and very fascinating some of the examples are. They range from well-organized melodies, such as 'Toy lambs' and 'Rosemary and bags,' to the plainsong-like inflections of the chair-mender's cry and 'Lettuces and shrimps.' The *Journal* contains also some interesting notes on fragments of tragic ballads and folk-tales preserved in children's games.

A SERVICE BAND CONDUCTOR.

In theory, Service bands exist for the entertainment of the Army and Navy, and if they played to nobody else, criticism would be out of place. In practice, however, they provide music for a very large section of the public, and as caterers for the multitude they incur a responsibility that seems to be imperfectly realised in some cases. Too many Service band programmes appear to be drawn up on the easy assumption that the public has little use for any music other than musical comedy selections and rag-time. Let it be said at once that the bandmasters are not entirely to blame. There are various reasons why they play so much trivial music. Neither they nor their bands like it, we believe, and numerous complaints from their hearers warrant the assumption that the public would prefer something better. The subject is so important that we hope to return to it shortly. Meanwhile we have recently had good proof that although bandmasters are very far from being free agents in their choice of music, a good deal may be done by the individual possessed of enthusiasm and courage.

During a recent stay at Portsmouth we heard so much of the excellence of the work of the Royal Marine Light Infantry Band (Portsmouth Division) that we paid an inquiring visit to Forton Barracks, Gosport. We arrived just as the band was in the final stages of a practice. Nevertheless the bandmaster, Mr. B. Walton O'Donnell, and his players followed up their courteous welcome by giving a brilliant little concert, leaving the selection of the programme to the visitor, who, being in the mood for something cheerful, chose Dvorák's 'Carnival' Overture, the Ballet music from 'Prince Igor,' German's Welsh Rhapsody, and Elgar's Imperial March. To these were added a picturesque pair of Irish Sketches by the conductor, and two dainty little pieces for strings by Band-Sergt. Ramsay, a L.R.A.M. who, when he is not composing, or playing the 'cello or the saxophone, is a local organist. With the handiness to be expected of Marines, the players performed both as military band and orchestra. The performances were excellent, especially in music of a brilliant and strongly-rhythmic character. Mr. O'Donnell's conducting was enthusiastic, alert, and flexible.

We had some talk with him afterwards, and inevitably the main topic was the repertory. Mr. O'Donnell believes in good programmes, in which the light music shall be worthy of the rest of the scheme. 'If we want a contrast to a serious symphonic item,' he said, 'we can surely obtain it without descending to rag-time or a revue selection, or some vapid waltz from a musical comedy.'

'But can you avoid the descent?' we asked. 'Aren't the entertaiment managers at holiday resorts a difficulty?'

'As a rule, of course, they think that light music must be more or less drivelling,' he replied; 'but we manage to get our own way, though it means a stiff tussle at times. Here are two typical orchestral programmes, played recently at Pier concerts, and thoroughly appreciated':

1.	Overture, 'Bartered Bride'	*Smetana*
2.	Scotch Rhapsody, No. 1	*Mackenzie*
3.	Largo and Scherzo from the 'New World' Symphony	*Dvorák*
4.	Shepherd Fennel's Dance	*Balfour Gardiner*
5.	Capriccio Italien	*Tchaikovsky*
6.	Two Arabesques	*Debussy*
7.	Rhapsodic Dance, 'The Bamboula'	*Coleridge-Taylor*
8.	Norwegian Rhapsody	*Svendsen*

1. Overture, 'Cockaigne' .. .. *Elgar*
2. Two Dances .. .. *Brahms*
3. 'Ride of the Valkyries' .. .. *Wagner*
4. Welsh Rhapsody .. .. *E. German*
5. Two Irish Tone Sketches .. .. *B. Walton O'Donnell*
6. Scènes Napolitaines .. .. *Massenet*
7. (*a*) Mock Morris (*b*) Shepherd's Hey .. .. *Grainger*
8. Marche Slave .. .. *Tchaikovsky*

'The band repertory contains practically all the standard Symphonies, Overtures, and Suites,' he went on. 'There is a long list of operatic extracts, chiefly drawn from Puccini, Ethel Smyth, Wagner, Wolf-Ferrari, Mackenzie, Bizet, Leoncavallo, Berlioz, &c. The miscellaneous items are a well-varied batch, with a good proportion of native works by Mackenzie, German, Stanford, Coleridge-Taylor, Balfour Gardiner, Elgar, Grainger, Corder, Sullivan, Dunhill, Cowen, Quilter, Eric Coates, Foulds, Ansell, and Landon Ronald. Apropos native music, we are always glad to help young British composers by playing new works, and giving the best of them a place in our repertory.'

We asked for particulars as to the strength of the band.

'The official complement is forty,' he replied. 'The demand of an orchestral as well as a military combination from this number calls for "double-handed" efficiency from the majority of the men, and is a severe tax on the time available for practice. We play as a military band chiefly in the summer. Here are two specimen military band programmes:

1. Imperial March .. .. *Elgar*
2. Caucasian Sketches .. .. *Ippolitov-Ivanov*
3. 'Entry of the Gods into Valhalla' .. .. .. *Wagner*
4. Ballet music to 'Prince Igor' .. .. *Borodin*
5. Solveig's Song (cornet solo).. .. .. *Grieg*
6. Suite, 'Pantomime' .. .. *Lacome*
7. Prelude to 'Nadeshda' .. .. .. *Goring-Thomas*
8. Rhapsody No. 1 .. .. *Liszt*

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1. Overture, 'Macbeth' .. .. *Sullivan*
2. Two Slavonic Dances .. .. *Dvořák*
3. Selection from 'Manon Lescaut' .. .. *Puccini*
4. Bourrée et Gigue .. .. *E. German*
5. Theme and Variations .. .. *B. Walton O'Donnell*
6. Scena, 'Benediction des Poignards' .. .. *Meyerbeer*
7. Suite, 'The Pixies' .. .. *Dunhill*
8. Valse from 'La Belle au Bois dormant' .. .. *Tchaikovsky*

We asked Mr. O'Donnell as to the more recent activities of the band.

'In July last year,' he said, 'we were in frequent attendance at the Royal Pavilion during the King's visit to Aldershot, and I had the honour of being presented to His Majesty. A few months ago we made a tour in Belgium, and had splendid receptions, especially in the mining districts, where we found the people very keen musicians. The smallest of towns in the Borrinage has an orchestra, a "military" combination, two or three choral societies—all with anything from sixty to a hundred and twenty performers—and a military "fanfare" or brass band. We found the best classical and modern music most highly appreciated in this district. Owing to the cost of railway travelling we have lately been forced to confine our work to towns on the South Coast, with occasional visits to such places as Cardiff, Leeds, and Birmingham. We look forward, however, to being able to give a London performance in the near future.'

We left the barracks after a most interesting morning, taking with us a lively impression of a fine band and an enthusiastic and cultured bandmaster. We obtained also a photograph of Mr. O'Donnell, and some details of his career. He is still a young man, but his musical past is fairly long and decidedly brilliant. Here is a compressed biography: Born July 28, 1887, at Madras; began study of pianoforte at six, and 'cello at nine; at twelve won Coulson Scholarship for 'cello at Royal Irish Academy of Music, Dublin; two years later was awarded first of Ada Lewis scholarships for 'cello at R.A.M., London; spent ten years at R.A.M. as student and teacher; during the first three years received awards for 'cello, pianoforte, harmony, composition, &c., and made many appearances at orchestral and chamber concerts; was a glutton for prizes and scholarships, taking the orchestral scholarship for 'cello, 'Bonamy-Dobree' prize, Society of Fine Arts medal for 'cello, 'Hine' Gift and 'Charles Lucas' prize for composition, 'Charles Rube' prize for chamber music, 'Dove' prize for general excellence, and Triennial

MR. B. WALTON O'DONNELL.

Medal of the Worshipful Company of Musicians for the most distinguished student; elected A.R.A.M. in 1908; met with much success as 'cello soloist in London and provinces. Attracted by possibilities of military band music (strong family leanings that way, two brothers, P. S. G. O'Donnell and R. P. O'Donnell, being conductors of Royal Marines, Plymouth, and 21st Lancers respectively), he joined the Army—21st Lancers—in 1911, going to Kneller Hall in 1912. Here he resumed prize-taking habits, receiving the medal of the Worshipful Company of Musicians; was appointed to 7th Hussars in 1914 and proceeded to India; at the end of 1917 returned to England, and succeeded Major George Miller as Director of the R.M.L.I. Band; has done a good deal of composition (he was a pupil of Corder), including a Fantasy for 'Cello and Pianoforte commissioned by Mr. W. W. Cobbett.

With his all-round qualifications, Mr. O'Donnell might have become a successful soloist, orchestral conductor, composer, or teacher. For the sake of popular musical taste we are glad he has chosen the career of Service bandmaster. He has not been long in proving that such bands, like first-class civilian orchestras, need not be content with following public taste: they should at least keep abreast, and be prepared on occasion to lead the way.

DEBUSSY AS CRITIC.

M. CROCHE ON SUNDRY SUPERSTITIONS AND AN OPERA.

I had stayed until late one autumn evening in the country, irresistibly enthralled by the witchery of the ancient forests. From the yellow, fallen leaves, commemorating the glorious agony of the trees; from the tranquil Angelus, enjoining the fields to slumber, emanated a gentle, persuasive influence, lulling one's senses to complete repose. The sun was setting solitary, and not a single peasant thought of placing himself in a photographic attitude in the foreground. Men and beasts were returning peacefully homeward, having accomplished their unassuming tasks, which possess a special dignity, since they solicit neither approbation nor disapproval. Very remote seemed those discussions on art in which the names of celebrated men sound like 'high words.' The horrid little insidious 'first night' fevers were forgotten. I was alone, and feeling delightfully disinterested. Perhaps I never loved music so well as at this time when I was not hearing any talk about it. I could realise it in its complete beauty, no longer parcelled out in little meagre or redundant symphonic and lyric fragments. I thought now and again of M. Croche: he has a certain erect, phantasmal appearance, which one can adapt to any landscape without obscuring its lines. Nevertheless, I had to quit the happy tranquil scene and retrace my steps, urged by that obsession of the town which forces so many people to imagine it is better to be crushed out of existence than not to take part in the 'movement' of which they are, however, the rueful and unconscious instruments.

I was walking along the monotonously elegant Boulevard Malesherbes, when I beheld the neat silhouette of M. Croche. Availing myself of his unconventional ways, and without any formalities, I walked on by his side. A quick look of recognition assured me of his acceptance of my company. He soon began to talk in that remote-sounding, asthmatic tone of voice, which, accentuated by the raw atmosphere, lent a strange quality of sound to his least remark: 'Among the institutions which France holds in honour is there any, do you think, as absurd as that of the Prix de Rome? I know this has been often said and still more often written, and without any apparent result, since it continues to flourish with the deplorable obstinacy that is characteristic of ridiculous ideas.' I ventured to remark that in certain circles it had become a kind of superstition; whether one had or had not gained the Prix de Rome settled the question of possessing talent one way or another. The proceeding might be a somewhat uncertain one, but, anyhow, it was convenient, and the accounts prepared for public opinion were easy to keep up. M. Croche whistled under his breath; but quite to himself, I think . . . 'Yes, you have had the Prix de Rome. Observe, Monsieur, that I most certainly admit that facilities are thereby given to young people to travel quietly in Italy, and even in Germany. But why limit them to these two countries? And, very especially, why give them that hapless diploma, identifying them with prize stock? Besides, the phlegmatic way with which these academic gentlemen designate from among these young people one who shall be considered an artist, struck me as being very ingenuous. What do they know about it? Are they quite certain they are artists themselves? From whom do they derive the right to direct a destiny so fraught with mystery? Really they would be better advised, in such cases, to revert to the old game of drawing lots with straws. Who knows! chance is sometimes very psychical. . . . But one must think of some other plan. . . . It is better not to adjudicate on works written to order and of a form which makes it impossible to tell exactly if these young people do know their métier as musicians. If it is absolutely necessary to give them something, let it be a high-grade certificate of studies, but not a fancy certificate, for that is foolishly grotesque! This formality fulfilled, let them travel over Europe, choose their own master, or, if they can, let them find a worthy man who would teach them that art is not necessarily confined to monumental institutions that are subsidised by the State!'

M. Croche broke off with a painful cough, blaming his cigar. . . . 'It is a struggle,' he said, and pointing to his cigar, which was extinct, he reproached me ironically for talking too much, warning me that he would end by burying me under the 'accumulations of cigar-ash.' 'You must admit it is a charming pantheistic funeral pile; it intimates very gently that one must not imagine oneself of any great account, and that one should look upon the shortness of life as the most efficacious lesson.' Then, turning hastily to me: 'I was at Lamoureux's concert the day your music was hissed. You should feel grateful to those people for having been sufficiently excited to endure the fatigue of blowing into keys, which are usually useless as hostile weapons; they are generally supposed to be domestic instruments. It is much better to whistle through the fingers, after the fashion of the young butcher boys . . . [one never ceases to learn . . .]. On this same occasion M. Chevillard was again remarkable for his marvellous and many-sided understanding of music. He seemed to be playing the Ninth Symphony for his own separate pleasure, so much vigour did he put into his individual way of conducting it: it was above and beyond all customary praise.'

I could but acquiesce, only adding that making music for no other consideration than to serve the art to the best of my ability, it stood to reason that I had to run the risk of displeasing those who cared for 'one kind of music' to the extent of remaining jealously faithful to it in spite of its wrinkles and its paint.

'The people of whom we were speaking,' he resumed, 'are not the culprits. You should blame the artists who perform the weary task of serving the public and keeping it in rueful apathy. To this wrongdoing one must add the fact that those artists did enter the strife for a while, just long enough to gain a place in the market; but as soon as the sale of their product was assured they quickly retreated, seeming to beg the public's pardon for the trouble it had had to traffic with them. They turn their backs resolutely on their own youth and stagnate in their success, incapable of working their way to the glory fortunately reserved for those whose lives, devoted to the quest of a myriad impressions and unceasingly diversified forms, have terminated in the blissful knowledge of having fulfilled their true vocation; these obtain what one might call the "rearguard" success, if the term "success" did not sound despicable when placed by the side of the word "glory."

'Finally, to lay stress on a recent example, I find it difficult to conceive how it is possible to preserve one's respect for an artist who was once so full of enthusiasm and sought only for rightful fame . . I have a horror, Monsieur, of sentimentality! But I wish I could forget that his name is Camille Saint-Saëns.' I replied simply, 'Monsieur, I have heard "Les Barbares."' He rejoined, and with more feeling than I had suspected him capable of: 'How is it possible to

go so far astray? How can he forget that he helped to make Liszt and his tumultuous genius known, and that he worshipped the good old Bach? Wherefore this unhealthy craving to write operas, lowering himself from Louis Gallet to Victorien Sardou? Why does he propagate the detestable fallacy that one must write "for the stage," which will never be equivalent to writing music?'

I tried timidly to put forward one or two arguments, such as 'Are these "Barbares" worse than some other operas which you have not mentioned? Or ought we, on account of it, to forget all that Saint-Saëns was?' M. Croche interrupted me quickly: 'This opera is worse than others because it is by Saint-Saëns. He owed it to himself, and still more to his art, not to set that novel to music. It has been said that an archaic aroma pervades the whole of it, including the farandole; and that it is a faint echo of that "Street in Cairo" which was the one success of the Exposition of 1889. But its archaism is dubious. The whole of it shows a laboured striving for effect prompted by a libretto in which the "jokes" for the suburbs naturally make the music ridiculous. The acting of the singers, the staging (for all the world as if it was meant for a sardine-box), of which the opera-house sullenly keeps the tradition, destroy the whole spectacle and all hope of art. Some good friend should tell him that he has composed enough music, and that he would do better to revert to his old rôle of explorer.'

I offered M. Croche another cigar, hoping he would continue the conversation; he took it, saying, by way of farewell: 'Excuse me, Monsieur, but I would rather not spoil this one . . . .'

As I had walked some distance past my house, I retraced my steps, ruminating on the querulous impartiality of M. Croche. On the whole I think it was tinged with that vexation of spirit that we get from people we have greatly loved in bygone days, from whom the slightest sign of change seems tantamount to treachery. I tried also to picture M. Saint-Saëns on the night of the first representation of 'Les Barbares,' remembering, amid the applause that greeted him, the sound of the hisses on the occasion of the first performance of the 'Danse Macabre,' and it pleased me to think that remembrance was not displeasing to him.

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Translated by Mrs. F. Shirley Liebich (*Copyright*).

MUSIC IN ENGLAND DURING THE FIRST HALF OF THE SIXTEENTH CENTURY.

By JEFFREY PULVER.

James Anthony Froude, in the first chapter of his 'Reign of Henry VIII.', says:

> We allow ourselves to think of Shakespeare or of Raphael or of Phidias, as having accomplished their work by the power of their own individual genius; but greatness like theirs is never more than the highest degree of an excellence which prevails widely round it, and forms the environment in which it grows. No single mind in single contact with the facts of nature could have created out of itself a Pallas, a Madonna, or a Lear; such vast conceptions are the growth of ages, the creation of a nation's spirit; and artist and poet, filled full with the power of that spirit, have but given them form, and nothing more than form. Nor would the form itself have been attainable by any isolated talent. No genius can dispense with experience; the aberrations of power, unguided or ill-guided, are ever in proportion to its intensity, and life is not long enough to recover from inevitable mistakes. Noble conceptions already existing, and a noble school of execution which will launch mind and hand at once upon their true courses, are indispensable to transcendent excellence; and Shakespeare's plays were as much the offspring of the long generations who had pioneered his road for him, as the discoveries of Newton were the offspring of those of Copernicus.

In no branch of English art is this statement more happily illustrated than in music. The 'transcendent excellence' of our Elizabethan musicians was the 'offspring' of the 'noble conceptions' of the school of the dawning 16th century. In the first half of that century England possessed a school of music that was able to stand alone and unaided. While all Europe was dependent upon the Low Countries for chapel-masters, instrumentalists, and composers, this island was able to supply its own musical requirements if needs were, and supply them efficiently. It would be idle to institute comparisons between the musicians of Henry the Eighth's reign and their contemporaries of the Netherlands; such a comparison would only resolve itself into an unprofitable counterbalancing of excellences and shortcomings. Though in greatness of conception and breadth of outlook the Englishmen of that reign were surpassed by the Flemings, yet our native composers could show harmony and rhythm, firmness of handling, and dignified and artistic workmanship that made the English school, as Ambros rightly and justly observes, the sister of that of the Netherlands. We find in the music of England, at that period, a directness of purpose, a serious and learned handling of an art in which its exponents—in thorough keeping with the trend of contemporary thought—endeavoured, and successfully, to adhere to strict science, even at the expense of suppressed fancy. 'Cold understanding,' as Ambros has it, seems to be the keynote of this music, rather than unbridled emotion; dignity rather than warmth; a deep, true, and honest feeling rather than a superficial passion. In the Netherlandish school this simple dignity only shines through an intricate tracery of rich counterpoint; the English school of the early 16th century is rather characterised by conscientious workmanship, clean-cut technic in the smallest details, and purity of phraseology. All this gave our music 'a solid dignity which secured for it a place in the front rank of true art-works' (Ambros). It proves the point when we remember that the musicians of England at that time were the only ones outside of the Netherlands who attained to anything like the high position held by the latter country. Compared with Josquin, Fayrfax, Cornish, and others may not achieve pride of place; but then no one else in Europe did that. In such a comparison Adam of Fulda and Henry Isaac would fare no better. Of course, the great influx of foreign musicians into England during the reign of Henry VIII. could not possibly have left our music uninfluenced; but although the products of their respective countries were assiduously practised here, they did not materially change the broad outline of our style, but rather only rounded off the rough corners bred of insularity. In small matters the Italians and Frenchmen brought a certain lightness and variety, and it is only in the matter of a dance-form that Diligence, in his address 'to the famous peopil' (in Sir David Linsay's play, 1540), says: 'Menstral blaw up one Brawl [Branle] of France.' In instrumental music especially we progressed in the first half of the 16th century, and, as Henry Davey remarks, 'about 1530 the Flemings were equalled, and England was again the most musical of nations until Palestrina in 1561 began the 161 years of Italian supremacy.' Vocal music was revived earlier, and Burney says: 'I have not only seen Masses in four,

five, and six parts, composed by the natives of England, which are equally ancient with those on the Continent, but secular songs, in our own language, of two and three parts and in good counterpoint, of the 15th and beginning of the 16th century.' The comparatively high grade of the music of early Tudor England formed the gauge for the excellent—nay, unequalled for its period—music of the Elizabethan era. It is a period that contains Hugh Aston, Cornysshe, Fayrfax, White, Tallis, Taverner, and many others, and thus merits more than passing attention.

Of the musicianship of the King himself, of the music at his Court, and in his Chapel, I have treated at another place (*Monthly Musical Record*, February, 1913). To show how closely Henry VIII. followed in the footsteps of his predecessor I need only quote one or two entries in the Book of Privy Purse Expenses of Henry VII. In 1501 (May 21) we find the entry: 'For a Lute for my lady Margaret [the King's eldest daughter, then about twelve years old, afterwards Queen of Scots], 13*s.* 4*d.*' On December 4 of the same year £2 was paid 'To the Princesse stryng Mynstrels at Westminster.' In 1502 (January 7): 'To one that sett the Kings Cleyvecordes, 10*s.* 4*d.*'; and on February 4: 'To one Lewes for a Morris daunce, £1 13*s.* 4*d.*' In 1504 (March 6): 'For a pr. of Clavycordes, 13*s.*,' and on the same date 'To John Sudborough for a songe, £1.' In 1505 (July 25): 'To the Gentylmen of the Kinges Chapell for a drinke with a bucke, £2' was paid; and on August 1 of that year 'For a lute for my lady Mary, 13*s.* 4*d.*' Besides these there are entries referring to payments of sums of money to 'Waytes' of different towns, to bagpipers, harpers, &c. Music was ingrained in the national character; nothing was done without it. Our chroniclers have left us a sufficiency of accounts of masques and plays acted at Court, in the palaces of the nobility, and for the people; and when the King (Henry VIII.) sent a couple of English noblemen to accompany the Venetian Embassy to Greenwich to witness the May-day celebrations (1515), the very woods hid organists, singers, luters, and flautists.

The English youth of the period was required to take music in his curriculum while he was passing through his years of study; and thus were laid the foundations of the Elizabethan edifice. Richard Mulcaster, Edmund Spenser's headmaster at the Merchant Taylors' School, was 'an enlightened teacher . . . who urged the importance of instruction in music and singing' (Sir Sidney Lee), and it was teachers such as these who prepared the mind of the coming generation for the glorious music of England under Elizabeth. Sir Thomas Cromwell was likely to have been unusually careful in his children's training; and in a letter written by the tutor (Henry Dowes) of his son (Gregory Cromwell) we read that the youth studied well and that 'the residue of the day he doth spend upon the lute and virginals.'

To regard the music of Sir Thomas More from the point of view of intrinsic merit may not be worth our while, for, as far as we know, there is no evidence of his having attained to the degree of musical knowledge reached by his royal executioner. But as an example of a class—studious, learned, politically and economically-occupied—he may stand as a type. As he viewed music, many of his contemporaries in his position did also, and in treating of him in this aspect we learn of the status of music in many similar houses. Already early in life More would 'suddenly step in among the players and masquers who made merriment for the Archbishop [Cardinal Morton, in whose household young More was], and, never studying for the matter, would extemporise a part of his own presently among them.' Erasmus, who loved More so well that he once wrote: 'My affection for the man is so great that if he bade me dance a horn-pipe, I should do at once what he bid me,' gives us some information of the music made in More's household. He taught his first wife, an utterly uneducated woman, something of books and music, and thus made of her a true companion. His second wife he made to learn the 'harp, cithern, guitar, and (it is said) the flute, and practise in his presence every day' (Lee). At dinner and supper he entertained his family with high moral purpose; he allowed them, for their recreation, to sing or to play on viols. Lee tells us further that More seldom missed attendance at the Chelsea Parish Church, and would sing in the choir, wearing a surplice. The musical establishment of Cardinal Wolsey was on a lavish scale. 'Of singing priests' he had 'ten, besides a Master of the Children.' In addition, 'The Seculars of the Chapell, being singing-men, twelve; singing children, ten, with one servant to waite upon them' ('Life of Wolsey,' by his Gentleman-Usher, Cavendish). In the matter of expenditure, if not of musical excellence, too, the Cardinal's music could not have been far behind that of the King.

(*To be continued.*)

THE ALHAMBRA SEASON.

Several more or less familiar ballets have been added to the répertoire of the Diaghileff Ballet at the Alhambra, but the interest in them has been overshadowed by the success of a brilliant new production, 'La Boutique Fantasque,' the first that these gifted people have actually 'created' in England. The music is taken from the slight but amusing pieces with which Rossini used occasionally to surprise the many friends who gathered round his luncheon table at Passy. This was after he had definitely abandoned his operatic career, leaving a projected 'Faust unfinished. The pieces bear mostly humorous titles, and some of them contain sly musical references to his contemporaries. They are French rather than Italian in character, and at moments even foreshadow the coming of that other jovial musician, Emmanuel Chabrier. More frequently, however, they reveal an affinity with Offenbach, for whom Rossini had a warm admiration. In fact the number which serves for a Can-can is entitled 'Caprice Offenbachique.' It would be easy to belittle this amiable musical persiflage, but it is not unworthy of the best period of the opéra-bouffe, and consequently well in keeping with the period portrayed in the ballet, which is that of the Second Empire in France, or the Mid-Victorian in England. One need only place these two designations side by side to realise its paradoxical quality. It is at the same time naive and artificial, austere and frivolous. It is this paradox that has attracted both André Derain, who has designed the scenery and costumes, and Massine, who has planned the choregraphy. The former in some measure continues the paradox, for he is a classicist in colour and design and a neo-primitive in expression. Massine, on the other hand, concentrates upon reality as he sees it and feels it through the medium of the conventions of 1865. The result is a remarkably harmonious piece of merriment, in which the various elements dovetail with a completeness that suggests one controlling mind. Even Ottorino Respighi, who has scored Rossini's pieces, is influenced by it, for he has resisted all temptations to make orchestral effects which might be clever though incongruous, and has produced a score which has just the right lucidity.

The dancing is, of course, wonderful. The story, which takes place in a toy-shop, has by now been told

and re-told. The separate numbers danced by the dolls are too numerous for detailed mention. Of them all it is the Can-can of Mlle. Lopokova and M. Massine which is the gem. The popular success of this fascinating production has been commensurate with its artistic value. All London flocked to see it.

The other ballets added to the list are 'Narcisse,' 'Cleopatra,' 'Thamar,' and 'Midnight Sun,' in the last of which Madame Zoia Rosovsky once more sang the two charming songs from Rimsky-Korsakoff's early opera 'The Snow-Maiden.' The music of 'Narcisse' is by Tcherepnin, who has used great skill but somehow contrived to fall between two styles.

The new ballet 'The Three-cornered Hat,' music by Manuel de Falla, was produced too late for inclusion in this notice.

The symphonic interludes remained a striking feature of the Alhambra programmes, and have included several novelties. Unfortunately, the habit of listening to music in a theatre has not yet gained the more fashionable part of the audience. To hear to advantage one must migrate to the upper regions, where democracy enforces respect alike for art and for other people's enjoyment. The unfamiliar Russian works included Liadoff's rustic scene 'Près de la Guinguette'; Glinka's Caprice Brillant on the theme of the 'Jota Aragonesa'; Dargomijsky's Fantasy on Finnish themes, which is astonishingly modern considering its date; Moussorgsky's Intermezzo in modo classico (which, despite its title, is thoroughly Russian—the composer himself having afterwards revealed the source of its inspiration—and is fully described in Calvocoressi's book); the Scherzo from the Symphony in E flat which Stravinsky wrote when still a student at the Petrograd Conservatoire; and Rimsky-Korsakoff's 'Chanson Russe,' which is an orchestral version of 'Doubinoushka,' a revolutionary song of Russian workmen which was strictly forbidden under the Tsarist regime, and which involved the composer, not for the first time, in some trouble with the authorities.

The French works added to the list inc'ude a charmingly scored dance, based on folk-tunes of the Languedoc, which forms an interlude in Deodat de Sévérac's opera 'Le Cœur du Moulin'; a clever orchestral version by Ernest Ansermet, the conductor of the Ballet orchestra, of two of the Valses Romantiques which Chabrier wrote originally for two pianofortes; and an orchestral version of Ravel's 'Alborada del gracioso.' It is obviously impossible in the space at our disposal to consider so many works in detail. The mere enumeration of them is sufficient to show how interesting these interludes have been, and how attractive to musicians in these days when the prohibitive cost of rehearsals deters the standard orchestras from introducing many new works at their concerts.

We have reserved two English novelties for the end, one of which need receive little comment here, as it was reviewed in the July number of this journal. It is Eugène Goossens's 'Four Conceits,' of which he conducted the first performance, M. Ansermet taking charge of the subsequent repetitions. The other novelty consisted of three orchestral pieces by Lord Berners (Gerald Tyrwhitt), entitled respectively 'Chinoiserie,' 'Valse Sentimentale,' and 'Cossack Dance.' The composer is a friend and pupil of Stravinsky, but apart from certain matters of technical procedure there is little in these pieces to suggest 'undue influence.' There is in them a strong vein of humour which expresses itself rhythmically in the first and third, harmonically in the second, and instrumentally in all three. They met with a very cordial reception, which is the more gratifying as a mixed audience such as that which gathers at the Alhambra would have had some excuse for regarding them as 'caviare.' The 'Valse Sentimentale,' in particular, makes demands on the assimilative power of all but the most inured ear, but it proved by no means the least popular of the three. M. Diaghileff is to be commended for producing these two strikingly original works by British composers. Perhaps now we shall hear them in the concert-room.

Towards the end of the season an orchestral version of Arnold Bax's 'Gopak' was added to the répertoire.

E. E.

ENGLISH SONG.

Mr. John Coates, having spent the last few years abroad in his country's service, has, like many another we hope, come back to enjoy the best that country can offer. After all, what view in France or Italy or further East equals that of Southampton Water on a clear morning, and what country is so good as Hampshire and Surrey as the train hurries or loiters on its way to Waterloo Station? There are many thousands of men who know the only answer to these questions now, and Mr. John Coates when he faced his London audience at Queen's Hall on June 23 seemed merely to put the same questions in another form. He seemed to say, Who can make songs like our songs, the things which our poets and musicians have been making for the last four hundred years, just as the grass grows and the hawthorns blossom, without any one troubling about them? He took a handful of them more or less by chance, and sang them in a way to make everyone feel with him their freshness, their joy, and their innocent energy. He took enough care in picking his nosegay to see to it that the twenty-one songs represented the work of as many composers. He was not quite so particular about the number of the poets, for Shakespeare and Tennyson each appeared twice, but he was particular about what mattered much more, that every song should be the setting of a real English lyric. There was not a line of doggerel or of false sentiment on the poetic side of the scheme. If there was ever a jar it was due to the fact that some composers are not as English as they would like to be. Does Martin Shaw really think it characteristic of a farm labourer to shriek 'She shall bear my son' at the top of a high tenor voice? The ending of his 'Love Pagan' took us away from the countryside to the footlights of Covent Garden in spite of the talk of 'brown beer' and 'red grain.' Again, Julius Harrison's setting of Gwendolen has surely missed the point of

> Hands fold round about the sword
> Now no more of Gwendolen;

a point in which William Morris comes near to Sir John Suckling's in 'Why so pale and wan, fond lover,' though in more refined language. Suckling's is a very English view of an apathetic mistress, and Parry revelled in setting it:

> If of herself she will not love,
> Nothing will make her—
> The Devil take her!

Julius Harrison is still wandering ''Twixt the sunlight and the shade,' while his hero takes his sword and resolves, however fruitlessly, to forget the lady.

Nevertheless every song in this programme was an honest attempt to get close to the feeling and form of the poem chosen, and quite seventy-five per cent. of them were much more than attempts, while a large proportion were masterpieces. It is not necessary to speak particularly of such classics as Morley's 'It was a lover,' Purcell's 'I'll sail upon the dog star,' and Arne's 'When icicles hang by the wall.' Among the present-day composers Mackenzie's 'Love flew in at

the window' has a delicacy which is a little surprising from one whom most people regard as generally displaying both the virtues and the limitations of solid commonsense. When Roger Quilter sets such a poem as Blake's 'Dream valley' one expects and gets some musical reflection of the lines :

> And fish for fancies as they pass
> Within the wat'ry glass,

while Vaughan Williams's 'Linden Lee' has the folk-song quality that it might be by anybody and belongs to everybody. Several of the modern composers had chosen old English poems or poems written in the old English style, and risked the charge of affectation for the delight of tuning their notes to them. One of the most brilliantly successful of these copies was H. S. Ryan's 'Maulte 's come down,' the words his own, which Mr. Coates sang with a delicious twinkle of fun, almost a wink at the audience.

When we come to speak of the singing we must at once add to it the pianoforte playing of Mr. Anthony Bernard, who was always at one with the singer, and whose setting of Campion's 'Follow your saint' was one of the many songs which had to be repeated. These repetitions were not exactly 'encores.' Mr. Coates just chose what was specially enjoyed and sang it a second time. And it was his own enjoyment of everything which made a large part of the audience's pleasure. We might differ from him about this and that, but scarcely to the extent of recording it a month later. Our main concern is to express the hope that this is the first of many such programmes, and that the glow of Mr. Coates's enthusiasm for English life and song will long survive the signing of the Peace Treaty.

H. C. C.

THE EIGHTEENTH AND THE EARLY NINETEENTH CENTURY IN ENGLISH MUSIC.

By F. A. Hadland.

(*Concluded from July Number, p. 350.*)

The period at which we now arrive, embracing the first half of the 19th century, although fruitful and showing important developments, is, in a sense, the most difficult to write about for the purpose for which this series of articles was attempted. It would be a work of supererogation to dwell in this journal on the subject of some of the most celebrated composers whose careers, although they began in the first half of the 19th century, have terminated in some cases within the memory of persons still living.

Before proceeding to notice a few of the English musicians of the period whose figures are receding further and further into the past, it may be well to recall the name of the elder Wesley, if only to note the fact that the motets and other similar compositions of that great man do not exhaust the legacy which he left us, for his pianoforte and chamber music is important, although it seems to have passed into oblivion. Its occasional inclusion in concert programmes would be a feature of interest.

Dr. Crotch composed a few Sonatas for pianoforte, but his ultra-conservatism, embodied in the maxim 'New music, but no new style,' has not served to carry his secular compositions down the stream of time, although much of his Church music has well maintained its place.

Ebdon, of Durham, appears at the present day to depend for his fame on his Service in C, but he was one of the latest composers for the harpsichord, a set of Sonatas by him for that instrument having been published about 1780. Unfortunately, it seems difficult to get access to his secular works.

C. E. Horsley studied in Germany, and was an intimate friend of Mendelssohn. He left some chamber music, and a 'Phantasy' for pianoforte possesses a good deal of originality. Among the MSS. at the British Museum are the score and parts of a Symphony by him dedicated to the Society of British Musicians, and dated 1844.

In the library of the Royal Academy of Music are the works of T. M. Mudie, half a century ago a leading light among English musicians. A Symphony in B flat is said to be a fine work, but no opportunity for hearing it has occurred for many years. Perhaps one of our leading amateur Societies might take it up. The fact is being slowly recognised that English instrumental music of the last century does not necessarily spell dulness.

Charles Neate, who died at the age of ninety-three in 1877, left much music for the pianoforte, but it is perhaps due rather to his friendship with Beethoven and to his having been the first to play the 'Emperor' Concerto in England than to any other circumstance that his name finds a place in musical biography.

Cipriani Potter's 'Enigma Variations' for pianoforte have not quite lost their interest at the present day, and they are available, but a Sonata for pianoforte and horn by him, which might be of value, seems to be difficult of access.

Violoncello players may find it worth their while to resuscitate one or two of the Sonatas for that instrument and pianoforte by Thomas Powell, who brought out a set by subscription in 1827. He resided at Dublin, and an Introduction and Fugue for the organ 'as performed at the Cathedrals of Christ Church and St. Patrick's,' dated 1825, is in existence. 'Powell seems to have passed out of notice at the present day.

The fame of a few of Charles K. Salaman's songs has eclipsed his attainments in instrumental music, but an hour spent among his works is not lost, and one piece at any rate, a Saltarello, is worthy attention.

John Ross, of Aberdeen, who died in 1837, left some chamber music, of which, however, I have not been able to see a specimen.

It would appear that nothing but foreign ascendancy could have banished from the affections of oratorio-lovers the fine setting by the early 19th century composer, Matthew Peter King, of words from 'Paradise Lost,' under the title of 'The Intercession,' produced at Covent Garden in 1817. In this work occurs the beautiful air called 'Eve's Lamentation,' which, for pure spontaneous melody, it would be difficult to match. Upwards of a dozen Pianoforte Sonatas and similar works which enjoyed considerable reputation in their day remain to attest King's musicianship.

The general level of musical criticism was not high in the days of our grandfathers and great-grandfathers, and it was not creditable to the prevailing taste that three of the most characteristic geniuses of the period —J. L. Ellerton, H. H. Pierson, and R. L. de Pearsall —found the musical atmosphere of the Continent more congenial than that of their native land.

John Lodge Ellerton, who died in 1873, was a prolific composer of glees, songs, and vocal duets. Six Symphonies, four Overtures, three Quintets, fifty-four Quartets, and three Trios, are known to be his, and probably this does not exhaust the list. He studied at Rome, and through his life spent much time abroad. An interesting fact is his early friendship with Richard Wagner, at a time when the latter was

hardly known, even by name, in England. Ellerton was highly appreciated in Germany, and some of his ten operas were produced there. In the *Neue Zeitschrift für Musik* of May, 1850, his Opus 100, a String Quartet, is reviewed. The critics severely handled his opera 'Domenica,' produced in 1838. Some of the instrumental music has been given at the summer resorts at Baden and on the Rhine. Ellerton lived much at Rüdesheim, and for many years—perhaps not without good reason—he made Germany his home.

This series of notes on some almost forgotten English composers and their works of the 18th and first half of the 19th century may be fitly closed by a few remarks on one, the latter part of whose career extended considerably beyond the limit named, for Henry Hugo Pierson did not cease composing till 1872, when his opera 'Contarini' was produced at Hamburg. But he entered public life as early as 1843, when, on the retirement of Sir Henry Bishop, he was elected to the Reid Professorship at Edinburgh.

This post he vacated almost immediately on finding it impossible to get acceptance for his views on the subject of reforms which, viewed from a modern standpoint, appear to have been necessary. He had already completed his studies in Germany, after being with Corfe, Attwood, and Walmisley, and to Germany he returned, to make it thenceforth his home. He visited England in 1852 for the production of his Oratorio 'Jerusalem' at the Norwich Festival. It was performed with a cast which included Louisa Pyne, Dolby, Viardot-Garcia, Lockey, Formes, Sims Reeves, and Belletti; but the London critics assailed the work with a storm of criticism, or rather abuse, of a most virulent type. Two factions existed—the supporters of Bexfield and those of Pierson—pitted against each other like the rival partisans of Handel and Buononcini. Pierson again visited England in 1869, and his unfinished Oratorio 'Hezekiah' was then produced—also at the Norwich Festival. It appears to have made a great impression, but the lapse of seventeen years had not abated the hostility of his English critics. He died at Leipsic in 1873, and lies buried in the quiet churchyard of Sonning, Berkshire, where a memorial stained-glass window has been erected.

His incidental music to Goethe's 'Faust' is an important work which found immediate acceptance when produced at Hamburg. At the Crystal Palace Manns performed three of his orchestral works—two concert-overtures, 'Romeo and Juliet' and 'As you like it,' and a symphonic-poem, 'Macbeth.'

Pierson's early career synchronised with the almost exclusive Mendelssohn cult in England, and his original and independent genius was at that time unable to attract the attention which a later generation might give it.

Without hoping for a revival of the two oratorios in their entirety, there seems to be no reason why the 'Faust' music and the three orchestral works above mentioned should not be heard.

An exceptionally interesting musical recital took place at All Saints' Church, Southampton, on June 4. A string quartet (Miss Gotch, and Messrs. F. Trott, F. Long, and L. A. Ladbrooke) played Glazounov's Introduction and Fugue in C, and the Lento from Dvorák's F major Quartet, the organist (Mr. L. A. Ladbrooke) played Franck's Prelude, Fugue, and Variation, four Transcriptions from Stcherbatcher, and pieces by MacDowell, and the choir sang anthems by Walthew, Tchaikovsky, and Handel.

Church and Organ Music.

BANDS IN CHURCH: SOME PRACTICAL HINTS.

By Ulric Daubeny.

The question of supplementing the organ with orchestral instruments in church services has of late been occupying many minds, both lay and clerical, and although the organ will always hold its own in popularity, yet there seems considerable likelihood of some return to the use of small bands and orchestras, such as supplied the melody in public worship prior to the advent of the American organ and harmonium.

Although in many churches the introduction of some kind of band would be nothing of an innovation, in others such procedure might be viewed with considerable concern. Several puzzling questions will arise—*e.g.*, where the players should be seated, how they should behave, and where they should rehearse. In a roomy church, a side-chapel communicating with the choir might naturally be deemed most suitable; failing this, the orchestra would no doubt be seated in the central passage of the choir. Music-stands could be quietly moved aside when the clergy wished to pass. The musicians would behave, of course, as the choir behaved (but infintely better, all being 'grown ups'). Like the choir, too, they would be surpliced. As to rehearsals, why not a parish room, or the vestry? Or, for the practice of music to be performed in church, the choir itself is surely the most suitable place, rehearsals being held no doubt at night, to meet the convenience of both organist and performers.

The organist in nearly every instance would be master of the ceremonies, though the writer has known a prominent vicar, replete in Mus. Doc. hood and surplice, to conduct choir and orchestra through an oratorio, back turned towards the congregation and seated at the entrance to the choir. Certain of the more complicated works, especialy those demanding the presence of a soloist, may require the baton, but not so the ordinary service, with anthem and concluding voluntary.

A word here as a hint to organists, who perhaps play no orchestral instrument themselves, and are inexperienced conductors, save for their efforts with the choir.

Wind instrumentalists, at some time or another, are certain to be called on for at least a minor solo, and as soloists deserve special consideration from the conductor. Situations demanding tact will no doubt arise, and if the solo is obviously beyond the capabilities of the performer the organist must good-naturedly promise to play the part on the organ, 'in case of accident.' This much is well and good, but the writer once witnessed an amazing instance of pig-headedness which should stand as a warning for all time. An oratorio was being performed at a fashionable provincial church, and a local professional, a flautist of more than usual skill, was engaged to complete the orchestra. One of the vocal solos was accompanied by an important obbligato for the flute, and this the 'professional' of course commenced to play, only to find, as he proceeded, that every note of the obbligato was being doubled on the organ! Naturally he ceased to play, and sat for the remainder of the solo with his instrument across his knees, while the fatuous organist played on, in an ecstasy.

As a rule, amateur musicians, or others prepared to give their services for the sake of practice and experience, are not so numerous that the would-be director of a church orchestra can afford too much

to pick and choose. No performer should be admitted unless he is reasonably efficient, but the instruments will no doubt be mixed—perhaps with several lamentable gaps—until the enterprise gains appreciation and popularity, and then, in larger parishes, there should be every reason to hope for forward steps. Strings are always fairly plentiful, with the exception of the viola and the bass, and besides being easily accommodated so far as music is concerned, there is an additional advantage in the fact that violinists, and such like, need not be so skilled as performers on the 'wind.' But the unsupported melody of strings is apt to become monotonous, and for church purposes nothing can approach the rich sustaining power of the wind. Most organists can arrange simple 'parts,' or fill in upon the organ those gaps in the orchestral score which occur through lack of performers. In the wind department, any instrument well played is welcome, more particularly the flute and clarinet, the trumpet or cornet, and the trombone. A carefully arranged quartet of brass or wood-wind is particularly effective, and a mixed quartet of any kind, even a trio, should receive hearty welcome in a village church.

There arises also the most important question of suitable music. The number of works for organ, orchestra, and voices, or for organ and orchestra alone, are of course too numerous to catalogue, but for such as are unacquainted with the character and scope of the many works available for church use, a very brief list is appended. At the same time it must be borne in mind that such a list can be only suggestive, not representative, the material from which to choose being so profuse.

Among the cantatas, and other works for voices, orchestra, and organ, may be named 'A Harvest Song' (C. Lee Williams), and a short but particularly charming work for autumn festivals, 'Harvest Cantata' (Garrett), which is justly popular among many similar works. Services scored for orchestra and organ abound, particularly effective being the Magnificat and Nunc Dimittis in F (Tours), and Stanford's Service in A. 'Sing, O heavens' (Sullivan's Festival Anthem) is issued with orchestral parts, and a liberal choice of anthems is found among such works as 'The heavens are telling,' and 'Hear my prayer.'

For orchestra and organ alone, as voluntaries, there exists a wealth of classical music on which to draw, *e.g.*, the Pastoral Symphony from 'Messiah,' and that from Bach's 'Christmas Oratorio' (particularly effective for organ and strings); also the Symphony from Mendelssohn's 'Hymn of Praise,' the Minuet from 'Samson,' and other parts of Handel overtures; Benedictus (Mackenzie), 'Solemn Melody' (Walford Davies), Melody in F (Rubinstein), 'Chanson Triste' (Tchaikovsky), the latter being obtainable arranged for strings and harmonium.

Among the numerous Marches suitable for church use, with organ and orchestra, as the concluding voluntary, may be suggested 'Cornelius March' (Mendelssohn), March from 'Athalie,' 'Marche Romaine' (Gounod), the March from 'Eli' (Costa), and from 'Sigurd Jorsalfar' Suite (Grieg).

Inquiries of any music-publishing firm will greatly supplement the above suggestions.

Particulars of a prize competition organized by the Catterall Quartet for a String Quartet by British composers can be obtained from Mr. Gerald C. Forty, c/o Messrs. Dale, Forty, & Co., 80-83, New Street, Birmingham.

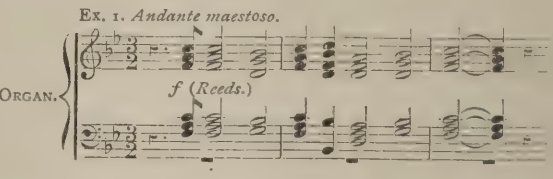
At the Masonic Peace Festival held in the Albert Hall on June 27, Colonel W. R. J. McLean, C.B.E., T.D., Assistant Adjutant-General, Past Grand Organist, who is a Mus. Bac., Dunelm., was promoted to the rank of Past-Deputy Grand Sword-Bearer.

DR. MACPHERSON'S THANKSGIVING TE DEUM.

This setting* of the Church's great hymn was composed for the Service of Thanksgiving held in St. Paul's Cathedral on July 6, when it was performed with brilliant and imposing effect by choir and orchestra under the composer's direction.

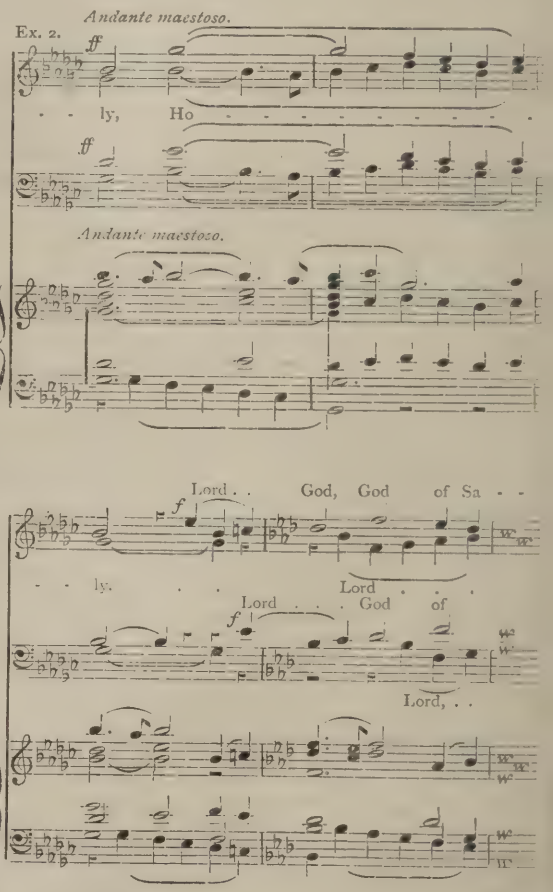
It opens with a stately diatonic phrase for brass:

Ex. 1. *Andante maestoso.*



which dominates the whole work. In addition to its appearance under varying guises and in different keys between the various sections, it is from this phrase that the composer has largely developed his material, both vocal and instrumental. Rhythmically altered, it provides the instrumental figure which accompanies the first entry of the voices. A descending scale-passage in the bass is also made much use of, its appearance, either in the bass or in some other part, being very persistent in the opening and closing sections. In the latter it has a jubilant, bell-like effect. Exx. 2 and 3 illustrate different ways in which the composer utilises his opening theme:

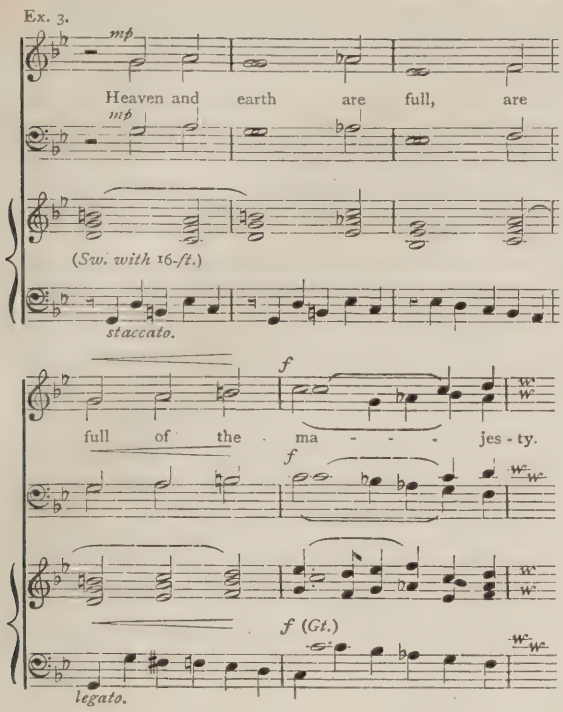
Ex. 2.



Here it appears in the accompaniment, changed not only rhythmically, but tonally. In Ex. 3 the organ part gives it in two forms:

* Novello.

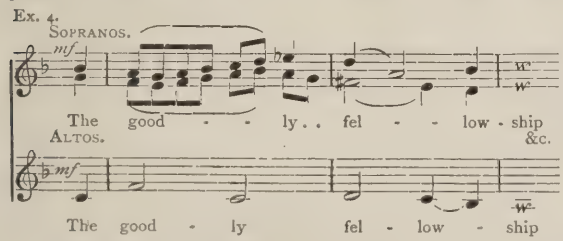
Ex. 3.



Much of the fine effect of continuity in the work is due to such metamorphoses of the subject-matter.

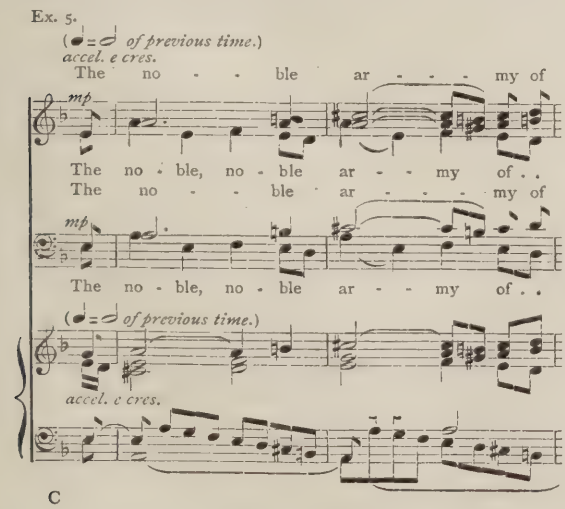
The time-signature is changed to 4-4 (*Allegro moderato*) for 'The glorious company.' This is sung (*mf*) by tenors and basses, with an instrumental solo in the bass which, in the next verse, is sung by the altos below a divided treble part:

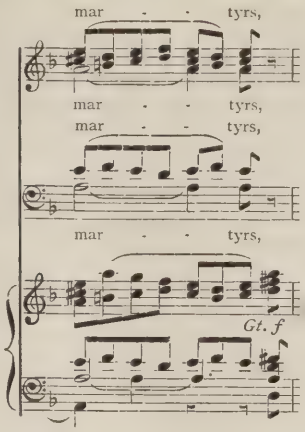
Ex. 4.



In the following verse this theme is taken up by altos and basses in octaves (crotchet = minim of previous time), with added parts for the other voices and a free accompaniment:

Ex. 5.





At the verse 'When Thou tookest' (*Andante tranquillo*), sung by sopranos, the time reverts to 3-2. Some expressive music is followed by three or four pages of strenuous work, toning down for the words 'to be our Judge.' A long pause is followed by the unaccompanied setting of 'We therefore pray Thee,' in 4-4 time (*Andante tranquillo*). The organ enters at the next verse with a dominant pedal (A), followed a few bars later by the tonic pedal (D), which lasts for twelve bars. Over these pedals, the voices, in flowing counterpoint, to the words 'in glory everlasting,' work up an effective *crescendo*, followed by a long *diminuendo* till *pp* is reached. An unaccompanied setting of 'O Lord, save Thy people' (*molto tranquillo*) follows, leading through 'Govern them' (*poco animando*) straight on to the final section. The opening brass theme (3-2) enters on the last chord of the voices in this verse (*tempo 1mo*), and the music, vocal and instrumental, of the opening pages is resumed (*ff*). Some very expressive music is provided for 'Vouchsafe, O Lord' (bass solo) and the next two verses, in which effective use is made of a chromatic figure in the accompaniment.

In the last verse, on a prolonged dominant pedal (F), the voices enter in imitative fashion with a bold figure, and some very vigorous writing follows, in which the brass theme plays an effective part. The work concludes with a re-statement of the words 'Lord, in Thee have I trusted,' an impressive finish being made with the words 'O Lord,' accompanied by full chords and a drum-like figure in the bass.

In spite of its length, the work never seems to hang fire, but flows easily from start to finish. If anything were needed to place Dr. Macpherson's reputation as a composer of Church music beyond cavil, it is amply forthcoming in this fine work.

G. G.

PLAINSONG FESTIVALS.

The steady growth of interest in ancient Church music was well shown in two Festivals held in London recently. On July 3, the Gregorian Association sang Evensong at St. Paul's Cathedral, the choir numbering about six hundred voices. Tallis's fine fauxbourdons were used for alternate verses of the Canticles, and the anthem was Andrea Gabrieli's 'Daughters of Jerusalem.' The hymn-tunes apart from plainsong were the Welsh tune 'Dwfrdwy,' harmonized by Basil Harwood, and two French melodies. An imposing service ended with Te Deum, sung to the Eighth tone. Chaplain Francis Burgess conducted, and Mr. Herrick Edwards was at the organ.——On July 12 the Southwark Plainsong Association held its annual Festival at Southwark Cathedral, the choirs of ten parish churches joining with the Cathedral choir. The Canticles were sung to Tones II. and III., with fauxbourdons by Orlando Gibbons. The anthem was Byrd's beautiful Motet, 'Sacerdotes Domini,' edited by Dr. R. R. Terry. A solemn Te Deum concluded the service, the Ambrosian melody being used, with Francisco Anerio's harmonizations for alternate verses, sung by the Cathedral choir. Mr. Edgar Cook conducted, and Dr. Sydney Scott played the organ.

ORGAN MUSIC OVERSEAS.

We receive frequent evidence of the good work done by organists in the more remote quarters of the world. From Sydney, N.S.W., comes a batch of programmes of recitals given by Miss Lilian Frost at Pitt Street Congregational Church. Miss Frost draws her items from many sources, and plays not only good organ music, but excellent transcriptions as well. Dr. A. E. Floyd has recently given a recital at St. Paul's Cathedral, Melbourne, playing amongst other good music Harwood's Dithyramb, two movements from Widor's fourth Symphony, Bach's Prelude and Fugue in D, and a Saint-Saëns Rhapsody. Miss Lorna Stirling and Mr. Gibson Young joined him in a couple of movements from Bach's Double Concerto in D minor. At St. Thomas's Cathedral, Bombay, Dr. E. Faulkner recently played Bach's Passacaglia and Fugue, Bonnet's Variations de Concert, Creser's Andante Fughetta, and his own Melody in F. The recitals at Auckland Town Hall, by Mr. Maughan Barnett, the City organist, continue to be models of their kind—a mixture of fine, serious organ music with lighter strains and transcriptions. Excellent programme notes are a helpful feature. Mr. David Nicholson gave a recital at St. Andrew's Church, Campbellford, Ontario, on June 17, an attractive programme being drawn from Boëllmann, Stainer, Hollins, Purcell J. Mansfield, Wolstenholme, Lemare, Bach, and Faulkes. A collection was made on behalf of 'The Musicians' Gift to the Forces.'

ORGAN RECITALS.

Mr. Claude A. Forster, St. John's, Forfar—Fantasy-Prelude, *Macpherson;* Intermezzo, *Hollins;* Fantaisie Rustique, *Wolstenholme;* Fugue in G minor, *Bach.*

Mr. Herbert Gisby, at St. Thomas's, Regent Street (four recitals)—'En forme d'Ouverture,' *Smart;* Andante in G, *S. S. Wesley;* Grand Chœur No. 2, *Hollins;* Cradle Song and March in B flat, *Grieg;* Scherzo, *Parker;* Allegro from Sonata No. 2, *Borowski;* Prelude and Idylle (Sonata No. 14), *Rheinberger;* March in A, *Grieg.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in D minor, *Mendelssohn;* Epithalame, *Vierne;* Toccata and Fugue in F, *Bach;* Final, *Franck.*

Mr. F. G. Mitford Ogbourne, St. Andrew's, Holborn (two recitals)—Fugue in E flat, *Bach;* Fantasia in F, *Best;* Overture in C and Sonata No. 4, *Mendelssohn;* 'The Storm,' *Lemmens;* Grand Solemn March in E flat, *Smart.*

Mr. Wilfrid Greenhouse Allt, St. John the Evangelist's, Edinburgh (five recitals)—Solemn Melody, *Walford Davies;* Overture in C minor, *Hollins;* Choral Song and Fugue, *Wesley;* 'En Bateau,' *Debussy;* Choral No. 3, *Franck;* Pastorale and Caprice Héroïque, *Bonnet;* Sonata No. 2, *Borowski;* Sonata No. 1, *Guilmant.*

Mr. Derek E. Kirkland, Holy Trinity, Margate (two recitals)—Introduction and Allegro (Sonata No. 1), *Guilmant;* Theme and Variations, *Tchaikovsky;* Fantasia, *Dubois;* Fantasia and Fugue in A minor, *Bach;* Slow Movement from Sonata No. 4, *Boyce.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Recessional March, *Ellingford;* Marche Pontificale, *Widor;* Introduction and Fugue in E flat, *William Russell;* 'The Pilgrim's Progress,' *Ernest Austin;* Three Impromptus, *Coleridge-Taylor;* Allegro, Molto Vivace (Irish Symphony), *Stanford;* Toccata in F, *Bach;* 'Holsworthy Church Bells,' *S. S. Wesley;* Sonata No 12, *Rheinberger.*

Dr. R. Walker Robson, Christ Church, Crouch End—Rhapsody in D, *Saint-Saëns;* Fantasia and Toccata, *Stanford;* Prelude, Variation, and Fugue, *Franck;* Carillon, *Vierne;* Legend, *Dvorák.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Meditation and Grand Chœur, *Klein;* Prelude to 'The Dream of Gerontius'; Fugue in G minor, Trio in D minor, Prelude and Fugue in G minor, *Bach;* Prelude and Fugue in G, *Mendelssohn;* 'Finlandia.'

Mr. Albert Orton, Walton Parish Church, Liverpool—Concerto in D minor, *Handel;* March in D, *Silas;* 'Pomp and Circumstance.'

Mr. H. Percy Richardson, St. Chad's, Far Headingley—Cantabile and Choral, *Franck;* Scherzo (Sonata No. 5), *Guilmant;* 'The Holy Boy,' *Ireland;* 'La fille aux cheveux de lin,' *Debussy;* 'Au berceau,' *Grieg;* Divertissement, *Vierne;* Finale (Symphony No. 4), *Widor.*

Mr. Herbert Grant, Holy Trinity, Margate (two recitals)—Grand Chœur and Grand March, *Hollins;* Sonata in F minor, *Rheinberger;* Allegretto, *Wolstenholme;* Toccata, *Boëllmann.*

Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Fantasia and Fugue in D minor, *Bach;* Sonata in A minor (first movement), *Borowski;* Grand Chœur in D and Invocation, *Guilmant.*

Mr. Norman Collie, St. Martin's, Brasted—Toccata and Fugue in D minor, *Bach;* Andantino (Symphony No. 4), *Tchaikovsky;* Sonata No. 6, *Mendelssohn;* Suite in F, *Corelli.*

Mr. W. Henry Maxfield, Besses Congregational Church—Sonata No. 2, *Mendelssohn;* Offertoire in E, *Dubois;* Andante in F, *Smart.*

Mr. Henry Riding, St. Mary Abchurch (four recitals)—March, *Perelli;* Fugue in D, *Guilmant;* Finlandia; Concerto in G minor, *Camidge.* St. Mary-the-Virgin, Aldermanbury (two recitals)—Coronation March, *Tchaikovsky;* March on a Theme by Handel, *Guilmant.* Chigwell Church—Requiem, *Harwood;* Grand Chœur, *Guilmant.* Buckhurst Hill Wesleyan Methodist Church—Overture, 'Occasional' Oratorio; Serenade, *Pierne;* Allegro, *Dupuis.*

APPOINTMENTS.

Mr. Arnold Bagshaw, organist and choirmaster, Attercliffe Parish Church, Sheffield.

Mr. William Bell-Porter, organist and choirmaster, Holy Innocents, Hammersmith.

Mr. H. Hugh Fowler, organist and choirmaster, St. Peter's, Budleigh Salterton.

The Rev. N. C. Woods, priest-organist at Biggleswade Parish Church.

Letters to the Editor.

'FAIR PLAY FOR THE PROFESSIONAL.'

SIR,—The letter of 'An unsuccessful candidate' in your July number reminds me of an experience. A few years ago I applied for a post in Canada which was advertised here in London, and in due course received a very kindly letter saying that 'my testimonials. . . . were entirely satisfactory, &c., but that they felt it would be a great wrench for me to sever my connection with relatives and friends in England [a point surely for *my* consideration], and therefore had decided to elect an organist already *in the place.*' But how many other candidates in England applied, I wonder? Here is another matter which I had before thought of writing about. It would be interesting perhaps to know how many amateur gentlemen organists and choirmasters are holding appointments and receiving, in some cases, a fairly good salary, and *at the same time* are filling good positions in professions or businesses other than music? I am not questioning the musical ability of the amateur organist—but is this fair to the professional?—Yours, &c.,

55, Clapton Common, E. 5. W. M. WAIT.

A CHANCE FOR NEW NATIVE WORKS.

SIR,—May I beg the courtesy of your columns to draw attention to a generous offer on the part of Mr. Vasco Akeroyd, the conductor of the well known Akeroyd Orchestra, Liverpool? He has come forward in a very sporting manner, and offered to perform a new British orchestral work, and also a new chamber work, at each of his concerts next season. So far he has received little response from composers, and probably the offer is not yet sufficiently widely known, but it is important that he should receive the scores as early as possible.

Will composers who are desirous of having their works performed kindly send their scores at once to Mr. William Rushworth, honorary local representative of the British Music Society, 11, Islington, Liverpool?

A. EAGLEFIELD HULL
(*Hon. Director, British Music Society*).

19, Berners Street, W.-1.

(*Continued on page 422.*)

Grant, we beseech Thee, merciful Lord.

ANTHEM FOR SOPRANO SOLO (*AD LIB.*) AND CHORUS (S.A.T.B.).

Collect for the 21st Sunday after Trinity.

Composed by HAROLD RHODES.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO SOLO (OR FULL).

Andante con moto.

p

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful

Andante con moto. ♩=100.

ORGAN. *p*

Man.

cres.

peo - ple par - don and peace, that they may be cleans - ed from all their

cres.

f

sins, and serve Thee . . with a qui - et mind. . . .

dim.

f

Ped.

Copyright, 1919, *by Novello and Company, Limited.*

FULL.
SOPRANO.

p

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

ALTO.

p

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

TENOR.

p

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

BASS.

p

Grant, we be - seech Thee, mer - ci - ful Lord, . . to Thy faith - ful peo - ple

p

(*Accompaniment ad lib.*)

cres.

par - don and peace, that they may be cleans - ed from all their

cres.

par - don and peace, that they may be cleans - ed from all their

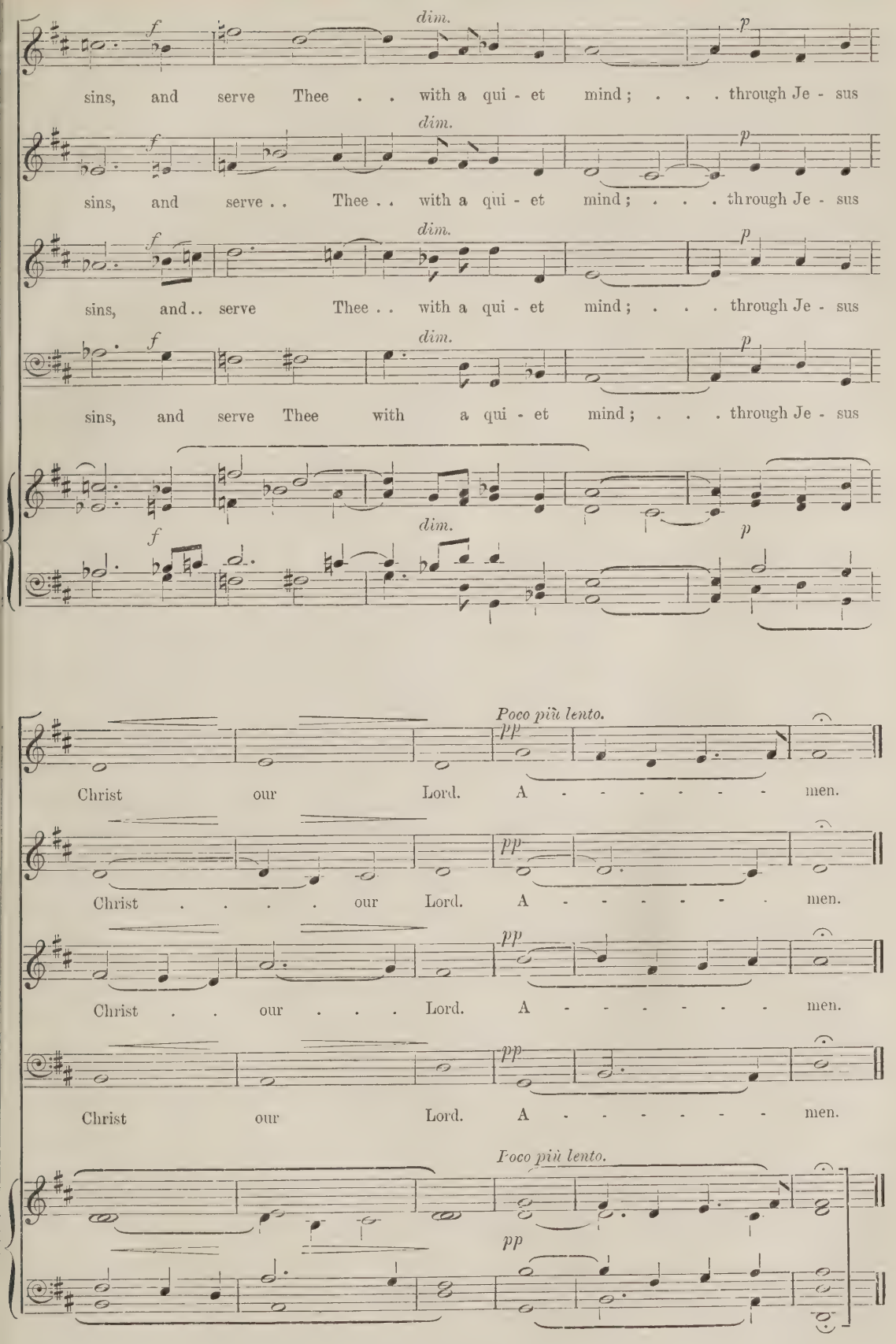
cres.

par - don and peace, that they may be cleans - ed from all their

cres.

par - don and peace, that they may be cleans - ed from all their

cres.


f
dim.
p
sins, and serve Thee . . with a qui - et mind; . . . through Je - sus
sins, and serve . . Thee . . with a qui - et mind; . . . through Je - sus
sins, and . . serve Thee . . with a qui - et mind; . . . through Je - sus
sins, and serve Thee with a qui - et mind; . . . through Je - sus
Poco più lento.
pp
Christ our Lord. A - - - - - - - men.
Christ . . . . our Lord. A - - - - - - - men.
Christ . . our . . . Lord. A - - - - - - - men.
Christ our Lord. A - - - - - - - men.

(*Continued from page 418.*)

'THE SPIRITUAL FOUNDATIONS OF RECONSTRUCTION.'

SIR,—Your reviewer (July) falls foul of the authors of the above work. They are 'amateurs.' We agree that we are. But in all walks of life it unfortunately happens that the professional has recurrently to be taught his duty and to be saved from his narrowness by the amateur. Of all professional men the musician is perhaps the narrowest. For him, science, pictorial and plastic art, literature, civics, frequently have no existence. This is exactly the case, to all appearance, with your reviewer.

He speaks of the excellence of school choirs, and apparently expects everyone in the nation to belong to them. (Where would the audiences be?) There is to be (by implication) no passionate devotion to science, or art, or anything else except music. Everybody is to be an executant, paying fees, of course, to the professional musician. The man in the street will not exist.

We, on the other hand, can discover only a limited value in school choirs or any choirs, for, as educationists, we are thinking of many arts and interests besides music. If your reviewer is capable of grasping the idea of realising that the world was not made for the musician, but the musician for the world; that time has to be found for astronomy, for history, for discussion of civic and political questions, and for a hundred other things, he will perhaps understand the meaning of our book. Or let him read an exactly similar plea to his own from some other narrow professional, say the scientist.

I have no doubt his criticisms of our celebrations are valid enough. We have ourselves asked musicians and other people to co-operate in devising better ones But the best argument on behalf of our book is your reviewer's state of mind.—Yours, &c.,

F. H. HAYWARD
(*Joint Author*).

87, Beathol Road, N. 16.

['FESTE' writes:—I did not 'fall foul' of the authors of 'The Spiritual Foundations of Reconstruction' on the ground that they were amateurs, but because their suggestions in musical matters struck me as being retrograde. On re-considering the matter I adhere to that opinion, for which I gave reasons. The authors can 'only discover a limited value in school choirs or *any* choirs.' The weight of educational opinion is against them here, if we may judge from the great and successful endeavours to cultivate choral singing in our schools and elsewhere. I should have thought that the physical and social benefits derived from such singing would have been too apparent to need pointing out.

Most musicians will discover 'only a very limited value' in listening to fragments of a Beethoven Symphony played on the school pianoforte, or 'portions of' various funeral marches. I confined my remarks to the musical side of the book because I was writing in a musical journal. I thought I had made that clear, but Dr. Hayward regards the fact as a proof of 'narrowness.' In sticking to the musical side of the question, I was also sticking to my last,—not a bad thing to do. Dr. Hayward has nothing to say in regard to my chief quarrel with the authors, which was on the score of their cold-shouldering native music of all kinds. But after all, as Dr. Hayward has no doubt that my criticisms of the celebration schemes are valid enough, and as he somehow or other discovers in my 'state of mind' the best argument in favour of the book, he must be much more pleased with me than appears from his letter.]

STRAVINSKY AND HIS CRITICS.

SIR,—Prejudiced people are incapable of analysing anything, even the writings of critics. The *idée fixe* is a pathological affliction which, while evoking pity, must be restrained.

Mr. Mortimer Cattley makes it plain that the obsolete *cliches* of academic theory are *idées fixes* in his case.

His description of Stravinsky's polytonic music as 'enharmonic' is absurd. He cannot think outside the time-worn platitudes of the text-books, which serve as glossaries for the time-server who cannot define things for himself.

Stravinsky has definitely repudiated the diatonic mode. The term 'enharmonic' has no sane significance in music except in relation to that mode and the harmonic system derived from it. That system does not constitute the basis of, or apply to, a large amount of modern music. It is also absurd to term Stravinsky's treatments of sound-combination (particularly the block-transpositions of combined tonal-planes) 'modulations.'

The use of old terms for new types would make others almost as confused as Mr. Cattley.

As Professor Granville Bantock recently remarked to me, academic terminology is outworn; the major part of first-class modern composition has no relationship to the accepted rules of musical theory, nor is there a text-book in English which conclusively and satisfactorily explains the basis of modern musical practice. This is true. How can the definitions derived from a system of harmony based on a scale of seven tones apply to practices based on a scale of twelve tones? The bulk of modern composition is against Mr. Cattley. If he disregards the facts of musical life, he should found a musical monastery, not dabble in that life. He assumes that I regard Stravinsky as 'a unique phenomenon, without ancestry or relation to his forerunners,' simply because I state that that composer's music 'marks a new direction in musical art.' Personally I have always regarded the term 'new' as relative to 'old.' Perhaps Mr. Cattley also indulges in new definitions. But it is difficult to comprehend how a 'new direction' can be given to something which has not been palpably existent, and moving in another direction before. I am afraid that Mr. Cattley is so busy nosing after classical footsteps on the path of musical evolution, that he knows nothing of the distances that path covers nor is aware when it has taken a new turning.

The phrase 'metaphysical significances' (misquoted in sense by Mr. Cattley) was occasioned by thought of the avowed theosophical 'programme' of Scriabin. I distinctly stated that Stravinsky is no musical philosopher.

Mr. Cattley, however, is covert. It is not so much my article he dislikes, as the music of Stravinsky, about which it is written. Had I used the most abstruse phraseology and terminology towards one of his favourites, it might have passed him by.

I admit that my language is at times involved. Like the burglar caught at the safe, 'things is against me.' I have unprecedented things to deal with in Stravinsky's music, and since I write *of* them and not *about* them, not apostolically but as a sincere student of his work, I cannot rest satisfied with any easy makeshift of academic theoretical stock definitions. Hence, tackling new quantities, I may be clumsy, but Mr. Cattley should be above being agitated by my struggles.

I might point out, in reference to Mr. Cattley's phrase 'literary disciples,' that I am a musician who has gone through a very complete academic training, and in so far as affects my personal taste and methods am my own master. Beyond a few poems, some exceedingly good and some exceedingly bad, I have never evinced any literary aspirations.—Yours, &c.,

LEIGH HENRY.

July 14, 1919.

SIR,—In writing to you on the subject of Stravinsky, I referred inadvertently to a certain works as 'Biroulki.' The correct title of these little pieces is 'Pribaoutki.'—Yours, &c.,

8, Warbeck Road, W.-12. MORTIMER CATTLEY.

July 13, 1919.

In addition to the twelve performances of British Music-Drama at Glastonbury Festival, August 18 to 30, a special feature will be made of concerts of British chamber music. On August 20 Miss Marie Hall will give a recital of early and modern British Violin Sonatas, including John Ireland in A minor. On Sundays, August 17 and 24, there will be two free quartet concerts led by Mr. Harold Batten, and on Wednesday, August 27, Dr. Edmund Fellowes will explain the work of the Elizabethan Madrigalians.

Obituary.

We regret to record the following deaths :

JOHN WILLIAM TAYLOR, senior partner of the well-known firm of John & Denison Taylor, bell-founders, of Loughborough, died June 4, 1919. He was born May 23, 1853, and educated at Loughborough Grammar School. Justly proud of his calling, he was skilled in every detail of the bell-founder's art. Amongst other things he was a very clever amateur photographer, and a fine specimen of his work is the beautiful illustration of Malines Cathedral in the *Musical Times* of April, 1915. He was a most enthusiastic change-ringer, and rang no less than two hundred and twenty peals, ninety-eight of which he conducted. His greatest interest in recent years was in a much wider field dealing with the bell as a musical instrument, by bringing under control its harmonic tones. His successful experimental work in tuning these tones, the production of special machinery and appliances for tuning purposes, improvement

in the design of the bell, and numerous things connected with bell-frame construction, will ever be honourably associated with his name. The many important works carried out by the firm during his lifetime were set forth at length in the *Musical Times* of February, 1918, and it is merely stating a fact to say that to John William Taylor we are principally indebted for the perfection of bell-founding and bell-tuning in this country. At the present time the best bells in the world are made in England, and by the modern methods of tuning a peal of bells should be in perfect tune to the exactness of a single vibration—a result never attained in the best tuned pianoforte or organ. For this we can be justly proud, never forgetting to whom we are indebted for such attainment. In private life he was amiable, genial, and generous, with a real appreciation of the funny side of things. His relation—to the writer of these lines—of certain circumstances and experiences would have made worthy contributions to the columns of *Punch*.

W. W. STARMER.

REGINALD CLARKE, in whose death the musical world sustains a very real loss. A New Zealander by birth, he made his début on the concert-platform at the age of eight, in Auckland, coming to this country some years later to study at the Royal College of Music. His sympathetic accompanying quickly won him a foremost place in that branch of music to which he chiefly applied himself, whilst he also became known as a solo pianist, teacher, and composer. His compositions include both pianoforte works and songs, one of the best known of the latter being 'The ladies of St. James's.'

From the beginning of the war, being medically unfit for active service, he devoted himself heart and soul to cheering wounded soldiers, visiting hospitals (especially the Second London General Hospital) practically daily, often playing in the wards for hours at a stretch when he should have been in bed on account of his own ill-health. Whenever there were any specially bad cases, both nurses and patients would beg of him the music in whose curative powers he himself had such faith.

His untiring efforts in this direction undoubtedly hastened his end. He died on May 25, at the age of forty-seven, just after the demobilisation of the hospital to which he had so long and so faithfully given himself.

His charming personality and great musical gifts will long be missed by those among his fellow artists who had the privilege of knowing him.

Sixty Years Ago.

WANTED, by a Gentleman, who has a powerful and rich TENOR VOICE, and who has taken the principal part in a Cathedral for many years, a Situation of a similar kind in a London Choir, with small salary. The highest testimonials can be given, both with regard to musical ability and moral character. Address, in first instance, E.F., care of Mr. Novello, 69, Dean-street, Soho, London.

We cannot inform our Correspondent 'who Euryanthe was.' One gentleman informs us he has read the story, but cannot tell where, nor what it is about; he adds that the libretto of the opera is the most vapid and worthless of its class. In a French notice of the life and works of Weber, the libretto is spoken of as cold and colourless—but such as it is, it may be obtained in German and in French of Schott & Co., in Regent Street, should our correspondent choose to pursue the enquiry. We suspect Euryanthe to be a member of the family of the celebrated Mrs. Harris.

CRYSTAL PALACE.—On Tuesday, the 19th, the annual performance, in the Handel Orchestra, of the Metropolitan Charity Schools took place, under the direction of Mr. Bates. Forty-two schools supplied the various quotas of children, and the whole vocal force amounted to above 4,000 voices. The programme differed little from that of last year, and comprised the Old Hundredth Psalm; Mendelssohn's 150th Hymn, 'From Greenland's Icy Mountains'; the 19th Psalm *(Nottingham)*; Mendelssohn's Chorale, 'Sleepers, wake!'; Luther's Hymn; Haydn's 295th Hymn; and the National Anthem. The singing was very creditable to the young vocalists, and was highly gratifying to the audience, who included a great number of the relations and friends of the children. There were upwards of 20,000 persons present.

ORGANIST APPOINTMENT.—Mr. Henry Hiles has been appointed organist and teacher of music to the Blind Asylum, Manchester, and Organist of St. Thomas's, Old Trafford. There were 30 applicants.

FLY FROM THE WORLD, O BESSY! TO ME. Poetry and Music by T. MOORE. New Edition, in A flat, with the Music carried out to each verse. Price 2s.

It is announced that the Queen's Hall subscription concerts of the Strolling Players' Amateur Orchestral Society are to be resumed. During the war the Society, under the enthusiastic guidance of Mr. Joseph Ivimey, has built up a splendid record of work for the entertainment of soldiers and sailors and for the benefit of war charities.

Sir Henry Wood has accepted the musical direction of the Birmingham Festival Choral Society, and will conduct its five choral concerts next season, commencing on November 5, 1919.

Last month Major Mackenzie Rogan announced his intention of retiring from the conductorship of the band of the Coldstream Guards.

THE MUSICIANS' Y.M.C.A. GIFT.

TO PROVIDE MUSICAL ACTIVITIES AMONG THE MEN

Committee.—The Editors of all the Musical Papers of the Country.
Hon. Treasurer.—Prof. H. Walford Davies, Mus. Doc.
Hon. Secretary.—Percy A. Scholes, Mus. Bac.
Organizing Secretary.—Madame Lily Henkel.
Office.—Y.M.C.A., Music Section, 25, Bloomsbury Square, W.C.-1.

	£	s.	d.
Total received	4,018	0	0
Total received since December 31, 1918	1,097	0	0
Receipts during the month June 11 to July 10, 1919	33	0	0

(*a*) THE MONTH'S PROCEEDS OF CONCERTS AND ENTERTAINMENTS.

	£	s.	d.
St. Mary's College, Lancaster Gate, W.—Madame Bertha Moore, O.B.E., per Miss Powell ..	£3	5	6

(*b*) THE MONTH'S ORGAN RECITALS.

	£	s.	d.
Malvern Priory Church—Dr. Louis A. Hamand..	8	6	6
St. Mary Abchurch (additional).—Mr. Henry Riding	0	10	0
St. Andrew's Church, Campbellford, Ontario.—Mr. David Nicholson	1	2	7
	£9	19	1

(*c*) THE MONTH'S COLLECTIONS AND DONATIONS.

	£	s.	d.
Mrs. F. E. Hudson	1	0	0
Collection at Chanda, India, per Mrs. D. O. Witt	11	4	11
Collection at Musical Service, St. Martin-in-the-Fields, per Miss F. M. Warren	2	9	11
	£14	14	10

The record for this month is rather disappointing. It would appear that an erroneous impression has been created, that, the Peace Treaty now having been signed, there is no further need for assistance. On the contrary, the need is, if possible, more imperative than ever. The troops have now more leisure, and it is most desirable that some of that leisure should be occupied in music.

Applications for assistance from this Fund are continually being received from new Centres which are being formed, as well as from those already in existence, and there are still many hundreds of men in hospitals and convalescent homes whose musical needs and aspirations have to be satisfied.

There are three ways in which help can be sent: First (and most important), money; secondly, disused instruments; thirdly, disused music and books on music.

Please help *now*; do not delay!

If intending to give a concert or entertainment for the Fund, apply for the authorisation to the above address.

The Glasgow Committee of the Y.M.C.A. Appeal was formed on October 11, 1918, the meetings, nine in all, having been held in the premises of Messrs. Paterson, Sons & Co., by kind permission of Mr. Murray. A report of its operations and a statement of account is subjoined.

Instruments given by the public and bought by the funds collected were as follow:

33 violins (bows and cases), 18 flutes, 7 piccolos, 7 cornets, 5 mandolines, 4 clarinets, 4 banjos, 4 guitars, 4 autoharps, 3 melodeons, 2 gramophones and 12 records, 1 trombone, 1 phonograph (horn and records), 1 concertina, 1 accordion, 1 harmonium, 1 musical box, 1 tambourine, 1 zither. Many whistles, mouth-organs, harmonica-ocarinas, Jew's-harps, razors; several boxes of resin, bridges, &c.

These instruments were sent to France, through the agency of the London Receiving Depot, and a consignment sent to the Murman coast.

Many bundles of music of all sorts, including complete band parts, were also dispatched. The total amount collected was £167 1*s.* 10*d.* Purchase of instruments, music, and expenses, £136 2*s.* 2*d.*, leaving a balance of £30 19*s.* 8*d.*, which was left in hand for further appeal purposes.

On behalf of the Glasgow Committee,

(Miss) AGNES MILLAR,
Hon. Secretary.

MUSICIANS' Y.M.C.A. APPEAL.

GLASGOW COMMITTEE.

SUBSCRIPTION LIST.

	£	s.	d.
Lady Weir	25	0	0
Mr. & Mrs. Nicholson	5	5	0
Bertie Heilbron, Esq.	5	5	0
Orpheus Choir (per Watson Dods, Esq.) ..	5	5	0
Mrs. James A. Allan	5	5	0
A Murray, Esq.	4	0	0
Miss Agnes Millar	3	3	0
Andrew Harley, Esq.	3	3	0
J. R. Richmond, Esq.	3	3	0
Mrs. F. C. Gardner	3	0	0
Dr. & Mrs. Rothenburg	3	0	0
Anonymous	3	7	10
Devonbank School (per A. Black, Esq.).. ..	2	5	0
George Barclay, Esq.	2	0	0
The Misses Blyth	2	0	0
Miss Dunlop	2	0	0
Mrs. Ewing	1	1	0
The Misses Melross	1	1	0
Dr. W. L. Reid	1	1	0
Messrs. Ewing & McIntosh	1	1	0
W. Nelson Gill, Esq.	1	0	0
G. F. McCallum, Esq.	1	0	0
Mrs. Mathieson	1	0	0
The Misses Steel	1	0	0
The Members of the Theatre Royal Orchestra..	1	0	0
Miss Mary Sclanders	0	15	0
Miss Winifred Small..	0	15	0
Rev. J. & Mrs. Fairley Daly	0	10	0
Mrs. W. S. Workman	0	10	0
Howard Croft, Esq.	0	5	0
Mrs. Rowley Orr	0	5	0
Mlle. Knight Souberain	0	5	0
Miss Campbell	0	2	6
The Girls of the Park School (per Miss Young)	15	0	0
The Pupils of Miss Agnes Millar	16	8	6
	£171	1	10

CHORAL MUSIC AT THE PEACE CELEBRATIONS.

The Peace festivities in London on July 19 were notable for the great quantity and excellent quality of the choral music. Bands have always borne a prominent part on such occasions, but this was probably the first time choirs have figured largely. We regret that the event occurred too late in the month for full treatment in our pages. The first choral performance of the day took place near the Cenotaph in Whitehall, when the combined choirs of St. Paul's Cathedral, Westminster Abbey, and the Temple Church sang Croft's sentences from the Burial Service, Goss's 'O Lord God, Thou strength,' Parry's 'There is an old Belief,' Walmisley's 'From all that dwell,' Byrd's 'Justorum animæ,' Charles Wood's 'True love's the gift,' and the hymns 'Rejoice, O land' (Knapp's 'Wareham'), 'Jesu, Lover of my soul' (Dykes's 'Hollingside'), 'For all the saints' (Vaughan Williams's 'Sine Nomine'), and 'Throughout the whole earth' (from 'Laus Deo'). Dr. Walford Davies conducted. During the procession a Welsh choir of about four hundred sang on the steps of the Duke of York's statue, their programme being drawn mainly from their native music.

During the afternoon choirs organized by the League of Arts sang in Regent's Park, Hyde Park, St. James's Park, Green Park, and at various suburban centres. At seven o'clock about five hundred singers from these choirs proceeded to Downing Street, where they gave a brief concert outside Mr. Lloyd George's house. They then proceeded to the Cenotaph, laid wreaths, and sang Shakespeare's 'Fear no more the heat of the sun,' to a plainsong melody, and 'O God, our help.'

In the evening the Imperial Choir defied the rain and repeated the programme they gave on Empire Day, *plus* the national anthems of the Allies, the hymn 'Rejoice to-day with one accord,' and an unofficial extra in 'Keep the home fires burning.' The singing was even better than at the former concert, and Dr. Harriss and his huge choir were warmly praised for so successfully rising superior to circumstances.

Everywhere throughout the day huge crowds showed in no half-hearted fashion their delight in a form of music that, so far as London is concerned, is generally kept indoors. The other entertainments, such as dancing and Shakespearean

performances, were no less successful. The only complaint seemed to be that thousands who wished to enjoy them were prevented by the thousands in possession. That all these pleasant happenings (not forgetting fireworks, bonfires, and animal processions at the Zoo) should have been carried out with not merely the sanction, but also with the active co-operation of the Government, is a welcome sign of official recognition of art and amusement as factors in the social scheme. With the Ministry of Food also playing up with well-equipped refreshment marquees, everything was done to make London's open-air festivities as jolly and democratic as possible. The result was one on which the host of enthusiastic workers and organizers are to be heartily congratulated. Choral music has so fully proved its value as an adjunct to open-air festivities, that steps will probably be taken to develop the idea in various ways. We hope to deal with this subject in our September issue.

LONDON COUNTY COUNCIL VICTORY CELEBRATIONS.

On the afternoon of June 25 the Royal Albert Hall was the scene of a unique spectacle. The London County Council had organized a gigantic Victory Celebration for the children of its schools, and no fewer than ten thousand were joined together in song. As may be imagined, there was little room for an audience to participate in the ceremony; but those who were there to appreciate the wonderful effect will not easily forget it. Among many striking impressions we recall most vividly the interpretations of Handel's 'O lovely peace' by a sectional choir of over a thousand voices, and of 'A ballad of the ranks' by Sir A. Conan Doyle and Sir C. V. Stanford. Dr. John E. Borland conducted, and Mr. H. L. Balfour was at the organ. A companion ceremony was held at the Royal Albert Hall on June 28, when a choir of two thousand students of the L.C.C. Evening Institutes sang under Dr. Borland's direction. Their programme included Stanford's Te Deum in B flat, Bridge's 'The Flag of England,' W. P. Rivers's arrangement of 'Rule, Britannia,' and the 'Hallelujah Chorus.' On July 16 some twenty thousand L.C.C. school children attended Thanksgiving Services at St. Paul's Cathedral, Westminster Abbey, Westminster Cathedral, the Great Synagogue, and other prominent places of worship in London.

ROYAL OPERA SEASON.

MASCAGNI'S 'IRIS.'

If there has been little that is new at the Royal Opera during the month, there can be no cause for complaint. There is plenty to be done to make the répertoire representative without touching any of the more recent works. It was a desire to catch up with things operatic that no doubt induced the Syndicate to put Mascagni's 'Iris' before its subscribers, for it is not a new work. As a matter of fact it comes of age this year, since it was first produced in 1898. It should have been heard before, and had that been the case it would have been better for the composer's reputation, which as it is has become a settled thing so far as this country is concerned, for 'Iris' will do nothing to affect it and nothing to augment it. One and twenty years ago we should have said that Mascagni was wisely developing his operatic style on the accepted model, namely, Wagner. To-day, when the Wagnerian principle is in general use, its particular application bears date detrimentally. Operatic music has long passed the stage of the 'Lohengrinising' process. It would have been better to let us hear what Mascagni can do to-day. There was genuine promise in both 'L'Amico Fritz' and 'I Rantzau,' whose fulfilment is not found in this endeavour to graft the popular Italian idiom on to a Wagnerian stem. The story is not well suited to the composer's mentality. It is all of symbols and mystics, with the arrival of the Sun at the end to translate the poor little Japanese soul to immortality. The sordid nature of the story is not relieved or mitigated by the introduction of a hidden chorus representing the Sun, or by the weird interjections of the librettist in his endeavour to explain the psychological situation. In the presentation Miss Margaret Sheridan distinguished herself in the trying part of Iris, and Madame Couzino, Capuzzo, and Huberdeau gave effective help. Signor Mugnone conducted, and did infinite service to his fellow-countryman.

A second new production, Mr. Isidore de Lara's 'Naïl,' offered more complete novelty in more senses than one. The work was new, it was sung in English, and the principals were British. Detailed discussion of it must be left for next month.

The remainder of the record is made up of the familiar. Naturally after all these years without their representation on the foreign standard the public does not tire of 'Aïda,' 'La Bohème,' 'La Tosca,' and all the others. Gounod's 'Roméo et Juliette' has been restored to the répertoire, with Madame Melba and M. Ansseau, and Wolf-Ferrari's charming little opera 'Il Segreto de Susanna' has been revived, in which Mlle. Borghi-Zerni made a decided mark and Signor Sammarco as the husband was as amusing as ever. The ever-green 'Il Barbiere di Siviglia' has reappeared, and for the first time for many years has attracted without the aid of any one particular star. The performance was uncommonly good all round, with Mlle. Borghi-Zerni, Sammarco, Cotreuil, Malatesta, and in turn Messrs. Burke and Dolci as the Count. The latter tenor is a new recruit who has been heard in 'Aïda,' 'La Tosca,' and 'Madame Butterfly.' He has a genuine tenor voice and good vocal notions, applied somewhat spasmodically. Madame Pauline Donalda has made her reappearance with success, and Miss Miriam Licette and Miss Mignon Nevada have also been heard. Madame Amerighi, a soprano new to London, appeared in 'Aïda,' displaying a voice of good staying power and a dramatic style. Other features have been the performance of 'Un Ballo in Maschera,' with Destinnova, Dinh Gilly, and Martinelli. Mr. Albert Coates has joined the company at the conductor's desk, and although rather inclined to give more attention to orchestra than to stage, has done well. The audiences have been of enormous dimensions, leaving no question as to the superiority of the standard of representation at the Royal Opera.

Francis E. Barrett.

'THE DAUGHTER OF MADAME ANGOT.'

THEATRE ROYAL, DRURY LANE, JULY 2.

Within a few days of its canonization—if the term be allowed—by a revival at the Opéra-Comique, in Paris, Lecocq's most familiar opera was produced at Drury Lane on a truly lavish scale and with every sign of success. A long run in this case will mean more than the popularity of one work; it will signify the revival of a better class of light entertainment than that which has made the judicious grieve for so many years past. If this is happily so, everybody will rejoice except the gentlemen who make fortunes by thumping out cheap tunes with one finger, while the musicians who score them obtain a wage which would instantly cause a national strike of miners. Sir Thomas Beecham has more than once told us that in this country we know nothing at all about the vast masses of charming music, the work of real musicians, which lies between the 'Meistersingers' and the ineffable banality of revue music.

He has set himself to remedy that defect, and has launched his ambitious scheme in conjunction with Sir Arthur Collins, of Drury Lane. The book of 'La Fille de Madame Angot' has been adapted by Dion Clayton Calthrop, the lyrics have been revised by George Marsden (who, incidentally, is a Fellow of All Souls), and Donald Calthrop is the producer. Hugo Rumbold has designed the costumes and the delightful scenes. Eugène Goossens conducts the orchestra, and his singers are among those who have helped to establish English Opera in the last few years. Nothing, therefore, was wanting to raise the whole to the highest possible artistic level.

As one listened to the music he felt inclined to say, like the man who heard 'Hamlet,' 'Beautiful, but why so many quotations?' It is remarkable how many of the tunes are still alive and well known. 'Très jolie, peu polie,' the conspirators' chorus, the waltz, the quarrelling duet—these are but a few of our old friends whom we gladly welcome. (I cannot give the new English words, as they were not printed when I heard the opera.) It was all delightfully exhilarating and joyous. It was like a breath of fresh air. Yet many learned and estimable people—among them not a few Frenchmen—have been preaching for some time past that the music of Offenbach, Halévy, Lecocq, and their

followers, was typical of the degeneracy of the Second Empire and among the causes of its decay. What should be said, then, of the so-called lighter music of this Georgian England?

While it is folly to bar all cheerful music, and to deny it any good quality, there is quite as much danger in the theory, very popular just now in certain quarters, that all music of serious aim is inherently dull. That, I think, is the lesson which can be drawn from this revival by those—not necessarily pedants or superior persons—who go to a performance like this seeking something more than just a couple of hours' entertainment—in other words, by what may be assumed to be the majority of readers of a journal like the *Musical Times*.

It was a bold stroke of policy to entrust the principal parts to singers who have made a name in Grand Opera, but it was equally bold to transfer to Grand Opera from the concert-platform artists who had been trained for oratorio and song. The success in the first case is a good augury for the second experiment, and the adaptability shown by the singers was remarkable. They were a little heavy, it is true, on the first night, but they have gained in lightness of touch ever since. Special praise is due to Miss Gladys Ancrum as Mlle. Lange, Miss Ellinger as Clairette, Mr. Webster Millar as Ange Pitou, Mr. Herbert Langley as Pomponnet, Mr. Arthur Wynne as Larivaudière, while the light comedy of Mr. Aubrey Fitzgerald in the small part of Trenitz was admirable. There is nothing but praise for the chorus, for the scenery, and for the drama, which in the second Act are splendid in inverse ratio to their extent.

ALFRED KALISCH.

ERIK SATIE'S 'PARADE.'

BY NORMAN PETERKIN.

In view of the promised production of 'Parade' by the Russian Ballet at the Alhambra,* a few notes and particulars of it may be of interest.

'Parade' was originally planned before the war by Jean Cocteau, a French modernist poet, Paulet Thevenaz the artist, and Stravinsky the composer of 'The Firebird' and 'Petroushka.' For some reason or other the ballet never materialised and the plan was dropped. Later Cocteau took up the idea again and collaborated with Pablo Picasso, generally regarded as the leader of the cubist painters in Europe, and Erik Satie, perhaps one of the least known and most curious figures in modern music. The result of the collaboration, 'Parade, Ballet Réalist,' was produced at the Châtelet Theatre in Paris in May, 1917, the cast including Lopokova and Leonide Massine, the latter being responsible for the choregraphy. The production caused a veritable tumult, and there was almost a riot in the theatre. In the end, however, enthusiastic applause silenced the hisses and cat-calls of the objecting faction. I do not know if the London production is to be identical with the original: if so it is fairly safe to prophesy that Londoners have a unique thrill in store. Whether they will like it is another matter.

The characters in 'Parade' are a Chinese Juggler, two Acrobats, a Little American girl, and the three Managers, the action taking place in a Paris street, outside a music-hall, and on a Sunday. In order to entice the public to come to the show there has been a parade of some of the artists, similar to the way in which, as we all can remember, Barnum's and other circuses went in procession through the town before a performance. The managers of the troupe are outside the theatre indulging in tall talk and bombast about the merits of their performers, and endeavouring to induce the public to 'walk up.' The audience, mistaking the preliminary parade for a sample of the show inside, is not impressed and does not respond to their blandishments. Seeing the non-success of their managers the performers come out of the empty hall, and themselves try to persuade the public to patronise the performance, but without any success.

Quite a natural and simple story this, but it was the treatment of it that aroused such violent antagonism in Paris. Cocteau, the writer of the scenario, compares it to a Punch and Judy show and is at pains to tell us that there is no hidden symbolism in it. Referring to the sub-title, 'Ballet Réalist,' he writes, 'I wanted to give true realism its place in the ballet. What has been known till now as realistic theatrical art is a kind of absurdity, as that sort of realism consists in putting on the stage real articles which lose their reality as soon as they are introduced into artificial environments. The theatre is the art of illusion and should always remain so'—a pronouncement that most of us will not quarrel with, I think. He goes on to say with regard to the work of Picasso, who designed the scenery and costumes, 'In all his work there is true realism, that is to say, the world is weighed, measured, verified and felt, with a love and respect for its volumes, it material aspects, its movements, its shadows. He often declares that he goes along the street armed with a foot rule measuring objects before putting them on canvas.'

Whether the general public, uneducated in cubist esthetics, will find much that it can regard as true realism in the work of Picasso for 'Parade' is to be doubted. They will probably prefer the theory to the practice. Most of the derision that the production met with in Paris seems to have been vented on the costumes (though of course this does not necessarily mean they were bad), the like of which had probably not been seen on the European stage before. In their strangeness and remoteness from convention, the designs used in the Javanese Puppet and Shadow plays seem, however, to bear an affinity with the cubist costumes of 'Parade.'

The Paris critics did not like the dresses, and said so in unambiguous terms. Their ire was greatly roused by the horse that appears in the ballet, and which, truth to tell, in Picasso's version of it resembles nothing so much as those animals we were accustomed to see in the pantomimes of our youth, animals in which the front portion is operated by one person and the rear by another.

The dresses of the Managers also excited great hilarity. They were enormous, and gave the effect of marionettes of unnatural size. The 'Manager from New York' had a costume with suggestions of sky-scrapers and other modern works in it, while the 'Manager in Dress Clothes' was totally unlike anything ever turned out by our best tailors. The curtain and scenery for the production do not appear to have aroused such violent feelings as the costumes did, the Paris public probably being inured by Picasso's pictures exhibited there from time to time.

As regards Massine's choregraphy we are told that there was no attempt to achieve decorative effects as in the older ballets, but 'a desire to amplify the real, to introduce the detail of daily truths and rhythms into the vocabulary of dancing; for truth can always arouse the highest emotions.'

For musicians, the most interesting part of the ballet would be Satie's music. As I have said, he is one of the least known figures in modern music, yet undoubtedly one of the most intriguing, though quite a number of authorities regard him as nothing but an eccentric poseur and charlatan. This I think is a hasty and superficial estimate on the part of those who, failing to penetrate beyond the surface of his music, have missed the irony of it, and have been repelled by the extraordinary titles and indications in his scores.

This is not the moment for a dissertation on Satie's aims and achievements, but it might be mentioned that the more widely known Debussy, in the formation of his unique idiom, owed far more to Satie than he did to the Russians, a fact generally ignored. Both Debussy and Ravel saw the importance of his work, and it was mainly through their efforts that he at length emerged from the obscurity in which he dwelt for so many years.

Satie has been termed a cubist composer, though what the term exactly signifies in this connection I am unable to say. If it means that his music is mordantly witty, perverse, and unlike anything else, then by all means let him be cubist. In any case it is said that he is the preferred composer of the cubists. He cannot be classed with any other writer of the day, but he might be defined as the incarnation of the comic spirit in music, comic here bearing the significance that George Meredith gave to it. Obviously he was the destined collaborator for Picasso and Cocteau, and his music for the ballet hardly met with less hostility than their share of it.

Convention and Satie are leagues apart, and so it will be understood that his music has nothing in common with what

* As we go to press we learn that the production will not take place during the present season.—ED., *M.T.*

we understand by ballet music. We are saved from trying to formulate its basis by his own comments on it:

> 'I composed only a background to throw into relief the noises which the playwright considers indispensable to the surrounding of each character with its own atmosphere. These, imitating noises of waves, revolvers, typewriters, sirens, or aeroplanes, are in music of the same character as the bits of newspapers, painted wood-grain, and other everyday objects that the cubist painters employ frequently in their pictures in order to localise objects and masses in nature.

This is a sane and luminous attitude, and might have helped the critics, one is tempted to think, to keep in correct perspective and to treat as details only the very things that have usurped all their attention, to the detriment of their judgment of the music as a whole.

Satie's score opens with a 'Prelude du Rideau Rouge,' which is in the form of a fugue, wholly orthodox and quite charming. On the entrance of the first Manager, the music changes in character and becomes more sprightly, being cleverly evolved from what has gone before. Then the Chinese Juggler performs to music that is delightfully *bizarre* and illustrative, besides being of suitable Oriental flavour. As this ends the second Manager comes on, and one hears the music for the Little American Girl, quite typical Satie with suggestions of syncopated melody and rhythm emerging to the surface now and again in a whimsical manner.

In turn this is succeeded by a 'Ragtime du Paque-bot,' which Satie marks *Triste*. The opening section of this would enormously tickle the ears of our ragtime-lovers, and they would no doubt imagine they were in for a good thing by Irving Berlin or Nat D. Ayer!

The second section, I am afraid, would soon disillusion them and speedily make them think that something had gone wrong with the orchestra! Then comes 'Acrobates,' written in valse-time with the quips and quirks of the performers cleverly suggested in music that is quite simple. The concluding numbers are 'Suprême effort et chute des managers,' built out of previously-heard material, and 'Suite au Prélude du Rideau Rouge,' also developed from the opening fugue.

Scattered throughout the score are such indications as *A mi-corps*, *Prendre un air faux*, *Vertueux*, *Tremble comme une feuille* (In the ragtime), *Gluant*, and others equally lucid.

Over their significance we need not ponder, for Satie long ago decided that to become famous one must be eccentric, and these are but part of the surface mannerisms that have procured for him the name of a charlatan and made him more famous as a humorist than as a composer. One wonders why this music so infuriated the critics. It is simple, quite melodious in parts, not particularly dissonant, delightfully witty, impertinent, and ironical, and very French. It fulfils its functions in the ballet in a most admirable manner, exactly carrying out what Satie claims for it.

In this particular score there are but few of those disconnected, vague, and sonorous harmonies that one meets with in a great deal of Satie's other work, and which pointed the way for Debussy and others who followed.

There is no doubt that 'Parade,' taken as a whole, is a step in a direction that has infinite possibilities—possibilities that the Russian ballet would do well not to ignore. That it has already exerted influence is evidenced in the productions of the Balli Plastici at Rome last year. These were the joint enterprise of the Swiss poet Gilbert Clavel, the Italian futurist painter Fortune Depero, and a group of young musicians including Casella, Malipiero, Bartok, and Lord Berners. It differed from 'Parade' inasmuch as the performances were not by human actors but by marionettes, which Depero designed, and which show the influence of 'Parade.' The music of Casella and Lord Berners also betrayed the influence of Satie's ironical spirit, but used a more advanced and pungent idiom—an idiom that seemed a little heavy-handed for the purpose and not so finely poised as the work of Satie in 'Parade.'

The French composer's work is not well known in England, and one looks forward with keen anticipation to the production of the ballet. Will the occasion prove to be a repetition of what occurred when the music of Schönberg and Ornstein was first heard here?

SIR W. H. HADOW ON SIR HUBERT PARRY.

A crowded audience at the Musical Association meeting on June 17, with Sir Frederick Bridge in the chair, had the privilege of listening to a finely worded appreciation of the late Sir Hubert Parry, delivered by Sir W. H. Hadow, which was illustrated by some choruses from the deceased musician's works, admirably sung by students of the Royal College of Music under the direction of Prof. H. P. Allen. The lecturer began by remarking that our musical history contained a lamentable number of what Bacon called the deserts and waste-places of time. Of all our dark periods the blackest was the third decade of the 19th century, of which the records of our provincial Festivals gave sufficient evidence. At the nadir of our fortunes, when we had entirely ceased to count among the musical nations of Europe, there appeared at the Gloucester Festival of 1880 a cantata entitled 'Scenes from Shelley: Prometheus Unbound.' The audience was frankly bewildered by the new idiom, the critics filled the air with their customary complaints of obscurity, extravagance, and an undue straining of resources. No one seemed to have had any idea that on that evening English music had after many years come again to its own, and that it had come with a masterpiece in its hand. Sir Charles Stanford's generous appreciation of Parry's music was the first authoritative pronouncement in its favour.

The year 1894, when he succeeded Sir George Grove as director of the Royal College, saw a notable turning-point in Parry's career. The oratorio form, which he had always used with considerable freedom, had ceased to be a fit vehicle for his thought. For the rest of his life his chief choral compositions were, with a few exceptions, either settings of the Latin Liturgy, or the cantata and symphonia sacrae, —close-woven, concentrated, simple almost to austerity, in which he found expression for some of the deepest thoughts that have ever penetrated the heart of man. It was worth noting how the form grew under his hand, resolutely discarding all that was non-essential, turning aside from every external appeal, intent on one thing and one alone, to interpret the very centre of the vision, and gaining in power and intensity as the years wore on. Yet it would be wholly wrong to conclude that even in these later days he took an ascetic view of art. No man touched life at more points than he, and music to him, as Dr. Vaughan Williams has well said, was a part of his life. To the end of his days he had a boy's high spirits and a boy's sense of enjoyment, but as he himself has told us, 'every great artist is serious at heart,' and though his laughter was irresistible, yet he never forgot that 'if fun is good, truth is better, and love best of all.'

His music might be conveniently divided into the customary three periods: pupilage, adventure, and discovery. The gift of composition does not issue at full growth like Athena from the head of Zeus; it is the reward of long training and steady endeavour. During his early years Parry had already began to show some of the qualities which he was afterwards to turn to such account: dignity and sincerity of theme, firm intellectual grasp of design and texture, purity of line, beauty of concerted sound. It needed only that all this equipment should find its due occasion for use; that it should be vitalised by an inspiration which should lift it from the heights of perfected craftsmanship to those Olympian peaks where dwell alone the immortals. Such an inspiration he found in Shelley's 'Prometheus.' With it he entered beyond cavil or question into the company of the great creative artists. In 'Blest Pair of Sirens' he began to show his power for building up great epic masses of sound. In all his works of this period there were moments of that sheer divine inspiration which are possible only to the highest genius, and which the highest genius does not often attain.

Goethe in a fine simile compared poems to the stained-glass windows of a cathedral: if you stand outside they are dark and unmeaning; if you enter the portal the master's design is made manifest by the light of heaven shining through it. This truth lay at the heart and centre of Parry's later cantatas. We should wholly misunderstand them unless we realised that their essential purpose was to lead us within the gates, to show us the true meaning of the words which they interpreted. Their astonishing technical skill was so entirely subordinated to this end that we were in danger of overlooking it, as indeed he

would have been quite willing that it should be overlooked. Open a choral page at random; it seemed but a simple diatonic texture with little inherent quality or character. Look closer, and you would see that every voice was so placed and every entry so regulated as to bring out the full significance of the text. Hear it, and you would find that poet, prophet, and evangelist had spoken to you as they had never spoken before. You had passed from the glare and turmoil of the street into the quiet sanctuary, and you listened with bowed head and heart attuned to worship.

Among Parry's smaller works a special word should be said about the songs. All his life through he was a song writer, and his works in this form contained much of his most characteristic melody. They were entirely free from extravagance and sensationalism, but they could appear insipid only to critics who mistook sensationalism for eloquence and extravagance for energy. Parry's music always spoke without gesture, and its speech was the weightier for that reason. This reserve power was one of the characteristics which made him so essentially a spokesman and representative of English music. He represented in music the essential sanity of the English genius: its mixture of strength and tenderness, its breadth, its humour, its entire freedom from vanity and affectation. It was idle to compare his gifts with those of the great Continental composers—'great in their way, not ours nor meant for ours': one might as well compare the serenity of an English landscape with the glow of sunset on the Apennines or the Ægean.

Parry lived through one of the most interesting periods of musical history, perhaps the most interesting except the change from the 16th to the 17th centuries. By temperament, by predilection, by training, he was on the conservative side; he reverenced above all things nobility of thought, cleanness of line, thoroughness of workmanship; he distrusted rhetoric and emotionalism, the over-wrought feeling and the over-charged palette. But no man was ever less of a pedant: his sympathy was unbounded even with forms of art most alien from his own; and he was stern only to imposture and insincerity, the work of the mountebank and the conscious imitator. It was this combination of breadth and staunchness, of loyalty to his ideal and tolerance of the ideals of others, which set his critical judgment on a basis that stood four-square; he brought to his task a mind enriched with wide knowledge both of music and of literature, a keen logical faculty, a memory which was never at fault, and a style which clothed his thought in the fittest and most flexible of garments.

As was the man, so had been his influence. There was no side of our musical life in England which was not the better and the nobler because he had lived. Through him we had learned to speak in our own tongue, to deliver our own message, to bind once more the broken thread, to recall the forgotten tradition. From those of his own time he has won the fullest tribute of veneration and love; by those who come after, his name would be enrolled among the heroes.

J. P. B.

ROYAL ACADEMY OF MUSIC.

An event of more than ordinary interest took place in the Duke's Hall on Friday afternoon, June 27, when a portrait of the late Stanley Hawley was presented to the Royal Academy of Music, in the presence of a large number of his relatives, friends, and others representing the Royal Philharmonic Society, the Incorporated Society of Musicians, and the British Society of Composers. The presentation was made on behalf of the relatives by Mr. Mewburn Levien, who referred to the deep attachment which the late Stanley Hawley always had for the Royal Academy and for the professors under whom he studied. In accepting the portrait on behalf of the Academy, Sir Alexander Mackenzie said:

I confess that I avail myself of the privilege which falls to me with considerable diffidence: because it is always difficult to speak thus publicly of a dear, good friend calmly, and to express oneself adequately and at the same time briefly, on an occasion such as this, when old memories and touching recollections are revived and the deeply sincere regrets at his loss are renewed. My own acquaintance with Stanley Hawley extended over a long period of years: in fact precisely as long as the principalship which I am still permitted to hold—for he was among the very first students introduced to me—and I am happy to know that that pleasant contact ripened into a friendship which lasted until his untimely removal from our midst. His great attachment to the Academy will be remembered here as long as the school stands. And there is very good reason for this. Always 'of us,' always 'with us,' its interests, growth and reputation were ever as his own. And he has left indisputable proof of that fact. Other institutions too—such as the Royal Philharmonic Society and the Incorporated Society of Musicians—will ever be grateful to the memory of one who was undoubtedly and above all else a rare and fervent enthusiast in his art. Never weary in its service, he possessed the gift of communicating that breezy, boy-like enthusiasm to others in a most remarkable degree. In that, and in another respect, our late friend was indeed unique. Persistently spending his energies as he did—perhaps too generously for his own well-being—on the particular artistic cause he had at heart, which of us has ever known him to pursue any personal motive, or seek the slightest benefit on his own behalf? Regarding that exceptionally rare trait in his character, I may testify from my own experience of him here and elsewhere. A fine musician, who has left his mark as a composer in a field which he made peculiarly his own and with which his name will continue to be identified, the Academy is proud to have numbered him among its distinguished students. Whatever may have been done for him here in those his early days, has been more than amply repaid by the devotion and love he bore the school in which he was trained. In accepting officially this most life-like portrait—a powerfully painted work by Mr. Frank Mura—in the name of the Governing Bodies, I have to express their very sincere and grateful thanks to the relatives and trustees, not only for this generosity, but for the kind thought which prompted them to part with a naturally prized and cherished memento. That kindness is cordially and thoroughly appreciated by us all; and we receive it with equally affectionate feelings towards our late friend.

The annual distribution of prizes took place on Friday afternoon, July 18, at the Central Hall, Westminster, when Lady Dewar was present and distributed the awards. The following musical items were included in the programme of this very interesting function: Minuet (on the 'Londonderry Air'), Eric Coates; Irish Reel, 'Molly on the Shore,' Percy Grainger, played by the string orchestra, conducted by Mr. Spencer Dyke; Intermezzo for four horns and two harps, 'Peace' (composed for the recent Thanksgiving Service at St. Paul's Cathedral), by F. Corder; and Part-songs, 'Fly, singing bird' (Elgar), 'Come, sisters, come' (Mackenzie), and 'Jerusalem' (Parry), sung by the choir under the direction of Mr. Henry Beauchamp, the solo in the last named being taken by Miss Bessie Brown Kerr.

The R.A.M. Club held its Annual Dinner (which has been in abeyance during the war) at the Holborn Restaurant, on Monday evening, July 21. The chair was taken by Sir Alexander Mackenzie, and there was a large gathering of members and friends.

An important development in the teaching activities of the Academy will take place in September, when the Academy re-opens after the holidays. A scheme for the training of music-teachers has been drawn up which fulfils the requirements of the Teachers' Registration Council. The scheme is of an eminently practical character, and will meet the requirements both of those who deal with private pupils and also those engaged in class teaching. A complete Syllabus may be had on application to the secretary of the R.A.M.

The following awards have been made this month: The Charles Lucas Prize, for the composition of an Overture to Shakespeare's 'As you like it,' to Richard Newton; the Cuthbert Nunn Prize, for the composition of three contralto songs, to Russell E. Chester; the Julia Leney Prize, for harp, to Florence V. Edgcombe; the Frederick Westlake Prize, for pianoforte, to Egerton Tidmarsh; the Walter Macfarren gold medals, for pianoforte, to Hilda Dederich and Leo Livens; the Swansea Eisteddfod biennial prize, for singing, to Edith Rogers; the Parepa-Rosa gold medal, for singing, to Heartsease Marley; and the Gilbert R. Betjemann gold medal, for operatic singing, to Leonard F. Hubbard.

The Academy will re-open for the Michaelmas Term on Monday, September 22. The entrance examination will take place on Thursday, September 18.

ROYAL COLLEGE OF MUSIC COMMEMORATION CONCERTS.

On February 28, 1882, thirty-seven years ago, the Royal College of Music was founded at a meeting in St. James's Palace; on May 7, 1883, King Edward, then Prince of Wales, opened it in the old building; about a fortnight later, on May 3, it was incorporated. On July 8, 1890, the foundation stone of the new building was laid. It was opened by the Prince of Wales on May 2, 1894.

To commemorate the opening, three concerts were held last month in the concert hall, which was opened—to complete the list of leading dates—on June 13, 1901. All the music played or sung was by composers who had been taught or have taught in the new building.

The two orchestral concerts included sixteen items, and the chamber concert nine, and twenty-four composers were represented. The concerts were full of interest, but it is obviously impossible to discuss each piece in detail. It is possible only to give general impressions, but for purposes of record the programmes are given in full.

FIRST CONCERT.—July 1.

Ode, for Soprano Solo, Chorus and Orchestra—'Music' .. .. *Charles Wood*
(Written for the State Opening of the College Buildings, 1894.)
Songs—(*a*) 'In Flanders,' (*b*) 'By a bier-side' .. *Ivor Gurney*
Scherzo for Orchestra .. .. *Stanley Wilson*
Song—'Cap and Bells' .. .. *Edgar Bainton*
Symphonic Variations in E minor .. .. .. *Hubert Parry*
Song—'Blow out, you bugles' .. .. *Frank Bridge*
Idyll for Orchestra—'The banks of green willow' *G. Butterworth*
Songs of Travel .. .. *R. Vaughan Williams*
Concerto for Pianoforte and Orchestra, No. 2, in C minor *C. V. Stanford*

Conductors—Sir CHARLES STANFORD, ADRIAN C. BOULT, and COMPOSERS.

SECOND CONCERT.—July 2.

Suite for String Quartet—'Lady Audrey's Suite' *Herbert Howells*
Songs—(*a*) 'Blow, blow, thou winter wind' (*b*) 'Away, away' .. *Nicholas Gatty*
Celtic Suite for Violin and Pianoforte .. *Ernest Farrar*
Songs—(*a*) 'The Lamb' .. .. *Harold Darke*
(*b*) 'Break, break, break' .. .. .. *Henry G. Ley*
Suite for Flute, Violin, and Harp .. *Eugène Goossens, Jun.*
Pianoforte Solos—(*a*) 'Island Spell' (*b*) 'Ragamuffin' .. .. *John Ireland*
Miniature Song-Cycle—Baby Ballads .. *W. Y. Hurlstone*
Five Little Pieces for Violoncello and Pianoforte *F. Purcell Warren*
Four Elizabethan Pastorals for Vocal Quartet *H. Walford Davies*
(With String Quartet and Pianoforte accompaniment.)

THIRD CONCERT.—JULY 4.

Three Orchestral Pieces .. .. *Gustav Holst*
Song—'A Vignette' .. .. *Cyril Rootham*
Variations for Pianoforte and Orchestra—'Normandy' *Arthur Somervell*
'A Song of Agincourt.' For Orchestra .. *C. V. Stanford*
Two Songs, for Contralto—
a. 'The cloths of heaven'
b. 'The fiddler of Dooney' *T. F. Dunhill*
Ballad for Solo, Chorus, and Orchestra—'Hiawatha's Wedding-Feast' .. *S. Coleridge-Taylor*
Song (Chorus and Orchestra)—'Jerusalem' .. .. *Hubert Parry*
('And did those feet in ancient time.')

Conductors—SIR CHARLES STANFORD, DR. H. P. ALLEN, and COMPOSERS.

A specially interesting incident of the last concert was the visit of the Prince of Wales, who was in khaki. It was his first appearance at the College since he had accepted the Presidency, in which office he has succeeded his father and his grandfather. He made a very charming and appropriate little speech.

By a happy thought a bust of Sir Hubert Parry had been placed in front of the orchestra—an outward and visible sign of the inward spirit which had moulded the Royal College so long, inspiring much deep regret that he should not have lived long enough to preside over these functions which were so eloquent a tribute to the work he had done.

Formally and outwardly his name and that of Sir Charles Stanford appeared in the programmes twice—they were the only ones thus distinguished—but in a deeper and truer sense they were represented in all. It is good in these days, when everything more than a year or two old is apt to be claimed by some hotheads as antediluvian, to be reminded of what they have done.

There is one criticism to be made about the programmes. It is a pity that the dates of the various pieces were not given. Thus, for instance, Sir Charles Stanford is a much older man than Mr. Holst, but the ink was scarcely dry on the revised score of the former's 'Song of Agincourt,' and Mr. Holst's picturesque three orchestral pieces are about fifteen years old. They show the Parry-Stanford influence very strongly. His 'Planets' Suite, the latest of his works we have heard, has got far away from the earlier pieces. The same may be said of Mr. Rootham's later compositions as compared with his 'Vignette.'

It was fitting that some of 'Hiawatha' should have been included, for no work that has emanated from the Royal College has had a wider vogue. The inclusion of Dr. Charles Wood's 'Ode' was interesting, because it showed how far we have moved since the time when it formed part of the programme on the day of the opening. Dr. Somervell's workmanlike 'Normandy' variations for pianoforte speak the idiom of the same day. Frank Bridge's 'Blow, ye bugles,' Herbert Howells' 'Lady Audrey's' Suite for string quartet, and the Suite for flute, violin, and harp of Eugène Goossens, show what ex-students of the R.C.M. can do in the way of modernity.

A pathetic interest attached to the works of Hurlstone, F. Purcell Warren, Ernest Farrar, and George Butterworth, all taken from us at the outset of promising careers. The three last-named have given their lives for their country. Butterworth's 'Idyll,' 'The banks of green willow,' indeed made perhaps the strongest individual appeal of any of the works of the younger men. It has an individual charm, and rare delicacy and certainty of touch, making great effect without mere 'effects,' and with singular economy of means. I am glad to see that it is to be included in the programme of one of the forthcoming Promenade Concerts. It should find a permanent place in the répertoire.

Comparisons are to be deprecated, but are none the less interesting. On a wet afternoon during the holidays a lover of contemporary British music would find much intellectual diversion in drawing up three similar programmes from the works of men who have not been trained in Prince Consort Road, or who have taught on the other side of Hyde Park or in the provinces.

The concerts were brought to a fitting and impressive close by the performance of Parry's beautiful 'Jerusalem,' which was sung also at the composer's funeral in St. Paul's Cathedral.

A. KALISCH.

THE ASSOCIATED BOARD.

The thirtieth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, on July 17. Mr. Ernest Mathews took the chair.

Amongst those present were Sir Alexander C. Mackenzie, Sir Walter Parratt, Dr. Hugh P. Allen, Dr. Charles H. Lloyd, Dr. Eaton Faning, and Messrs. Oscar Beringer, H. Wessely, Arthur Hinton, Edward Iles, A. P. Alderson, Frank Arnold, Spencer Dyke, G. H. Mackern, Henry Beauchamp, Brunel White (Carmarthen), Herbert A. Marshall (Leicester), Charles J. Soltau (Slough), Mrs. T. P. Lockwood (Sheffield), and Miss Ethel M. Barlow (Gravesend).

The minutes of the previous meeting having been read and confirmed, the secretary read the report, which expressed the gratification of the Board at being able to announce that H.R.H. The Prince of Wales had graciously consented to become its President. A tribute was paid to the memory of the late Sir Hubert Parry, expressing the profound reeret of the Board at the loss of 'a wise counsellor and a staunch friend.' The number of candidates in the United Kingdom was 5,006 in the Local Centre examinations, and 34,040 in the School examinations. Exhibitions were awarded last year in the United Kingdom to Mabel Le Févre, Bournemouth Centre, violin; William Stuart Jones, Cardiff Centre, violin; Eileen N. Sharp, Brighton Centre, singing; Irene V. Hyman, London Centre,

pianoforte; Lina S. Collins, London Centre, pianoforte; and Eleanor L. Andrews, London Centre, violin. In Australia, Ruby Waldon, Parramatta Centre, N.S.W., violin; and Gladys Cunliffe, Perth Centre, W.A., pianoforte. In New Zealand, A. N. Caverhill, pianoforte. In Canada, Marion O'Neail, Winnipeg Centre, violin. In Jamaica, Doris Livingstone, violin, and Sarah V. Young, pianoforte. In Malta, Carmen Hare, pianoforte. Eight Exhibitions previously gained have been renewed for a further period of one year.

The chairman, in moving the adoption of the report, said:

It was particularly gratifying to them that His Royal Highness The Prince of Wales had seen his way to accept the position of President of this Board. In doing so, he was only carrying on the work of his father and grandfather before him. Owing to the enormous amount of work the Prince of Wales had undertaken, it was impossible for him to be present at this meeting, but he had kindly expressed a hope that he would be able to be present at future meetings. With regard to the death of Sir Hubert Parry, he (the chairman) spoke of his personal friendship with him, extending from the time, fifty-three years ago, when he first met him as an undergraduate at Oxford. He also wished, on behalf of the Board, to say how greatly he appreciated the presence of Dr. Hugh P. Allen, whose influence was already proving of great value to the Board. With regard to the growth of the work, in this its thirtieth year it was interesting to note that during the first year the Board examined about 1,100 candidates; in its tenth year, 12,000; in its twentieth year, 35,000; and in the past year, a little less than 60,000.

Sir Walter Parratt second the motion, and the report and balance sheet were unanimously adopted.

A vote of thanks to Mr. Ernest Mathews for presiding, proposed by Sir Alexander Mackenzie and seconded by Dr. H. P. Allen, terminated the proceedings.

METROPOLITAN ACADEMY OF MUSIC.

Competitions for two Scholarships and fourteen Exhibitions have just been held at the Metropolitan Academy of Music, Earlham Hall, Forest Gate. The two Scholarships and two of the Exhibitions are provided for out of the proceeds of the concert given annually by the professors in memory of the late Mr. Harding Bonner, founder and first Principal of the Academy, and are known as the Harding Bonner Memorial Scholarships and Exhibitions. They are open to advanced students at any branch of the Academy. The other Exhibitions are open to students gaining the highest marks in certain grades at the half-yearly examination. The adjudicators were: Mr. Ivor Foster and Mr. Dan Richards, Mr. Herbert Fryer, Mr. Edwin Quaife, and Mr. Frederick Hudson. The names of the winners are as follows: *Harding Bonner Scholarships:* Pianoforte—Miss Ruth Dowling. Singing—Miss Ethel Archer. *Harding Bonner Exhibitions:* Violin—Miss L. Josephine Hurd. Elocution—Miss Betty Gilbert. *Examination Exhibitions:* Pianoforte—Miss Ethel G. Tuck, Miss Doris E. Hudson, Miss Grace Rapkin, Master Edward Mason. Singing—Miss Petronella Tresfon, Miss Ida Bullivant, Miss Dorothy A. Hathaway, Miss Phyllis Dawkins. Violin—Mr. Gilbert C. Cave, Miss Florence Alliston. Elocution—Miss Rosie L. Noakes, Miss Margery Houghton.

AN OXFORD DEGREE.

The Encænia at Oxford was naturally and rightly devoted to honouring the heroes of the war, but at the Degree Day next before it, on June 19, music—and what is more, our own music—had its celebration. Dr. Ralph Vaughan Williams was presented for the degree of Doctor of Music, *honoris causa*, and having received his degree in the morning, attended at a remarkable performance of his greatest choral work, 'A Sea Symphony,' conducted by Prof. H. P. Allen in the Sheldonian Theatre in the afternoon.

The last honorary degree of Doctor of Music was given just five years ago to Dr. Richard Strauss, and while Oxford takes no shame for her past actions, generous on the eve of war, it was significant that her first act of peace was to seek out one of the foremost of our native composers, and not only present him with her Doctorate but take pride in singing and playing his music.

'Behold the sea itself!'

The words rang out with a splendour which eclipsed the trumpet call, supported on a bass of vigorous undergraduate voices—not the school-boy voices of pre-war days, but the voices of men who know what the sea means, having gone across it and returned. The whole performance throbbed with the new life which has come to the old University. Not only all the choir, but the greater part of the orchestra was composed of local musicians, and the intricate music was so thoroughly known that in the middle of a final rehearsal Dr. Allen was able to order 'all books closed,' whereat the choir sang to the end of the work from memory.

The occasion was a double commemoration, for this year the Sheldonian completes two hundred and fifty years of University life. It was opened in 1669, and the fact was recalled by the revival of the Motet, 'O bone Jesu,' which Dr. William Child wrote for the opening 'Act.' This was sung from photographed facsimiles of the original parts by a small choir before the 'Sea Symphony,' and afterwards the proceedings ended with an inspired performance of Sir Hubert Parry's Ode, 'Blest Pair of Sirens.'

We were given, therefore, three ages of English choral music, which showed its continuity of thought and its variety of expression. All concerned deserved congratulations on the result, including the two solo singers, Miss Ethel McLelland and Mr. Topliss Green, whose voices had admirable effect in combination with the choir in the 'Sea Symphony.' But it would be hard to say whether Oxford is most to be congratulated on her new graduate, whose work carries so strong a message for this moment, or on her new musical Professor, who has proved his power to stimulate the musical activities of the University and town to a point of fervour and efficiency which the Sheldonian in all its two hundred and fifty years has never before known.

H. C. C.

OLD ITALIAN MUSIC.

A very remarkable series of concerts of old Italian music concluded at the beginning of the month at Wigmore Hall. The programmes consisted entirely of music of the 17th and 18th centuries, which critical posterity has overlooked. It has been suggested that the revival of the old music was the result of that recrudescence of nationalism which goes hand in hand with war. As a matter of fact, it began before the war, and was due to the profound knowledge and enthusiastic research of a poet keen on all that belongs to the artistic history of his country. But for the leadership of D'Annunzio—which can be traced distinctly in the opening pages of 'Il Fuoco'—it is probable that this whole epoch of Italian composition would have been known to us only through the two or three ill-chosen examples issued mostly by musicians whose strong point was not scholarship. In fact, most of the composers represented were to the majority of us mere names met in history books or in the pages of that fine connoisseur of Italian art, Robert Browning. But who would have supposed that Baldassare Galuppi would have anything to say to an audience versed in Strauss and Stravinsky?

The undoubted success of the concerts and the appeal they obviously had both for the learned and the simple offers the best possible evidence that Galuppi, Porpora, Veracini, Marcello, Zupoli and 'the others' are far from being the 'petits maîtres' they were supposed to be. Had this been the case the modern audiences coming so long after the fashion had set would find them meaningless and dull. Only those who have tried the experiment know how unutterably dull composers can be who repeat the tricks of a dead season. The examples heard at Wigmore Hall proved beyond doubt that in any age men of real worth can express themselves in forms of beauty so striking and individual as to be independent of time and custom. But they must be allowed to tell their own tale in their own way, and careful editorship is a primal necessity.

Not only has music been performed at these concerts which we had never heard before, but there have also been notable performances of works which had come down to us

in garbled versions. Corelli's 'La Follia,' for instance, is mostly known through the version of M. Leonard, which curtails the noble chaconne to about half its size and adds a cadenza which is totally uncalled for. There is little doubt that most of the music of that epoch which has been preserved needs re-editing. Leonard and Helmesberger were decidedly not ideal men for such a task, although their work has passed unchallenged.

Of the newly-discovered Veracini Sonatas, the pianoforte pieces, and the great songs Madame Fino-Savio sang for us, the most surprising thing is how little they show the effect of time. One felt, not that they were old, but that they employed a different medium. It was as if one who had always known oil-paintings should suddenly have chanced upon an etching. We have heard a good deal of the conventionality that bound music in those days; yet it is a fact that the conventionality was more in the choice of texts than in composition. Recitative is nowadays out of fashion, but until one had heard the recitativi of some songs of Marcello, one would never have known to what heights of dignified dramatic expression they could aspire. So far from conventionality, there was hardly one of the pianoforte pieces played by Signor Benvenuto which did not contain the stimulus of the fruitful seed of new forms.

This notice cannot close without a word of sincere praise for the performers, and perhaps one ought to name first Signor Benvenuto, who not only played many pianoforte pieces with great skill and inborn sympathy, but also accompanied the pianist and the violinist and made us feel throughout that he was heart and soul in the movement. Of the singer, Madame Fino-Savio, who was perhaps even more heartily applauded than her companions, much could be said. She is one of the few Italian women singers who still retain the polish and the purity of the great age of singing which was not the age of the virtuoso but of the artist, and which flourished not when roulades and exceptionally high notes made singers into popular heroes, but long before.

Certainly there was not a phrase which did not get its full meed of expression from the performer. The violinist, Madame Mazzuchelli, also has in her playing, and in her very poise, something reminiscent of old times, that disappeared from the concert-platform when a more tense passion became the dominant note both of the music and of the performance. The older school demanded above all things purity of tone, and this is exactly the strong point in the playing of Madame Mazzuchelli.

F. B.

London Concerts.

The Alexandra Palace Choral Society, still hampered by the closing of its Northern home, carries on its unbroken work under the indefatigable Mr. Allen Gill, and, in spite of all difficulties, upholds its old reputation. At Queen's Hall, on June 21, the Society gave a Thanksgiving Festival, and aptly chose for the purpose Elgar's 'Spirit of England' and Stanford's 'Te Deum,' a work of high quality that in many passages has the nobility due to its theme. These works, needless to say, received adequate performance—fine in tone, eloquent, displaying all the musical quality and expressive meaning that come from earnest and enlightened preparation. The programme contained also Mendelssohn's 'Hymn of Praise' and the Triumphal March and Chorus from Elgar's 'Caractacus.' Mr. Gill conducted throughout with the commanding power that is always stimulating to both choir and audience, and the work of the Society had a worthy counterpart in the solo-singing of Miss Carrie Tubb, Miss Phyllis Lett, and Mr. John Coates, and in the organ-playing of Mr. G. D. Cunningham.

M. Georges Pitsch, a Belgian violoncellist of deservedly high reputation, gave a recital at Wigmore Hall on June 19 and again earned much admiration for his expressive powers, his beautiful tone, and his clean technique. He introduced two works new to London—a Pièce by Chausson and a Poème by Vreuls—that provided interesting moments. In the 'Rhapsody' of Eugène Goossens he was accompanied by the composer.

In company with M. Moiseiwitsch, Miss Daisy Kennedy gave a farewell recital at Wigmore Hall on June 19, preparatory to her departure for Australia. While fully appreciating the prowess of so admirable a native artist, one felt that it should have been put to the service of some native music.

Mr. George Fergusson sang pleasantly at Æolian Hall on June 19, his programme including 'Isobel' by Frank Bridge, 'Night in a garden' by V. Thomas, 'The bells of St. Marie' by John Ireland, 'When childher plays' by Walford Davies, 'The cloths of heaven' by T. Dunhill, and 'Come away, death' and 'Blow, blow, thou winter wind' by Roger Quilter.

Mr. T. P. Fielden, though long known as a pianist of quality, has made a definite 'arrival' during this season. His playing at Wigmore Hall on June 20 firmly established his repute as an artist of individuality and high proficiency.

Mr. Harold Samuel's pianoforte programme at Wigmore Hall on June 21 was devoted entirely to the works of J. S. Bach. His playing thoroughly justified such a choice, and the presence of a large audience gave further commendation.

One of the best achievements to the credit of the London String Quartet is their production of Dr. Walford Davies's Suite, 'Peter Pan,' at Æolian Hall on June 21. It is a work of irresistible charm, fully characteristic of the composer, especially in his distinctive use of an idiom that speaks of things British. It is sufficient praise to ascribe to the music the same subtle and genial fancy that illuminates Barrie's 'Peter Pan.'

Miss Gladys Moger's programme at Æolian Hall on June 23 was conspicuous among the many recital programmes that have recently done honour to British music. Her songs were by Cyril Rootham and John Ireland, and by employing the assistance of the Allied String Quartet each composer was also represented by a chamber work—Mr. Rootham by his Quartet in C flat and Mr. Ireland by his second Trio.

Songs by Frank Bridge, Cyril Scott, John Ireland, and Granville Bantock were included by Miss Foster Salmond in her programme at Steinway Hall on June 24, and all received sympathetic interpretation.

At Steinway Hall on June 24 Miss Emma Barnett brought memories of a fragrant and delicate past by playing a number of pianoforte pieces by John Francis Barnett, her brother.

An orchestral concert given with the assistance of the London Symphony Orchestra at Queen's Hall on June 24, served to introduce to London Mr. Appleby Matthews, who has earned considerable repute in the Birmingham district as an orchestral conductor. He showed his capacity in Tchaikovsky's B flat minor Pianoforte Concerto—with Mr. Frederic Lamond as soloist—the 'Figaro' and 'Bartered Bride' Overtures, Bantock's 'Dante and Beatrice,' and in a newly-heard work by J. D. Davis. This was the Prelude to a one-Act opera, 'The Cossacks,' a musicianly work of considerable interest.

The native music brought forward by Mr. de Lara at Steinway Hall on June 25, consisted of a Sonata for flute and pianoforte by Francis Toye, a new String Quartet by Edgar Bainton, a set of Fancies for pianoforte and strings by Joseph Speaight, and a new Arabesque for flute by Norman O'Neill.

A concert of Mr. Landon Ronald's songs, given at Æolian Hall on June 25, brought to notice many pleasant examples of his inventiveness and instinct for style. 'Electra' and 'Love's philosophy,' 'Light, my light' and 'Bring her again,' were among the most characteristic and distinctive. With Miss Rosina Buckman and Mr. Walter Hyde as interpreters, and the composer as accompanist, the songs received full justice. Some pianoforte solos were given by Miss Irene Scharrer.

In aid of the St. Dunstan's 'After-Care' Fund the Shapiro Orchestra gave a concert at Queen's Hall on June 27. Under Mr. Shapiro's direction adequate performances were given of Brahms's C minor Symphony, Tchaikovsky's 'Francesca da Rimini,' and, with M. Melsa as soloist, Saint-Saëns's B minor Violin Concerto.

A Pianoforte Concerto by Harry Farjeon was played at Queen's Hall on June 27 by Miss Jessie Munro, with accompaniment by the Queen's Hall Orchestra under Sir Henry Wood. Although an early work of the composer, who wrote it in 1900, it has the musicianship of maturity, and much inventiveness.

Mr. Cedric Sharpe, one of the ablest British violoncellists, played the Rhapsody of Eugène Goossens at Wigmore Hall on June 27, accompanied by Mr. William Murdoch, who also showed his exceptional powers in four pieces by the Spanish composer Manuel de Falla.

A pleasant string Quartet by J. D. Davis, chiefly characterised by simplicity and melodiousness, was performed by the London String Quartet at Æolian Hall on June 28.

Miss Lilias Mackinnon's Scriabin recital at Wigmore Hall on July 1 was interesting and instructive. It showed Scriabin's development from a clever disciple of Chopin to a composer of individuality and power. Some 'Preludes' contained the beginning of his emancipation, and 'Vers la flamme'—a pianoforte tone-poem that can be measured with the 'Poème de l'extase'—showed its completion. Miss Mackinnon had a thorough grasp of the music, which she interpreted with poetry and skill.

Miss May Mukle's violoncello recital at Æolian Hall on July 4 produced some interesting music, amongst which chief place must go to five short pieces by Purcell Warren, who lost his life in the war. They contain well-conceived musical ideas in an unpretentious form, and show that the composer had gifts of great promise. A 'Hebrew Serenade' by Ernest Bloch was more ambitious and sophisticated and, although individual, not more effective. Two 'Fancies' of her own were also in Miss Mukle's programme.

Mr. Ivan Phillipowsky gave a recital at Wigmore Hall on July 7 and in a programme containing a Glazounov Sonata, portions of York Bowen's second Suite, and pieces by Bach and Chopin, proved himself to be a very fine player, with a technical command and a variety of resource far above the average.

Mr. Isidore de Lara brought his series of all-British concerts at Steinway Hall to a close on July 16 with a programme that included Elgar's Violin Sonata, two settings of lyrics from the Chinese by Julius Harrison, and a Valse Arabesque by Frederick Laurence, to which Miss Hilda Bewicke danced.

The Quintet by Cyril Scott inadvertently described in our last issue (p. 372) as a Pianoforte Quintet is written for two violins, viola, and two violoncellos.

Promenade Concerts.

Messrs. Chappell & Co., Ltd., announce that the twenty-fifth season of Promenade Concerts at Queen's Hall, under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman, will commence on Saturday evening, August 16, and be continued nightly for ten weeks until October 25. The concerts will commence at eight o'clock each evening and terminate about half-past ten. Eighty-seven soloists will appear during the season, including Hilda Blake, Rosina Buckman, Louise Dale, Ethel Dyer, Amy Evans, Dora Gibson, Dora Labbette, Alice Lilley, Annie Rees, Adah Rogalsky, Phyllis Smith, Lillian Stanford, Stralia, Anne Thursfield, Carrie Tubb, and Doris Vane, sopranos; Evelyn Arden, Margaret Balfour, Emilia Conti, Phyllis Evennett, Irene Flanders, Olga Haley, Carmen Hill, Doris Manuelle, and Ethel Peake, contraltos; John Booth, Ben Davies, Hubert Eisdell, Gervase Elwes, Walter Glynne, Dan Jones, Lenghi-Cellini, Ben Morgan, Sidney Pointer, Herbert Teale, Spencer Thomas, and Yves Tinayre, tenors; George Baker, Herbert Brown, Murray Davey, Edward Dykes, Kenneth Ellis, Darrell Fancourt, Fraser Gange, Herbert Heyner, John Huntington, Charles Knowles, Norman Notley, Frederick Ranalow, Walter Saull, Horace Stevens, Sidney Stoddard, Arnold Stoker, and Charles Tree, basses. The instrumentalists include Edith Barnett, Cecil Baumer, Berthe Bernard, York Bowen, Christian Carpenter, Fanny Davies, Arthur de Greef, Helen Guest, Elsie Hall, Myra Hess, Elsie Horne, Evlyn Howard-Jones, William G. James, Auriol Jones, Lilia Kanevskaya, Vivian Langrish, Benno Moiseiwitsch, Rachel Owen, Winifred Purnell, Harold Samuel, and Egerton Tidmarsh, pianists; Arthur Beckwith, Sybil Eaton, Margaret Fairless, Katie Goldsmith, Marjorie Hayward, Daniel Melsa, and Ernest Whitfield, violinists; Thelma Bentwich, Felix Salmond, and C. Warwick-Evans, 'cellists; Frederick B. Kiddle and Stanley Marchant, organists.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Carl Rosa Opera Company's three weeks' operatic season, from June 16 to July 5, was crowned with success, and no doubt the summer operatic season will in future be an established yearly function. It was in the nature of an experiment, and the Prince of Wales Theatre Syndicate has decided that a summer operatic season is far more attractive than a run of dramas or even light comic operas. The two novelties produced were Alfred de Keyser's 'Stella Maris' and Reginald Somerville's 'Antoine,' but the public did not take kindly to them—although the performances were quite excellent—probably owing to the rather gloomy character of the plots. The compositions were not free from reminiscences of Puccini, Wagner, Mascagni, and other composers, in some instances palpably so, but of the two Somerville's 'Antoine' shows the best musicianship.

Very excellent performances were given of 'Cavalleria Rusticana,' 'Pagliacci,' 'Tannhäuser,' 'Rigoletto,' 'Mignon,' 'Madame Butterfly,' 'Merry Wives of Windsor,' 'Carmen,' and 'La Bohème.' In Henriquez de la Fuente the Company has a conductor of ability and temperament, and the second conductor, Mr. Herbert Ferrars, is also a reliable and experienced orchestral director. The artistic personnel was the same that recently appeared in London.

The local concert season is practically ended, and the only interesting concerts are those given in our Public Parks by the best regimental bands, as is usual at this time of the year.

A most interesting and successful concert was given in the large Lecture Theatre of the Midland Institute on June 28 by the members of the chamber music class in connection with the Midland Institute School of Music. The very creditable performance of Tanéïèv's Pianoforte Quartet in E, Op. 20, two movements of Glazounov's String Quartet in G, Op. 26, and Howell's scholarly Pianoforte Quartet in A minor, Op. 21, reflected the utmost credit on the School and its teachers. An unrehearsed incident occurred in the last movement of the Tanéïèv Quartet, the lid of the grand pianoforte, which was raised, suddenly coming down with a crash, so that the player had to stop. The sangfroid with which the artists continued the movement was worthy of all praise.

In connection with the ninth British Music Convention, held at Birmingham, a special concert was given at the Grosvenor Rooms, Grand Hotel, on June 21, for which a highly attractive and artistic programme was supplied by Birmingham artists:—Madame Parkes Darby, Miss Mary Foster, Dr. Tom Goodey, and Mr. Aubery Millward (vocalists), Mr. Paul Beard (violin), Miss Rosemary Savage (pianoforte), and Messrs. Richard Wassell and Michael Mullinar (accompanists).

The Birmingham Festival Choral Society is to be congratulated on having secured Sir Henry Wood as conductor of our premier choral Society. He is certainly the right man in the right place, who on many an occasion has shown a master hand as a Festival conductor of choral works; and he has directed with unquestionable success our Triennial Musical Festival of 1912. Sir Henry was also conductor of the Nottingham Sacred Harmonic Society in 1897, of the Wolverhampton Festival Choral Society in 1900, of the Sheffield Festival in 1902, and of the Norwich Festival in 1908. The appointment has given great satisfaction to all concerned in the welfare of the Festival Choral Society.

Mr. Clarence Raybould, one of our best local musicians, has since his return from military service severed his connection with Birmingham and left the Midlands to join the Beecham Opera Company as one of its conductors. He made his débût at the Alhambra Theatre, Bradford, on July 4, conducting with success Verdi's 'Falstaff.' Mr. Clarence Raybould is an excellent pianist and organist, and previous to the war was organist of the Church of the Messiah.

One fully expected that the much-heralded establishment of the new City of Birmingham Permanent Orchestra would by now be in working order. But that is very far from

being the case, judging by the results emanating from the conference just held at the Council House under the presidency of the Lord Mayor (Alderman Sir David Brooks). At that meeting there were present representatives of the various musical Societies and Associations in the city, with the object of endeavouring to arrive at a mutual arrangement with respect to the bookings of the Town Hall in future, and the engagements of the new Orchestra by the Societies in connection with their own concerts. The matter was fully discussed, and a general desire was expressed that a working basis should be arrived at. For that purpose it was agreed that a committee representing the musical Societies should confer with representatives of the Orchestra with the object of formulating a scheme which would be ultimately satisfactory. It was hoped that the new Orchestra would be able to arrange for a series of concerts at the Town Hall during next autumn and winter; but this has been found impracticable without affecting the interests of those who had already made arrangements for the coming season. Consequently it was decided to postpone the inauguration of the concerts by the new Orchestra until next year.

BOURNEMOUTH.

The paucity of concerts, on the one hand, and the enforced absence of the writer on the other, from two out of the few music-makings that call for remark, necessarily limit this month's record to one of small proportions. July is always Bournemouth's featureless month from the musical point of view, as it is then that Mr. Dan Godfrey and the members of the Municipal Orchestra indulge in their annual holiday. Our esteemed Director of Music was the first to shake the dust of Bournemouth from his feet, leaving Mr. W. M. Pearce, his deputy-conductor, to direct the Symphony Concert on July 2, at which Mendelssohn's 'Reformation' Symphony was the central feature. Before Mr. Godfrey's departure, however, we had (on June 25) a similar concert, the programme being made up of Mozart's Symphony No. 42, in F, a wholly unrepresentative and decidedly ingenuous example of that master's art, Schubert's mildly attractive though very little known 'Alfonso and Estrella' Overture, Balfour Gardiner's sparkling 'Shepherd Fennel's Dance,' and—far outweighing all the aforementioned compositions—César Franck's tenderly beautiful and fascinatingly intimate Symphonic Variations for pianoforte and orchestra. This performance had been in the nature of a pleasure deferred, for Miss Craigie Ross, who played the solo music, was originally announced to appear in the winter during the last series of Symphony Concerts, but through illness was compelled to postpone her appearance until the summer season. Bournemouth, of which Miss Ross is one of the chief musical ornaments, owes her, with respect to her various artistic capacities, a deep debt of gratitude, and the reverent and resourceful way in which she revealed the restrained but none the less soulful outpourings of the Variations prompted a desire that her unquestioned talents could be placed more frequently at the disposal of the Winter Gardens audiences. The concert on June 19 was one of those which the writer, as already mentioned, was unable to attend.

We gather that one of the first musical events on a large scale after the reassembling of the Municipal Orchestra is to be a 'Peace' concert—which, although taking place after the official celebration, will, it is hoped, be an appropriate and dignified occasion. As for the actual 'Peace Day' itself, musical Bournemouth seems to have resigned all claims to a worthy place in the day's proceedings, which is hardly creditable to the town's reputation. Surely, in the absence of Mr. Godfrey and the Orchestra, something could have been devised through the choir organizations in the town?

It is anticipated that Rutland Boughton's striking setting of Fiona Macleod's 'Immortal Hour' will be revived here early in September. This is good news for those who have unbounded faith in the efficacy of Mr. Boughton's artistic schemes.

Eleven hundred season tickets have already been sold for admittance to the performances by the Southport Corporation Military Band. This is some hundreds in excess of previous years.

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BRISTOL.

The feature of the month of June was the great Bristol Eisteddfod. First promoted seventeen years ago by the indefatigable Mr. W. E. Fowler, it has grown to a thousand entries, and Victoria Rooms are the centre of the thoughts and hopes of young musicians in a wide area round Bristol and even in remote places. The adjudicators included Madame Mary Davies, Mr. Daniel Price, Mr. Monk Gould, Mr. Charlton Keith, Mr. Arthur Bent, and Mrs. Tobias Matthay. The competitions included pianoforte playing of all grades; solo singers, male and female, and children; children's choirs; recitations, &c. Gold and silver medals and other prizes were offered, and the contests lasted for four days, winding up with two concerts at Victoria Rooms, with the Lord Mayor presiding and the Lady Mayoress distributing the prizes.

Mr. Plunket Greene, attending the Guthrie Commemoration of his old school, Clifton College, on June 27, gave a vocal recital in which the famous baritone interpreted a generous programme of old and new ballads from the 17th century to the 20th, with his customary attention to subtle shades of meaning and inflection. Mr. S. Liddle was at the pianoforte.

Other musical events of the month have been few indeed, although mention may be made of open-air band performances and one or two organ recitals. Dr. Alcock, of Salisbury Cathedral, contributed one of the latter at St. Mary Redcliffe Church.

CAMBRIDGE.

The University Musical Society gave a most successful May Week concert in the Guildhall on Friday, June 6, to a large and appreciative audience. Mr. Harold Samuel played Beethoven's 'Emperor' Concerto with the orchestra, and Bach's 'Partita' in C minor, the double-chorus sang Bach's Motet, 'Sing ye to the Lord,' and the orchestra played 'L'après-midi d'un faune,' by Debussy, and Vaughan Williams's 'Wasps' music, conducted by the composer. Most of the Colleges held concerts in May Week for the first time since the war, and organ recitals were given in the King's Chapel by Dr. Lloyd, Dr. Bairstow, Mr. Ley, and Mr. Ponsonby, and in Trinity Chapel by Dr. Gray. At the open concert of the Musical Club in Caius Hall, on June 3, Mr. Gervase Elwes gave a song recital, with Mr. Roger Quilter at the pianoforte and Messrs. Inwards, Gilson, T. H. Marshall, and Aston played Chausson's Quartet in A major for pianoforte, violin, viola, and violoncello.

During the term Dr. C. B. Rootham, Fellow and Organist of St. John's, was elected to a lectureship in music at his College.

DEVON AND CORNWALL.

DEVON.

Dr. Weekes's Choral Society has resumed practice under the conductorship of Mr. Walter Weekes, with Dr. Weekes as sub-conductor, and will give a concert next season. The 'Isca' Glee Party at Exeter has been reorganized, and has sung semi-privately before appearing publicly at the end of July. Mr. Cotton's Male Choir has also been re-formed. Exeter Amateur Operatic Society has put 'Tom Jones' in rehearsal for performance in February next, under Mr. Allan Allen.

A new series of summer entertainments was opened in Northernhay, Exeter, on July 16, and will be continued for charitable purposes.

In Crediton Wesleyan Church, on July 9, a new organ was opened with a recital by Mr. Douglas H. Reed (Exeter). He selected pieces by Sanderson, Lemare, and Guilmant, and the choir sang selections from oratorios. Mr. Brewer gave an organ recital at St. Mary's Church, Newton Abbot, on July 11, with Mr. Chapple as vocalist.

A chamber music concert given at Exeter by Mr. Otto Milani (violinist), his pupils and friends, was an event of interest on July 10. Mozart's String Quartet, No. 14, was played by three ladies from Bideford and Mr. Milani; Miss Ackland, a gifted 'cellist, played delightfully on a beautiful instrument a 'Rondo' by Boccherini; while Miss Phyllis Smith, Miss Blanche Parlby, Miss Joan Ackland, and Miss Cicely Smith added interest to the programme by their playing of music by Saint-Saëns, H. A. Ceseck,

Godard, and Elgar. Mrs. Hall Parlby and Mr. Milani played a duet for violins by Handel. Songs were sung by Mr. Walter Belgrove.

CORNWALL.

The committee of the West of England Bandsmen's Festival has decided to revive its annual Festival, established in 1912, and on September 6 will hold a two-section selection contest. The Prince of Wales has presented a trophy, and Sir Edward Nicholl, M.P., has given a twenty-guinea challenge cup. Cash prizes and other trophies will also be offered.

Folk-dancing was demonstrated at Falmouth by members of the Women's Institute on July 10, and on the same date the choir, trained by Miss Edith Blight, sang part-songs attractively. Folk-dancing was also displayed at Camborne on July 16 by Camborne County School Old Girls' Guild.

Falmouth Junior Operatic Society performed 'May-day in Well-a-day' on July 12.

DUBLIN.

At a special conferring of degrees at Trinity College, Dublin University, on July 4, the following students graduated in Music: Mr. G. H. FitzSimons (*nondum graduatus in artibus*), Mus.D.; Mr. R H. P. Coleman, and Miss Cecilia G. Wood (*nondum graduati in artibus*), Mus.B.

The music trade in Dublin is seriously affected at present, and the following notice has appeared in all the Dublin dailies from July 1 to July 12: 'Owing to the action of the Irish Transport and General Workers' Union in withdrawing certain members of our staffs, business will be suspended for the present by the following firms: Pigott & Co., Ltd.; Cramer Wood & Co., Ltd; Crane & Sons, Ltd.'

A very handsome volume of nearly a hundred traditional Connacht songs, with their respective melodies, collected by Mrs. Costello, of Tuam, has recently been issued by the Candle Press, 44, Dawson Street, Dublin, and by the Irish Folk-song Society, London.

LIVERPOOL.

The University of Liverpool has established a Lectureship in Music, which Dr. A. W. Pollitt has been invited to accept. The Senate recommended that the appointment be for three years, as from October 1, 1919, at a salary of £250 per annum. It is matter for congratulation that the authorities have not had to go out of Liverpool to find a highly-accomplished musician and executant who will fill the post with distinction.

The Allington-Charsley Opera Company, of which Mr. Harrison Frewin is conductor-in-chief, has added to its Liverpool laurels by the generally meritorious performances given during its recent season in the Shakespeare Theatre. The Company possesses reliable vocal principals, and with an enlarged orchestra the revival of 'Les Huguenots' was well within its means. Even more justifiable and successful was the revival of Balfe's 'Satanella,' a work which suffers from an absurd 'plot.' Written fifteen years after the unshakably popular 'Bohemian Girl,' 'Satanella' shows an advance in the composer's outlook in the adoption, if not the invention, of a leading theme, in a haunting melody which recurs from time to time. The performance was most creditable, especially to Mr. Frank Novara, who took Count Rupert's part at short notice, and to Miss Celia Leyke, an attractive Satanella. Mr. Harrison Frewin himself provided a triple bill in three short works—'Pan and the Wood Nymph,' 'Red Mask,' and 'The Gay Lothario,' a one-Act operetta. The first of these is a dramatic pastoral occupying fifteen minutes, while in 'Red Mask' the central dramatic idea is chiefly sustained by orchestra and ballet. Mr. Frewin's music is very tuneful and skilfully scored, and the dances were delightfully done.

An interesting instrumental concert was recently given in Crane Hall, by past and present holders of music studentships awarded by the Education Committee, which during the past twenty-five years have reached a total of a hundred and seventy. The bulk of these have been gained by boys and girls of the Elementary Schools of the city, who have followed up their initial success by devoting themselves to music as a profession, especially as orchestral instrumentalists In this direction the outlook is most hopeful, judging by the performance of the orchestra, which was conducted by Mr. Alfred Ross.

Liverpool was one of the first cities to take up the cult of folk-dancing in 1907, and at a recent meeting here of the English Folk-Dance Society, held in Rushworth Hall, Mr. Cecil Sharp in advocating the revival of old English dances referred in disparaging terms to the dances of to-day as being ugly and indecorous. He had studied the dancing in well-known drawing rooms and the best clubs, and was reminded only of the swayings and motions of West African negroes. Mr. Sharp is probably right in regarding the old dances as the purest form of the art, and from this point of view may well be encouraged in his crusade.

The local Association of Organists and Choirmasters is losing a gifted and popular member in Mr. Albert Orton, who is leaving Liverpool to take up his new appointment as organist of Newport Parish Church, Isle of Wight. Well-known as organist of Walton Parish Church, assistant-organist at Liverpool Cathedral, and conductor of the Walton Philharmonic Society, Mr. Orton's versatile powers as an executant both on the pianoforte and organ were shown at his recitals at Walton on June 21, when in the church he played the Reubke Organ Sonata and afterwards in the Parish Hall gave an interesting pianoforte recital of works by Bach, Beethoven, and Chopin. Members from the Southport and Manchester Associations joined the Liverpool members on this interesting occasion, and a silver cigarette-case was presented to Mr. Orton as a friendly souvenir.

At his pianoforte recital in Crane Hall on June 18, Mr. Joseph Greene introduced three remarkable 'Eastern Pieces' by Norman Peterkin, a young local composer who has musically illustrated subjects from Lord Dunsany's 'Dreamer's Tales' with extraordinary suggestiveness. The music is saturated with Eastern rhythms and weird melodies. These appear to have an attraction approaching to an obsession of which the composer might well beware. At least his atmospheric harmonies are novel and cleverly contrived, especially in one instance which depicts 'little gardens at the desert's edge where men beat the tambang and the tittibuk, and blew melodiously the zootibar, while here and there one played upon the kalipac.'

The Crane Hall Wednesday afternoon recitals came to a distinguished close on June 25, when Mr. Josef Hólbrooke played his own characteristic 'Javanese Pepper Dance' and a Valse Fantaisie by J. R. Heath. Three groups of well-contrasted songs, including Mr. Holbrooke's delightful 'Annabel Lee,' were finely sung by Mr. John Goss, accompanied by Mr. Sandberg Lee.

The Liverpool Church Choir Association has received a bequest of £100 under the will of the late Mr. Walter L. Gladstone, of Court Hey, Broadgreen (a nephew of W. E. Gladstone). This unexpected windfall will be a further encouragement to the Association to persevere in its good work, which has far-reaching and beneficial influences. The last annual Festival was held in 1913.

Building operations have been resumed at the new Liverpool Cathedral, and it is hoped that within three years the first part of the main building, including the Nave and Choir, will be consecrated and opened. Something like £130 000 will be needed for this work, owing to the increased estimates, and about half that sum is in hand. The Bishop claims that the new Cathedral has already brought increased reverence into Church services, which have taken pattern by the services held daily in the Lady Chapel. Musically, credit is due to Mr. H. Goss-Custard and the well-trained choir.

MANCHESTER AND DISTRICT.

In music, as in nature, we have had a long drought with very occasional showers of refreshment. The outdoor Peace Festival on June 21, with the monster choir and a crowd approaching pre-war football dimensions, was a complete success. A listener's opinion of it depended upon his good or ill-luck in position—the voices ought to float down-wind to him, but they did not always do so. There was, however, no getting away from 'Land of Hope and Glory,' and the effect was comparable to the mighty roar of tone when on the Royal Exchange some eight thousand men sang the National Anthem when George V. was proclaimed King. There was a repeat performance of the Peace music in the Free Trade Hall on July 20, but with the choir naturally

reduced in scale to the building. Mr. R. H. Wilson conducted on both occasions, and on June 21 had assistance from the Manchester Amateur Orchestral Society (conductor, Mr. Gordon Cockerill) and the Pendleton Prize Band, who accompanied Goss's noble anthem, 'O give thanks.'

In the week following the Peace Festival, Dr. Henry Coward conducted a choir of forty Sheffield singers at the Manchester Palace of Varieties in a selection of part-song music, accompanied and unaccompanied. This choir was making a tour of the six largest industrial centres of the North and Midlands. At Manchester its choice of music left much to be desired, and the indulgence in *ad captandum* effects would have called down Dr. Coward's sternest condemnation from the adjudicatory bench twenty years ago. There is quite a plentiful supply of witty choral music without resort to an 'Italian Salad' by Mr. Génee. Eaton Faning's 'Moonlight' was announced as 'an idealised vision of the superlative enchantment of Luna's beams,' which perhaps accounts for the limelight men being summoned to our aid. How our impoverished imaginations are made to suffer at the hands of these realists! May it be suggested (*apropos* Macfarren's 'You stole my love' and Cooke's 'Strike the lyre') that there is no virtue in speed *quâ* speed. One may admit the technique, but in these two instances it was not the handmaiden to interpretation. If ever Dr. Coward and his singers again visit us on one of these circular tours of 'missionary enterprise in the cause of choral music' (his description, not mine), might one beg him to remember that even music-hall audiences at Manchester are not exactly backwoodsmen in musical development generally? Many have quite a high standard of taste in the choice of choral music; to such his ministrations were scarcely profitable.

Taking a long view, I think most observers of the work of the Royal Manchester College of Music would agree that its main contribution to the advancement of general musical appreciation here has been in the domain of instrumental rather than of vocal music, and in an ensemble and orchestral sense rather than in a solo sense. It is possible to set too much store on an institution turning out what the public regard as 'crack' soloists, either vocal or instrumental, and those who work for a teacher's rather than a performer's diploma are often contributing more to the musical uplift of their particular area of influence than the soloist can ever do—always provided that the genuine teaching instinct is there. One is led to reflections along these lines by the conjunction of the summer examination test-concerts which are open to the public, and a singularly fatuous outburst at a Manchester Rotary Club lunch by Mr. Cecil Bateson, resident at Nelson, and an ardent advocate of the British Music Society. He is reported as saying: 'The Royal Manchester College of Music is living in the good old German pre-war days. The College contained an element which has taken away the real Manchester man's pride in his city's music—the pro-foreign element. Would it be too much to ask the general-committee to purge the Council of its anti-British element?' These and other equally preposterous inaccuracies were reported—a condensed report, probably. When will folk see that in order to secure a cultured taste in any branch of art a study of the best in all schools of thought is the first essential? When will they learn that it is quality that counts and not country of origin? Generations of Manchester music-lovers have digested and assimilated all that was best of Hallé, Cowen, Richter, Nikisch, Balling, Wood, Beecham, Ronald, Goossens, Hamilton Harty, and the rest, and as a consequence their standard of excellence in orchestral work is relatively higher than in other communities not so favoured. Those who would apply to-day to the musical culture of the future the 'bar it for ever' attitude towards German music can hardly have thought out the consequences of their claim. A few minutes' reflection would reveal its utter futility.

The concert of the Manchester School of Music in Houldsworth Hall on July 5 provided the first performance at Manchester of Edward German's most recent orchestral work, 'Theme and six diversions,' and of Percy Pitt's Serenade, Op. 39.

The prospectus of the Co-operative Wholesale Society's Male-Voice Choir is something of a portent. No other organization at Manchester has engaged a higher class of solo artist; its prices to-day are 1*s* 6*d*. and 2*s*.; its choir is a good one—if not actually quite first-class; its choice of choral music will bear comparison with the best anywhere. It has within itself a large and, potentially, a yet larger public to which it can appeal—one not drawn on by other bodies, at any rate to any great extent—so its welcome can be cordial both on the grounds of intrinsic value and of powerful assistance to the cause of musical progress.

OXFORD.

On June 4 the Professor of Music, Dr. H. P. Allen, instead of the usual formal lecture gave a most interesting account of the 'Sheldonian Theatre and its connection with Music.' The building of it, said the Professor, began in 1662, but it was not completed till 1669, so this year was its two hundred and fiftieth anniversary. At the opening ceremony, according to Evelyn, there was much splendour, much formality, and much music. The music was noisy, and the speeches learned and long, yet they entertained a large company which, with the ladies, must have numbered nearly two thousand. A 'Music Act' composed by Benjamin Rogers was also given. Some time afterwards it was ordained that there should be an annual celebration of this 'Act of Commemoration,' and in the Schedule it is found that 'Lectures on Music' had a place, while in an old University Register a list of some twelve lecturers on music is given. As time went on, however, the attendances at these lectures became more and more scanty. the lecturers themselves, indeed, being profoundly dissatisfied with the result of their work, so that they begged 'the powers that then were' to allow the lectures to be discontinued on the ground 'that it was a waste of time' which might be better utilised if they were given up. However, later on, when Heather founded the Chair of Music, he at once restored the lectureships, which have been continued ever since. Through Heather's exertions things improved rapidly, the names of Dean Aldrich, Rogers, Hayes, Locke, and others being found as composers for the yearly Commemoration, or Encænia, as it is now the fashion to call it. In passing, the Professor said there were five 'setts of music' in the Bodleian Library which were the actual parts used in the first performance at the opening of the Theatre, and on the cover is written, 'These are all the parts for the Act Music, July 9, 1669.'

When the Oxford Holywell Music Room was opened in 1748, being such an excellent place for sound it naturally diverted some of the musical activities from the Sheldonian, and for several years practically all the music at Oxford was given there, except the annual Commemoration concert, which mostly took place in the Sheldonian. Speaking of Handel's visits to Oxford, the Professor said there was no doubt he dominated not only Oxford, but the whole country, and he added that he thought the policy of going head over ears in admiration for his music was a mistake. In the early days of the Holywell Room, from 1750 to 1780, out of ninety-eight large works performed, eighty-one were by Handel. 'Messiah' was amazingly popular; indeed, the late Dr. Mee, in his charming book on the 'Music Room,' says: 'The feeling of the age is plainly shown by the description of the "Messiah" as "the *sacred* Oratorio."' This was considered an ample advertisement in 1762.

Want of space unfortunately forbids us to say more than that this interesting recital of musical reminiscences by the Professor was greatly enjoyed by an appreciative audience.

An interesting Festal Evensong was held at Woodham Church, Woking, on July 11, the occasion being a Dedication Festival. The music was chosen to illustrate the Church compositions of Mr. John E. West, who officiated as conductor. It included his new anthem, 'I will extol my God,' Magnificat and Nunc Dimittis in B flat, and organ voluntary, 'Festal Commemoration.' There was a good congregation, and the excellent choir did full justice to the music.

Great success attended the pianoforte and vocal recital given by pupils of Miss Pavion at Temperance Hall, Birmingham, recently. The proceeds, totalling £26, were divided between the Lord Mayor's Fund for the Disabled and St. Dunstan's Hostel for the Blind.

Musical Notes from Abroad.

ROME.

THE BASILICA CHOIRS.

When the word 'choir' is mentioned in connection with the Eternal City, the mind of the foreigner immediately prefixes the adjective 'Sistine.' It is, however, far from the truth to suppose that the famous Sistine Choir is the only one to be heard at Rome, or that it is to be heard on any and every of the numerous occasions which the great ecclesiastical functions of Rome present for the worthy execution of classical music. To begin with, the Sistine Choir is never heard except in unaccompanied music; further, it is by no means a numerous body, and would needs be gifted with an ubiquity and marvellous toughness were it responsible for all the choral functions of Rome. There are a number of large churches at Rome in which festival music is a feature, besides the three great patriarchal basilicas of St. Peter, St. John Lateran, and St. Mary Major. These great basilicas each had their choir-school once upon a time, but unfortunately this is no longer the case. It is to be hoped that these 'scuole' may be restored, but in the meantime, the principal *schola cantorum* of Rome (excepting always the Sistine) is that known as the School of St. Salvatore in Lauro. This institution, entrusted to the care of the 'Christian Brothers,' was established in 1869, and, whilst destined principally as a subsidiary for the choirs of the three greater basilicas, namely, the Cappella Giulia (St. Peter's), the Cappella Pia (St. John Lateran), and the Cappella Liberiana (St. Mary Major), is continually in requisition for festival occasions in various other Roman basilicas and churches. This School is therefore amongst the best-known at Rome, and certainly one of the most valuable, and it was natural therefore that its fiftieth anniversary should be celebrated in a specially memorable fashion. Besides the domestic celebrations in the Institute of St. Salvatore, and the publication of an appropriate brochure, the general public was invited, on June 16, to participate in a commemorative concert in the vast Church of St. Ignatius, when the following programme was presented:

Preludio Religioso .. .. *Renzi*
(Conducted by the composer, organist of St. Peter's.)
A Sera. For choir, solo, and orchestra .. *Settaccioli*
(Conducted by the composer, professor of the Accademia di St. Cecilia, some time student at the Scuola.)
Factum est silentium. Motet for four voices.. .. *Anerio*
Finale from the Oratorio 'The Woman of Cana' .. .. .. *Refice*
(Conducted by the composer, maestro of the Cappella Liberiana.)
Badia Solitaria. For orchestra .. .. .. *Somma*
Cantate Domino .. .. *Venturini*
Christe Redemptor. Hymn for voices only *Palestrina*
(Conducted by Don Casimiri, director of the Cappella Pia.)
Prologue to Part 2 of the Oratorio 'Il Natale' .. .. *Perosi*
(The composer—the famous Maestro of the Cappella Sistina—was unexpectedly prevented from conducting.)
Hallelujah Chorus .. .. *Handel*

The orchestra was entirely composed of ex-members of the Schola St. Salvatore.

Under the auspices of the American Society of St. Gregory, and under the direction of Don Casimiri, Maestro di Cappella of St. John Lateran, a company of some fifty singers, drawn from the various cappelle of Rome, is about to undertake a tour in America. Their aim is primarily the illustration of the classical polyphonic music of the 16th century, but modern compositions are not entirely excluded from their repertory. As I have before mentioned in this column, Don Casimiri has specialised in the interpretation of Palestrina. The singers will arrive at New York at the beginning of August.

An interesting concert was given on June 21 in the Teatro Manzoni, under the auspices of the Y.M.C.A. and for charitable purposes, when a lengthy and attractive programme was presented, consisting chiefly of operatic selections.

On the evening of June 19, Signor M. Enrico Bossi, the renowned director of the Accademia di St. Cecilia, gave an organ recital in the basilica of St. Paul-outside-the-Walls, on the occasion of the re-opening of the great organ, recently restored. Maestro Bossi was assisted by the young Roman violinist, Mario Corti, and the programme was as follows:

Fantasy and Fugue in G minor .. .. .. *Bach*
Air Variata. For Organ .. .. .. *Martini*
Air. For Violin and Organ .. .. .. *Pizzetti*
1st and second Movements of the Sonata No. 2 .. *F. Capocci*
Toccata .. .. *M. E. Bossi*
Choral. For Violin and Organ .. .. .. *Bach*
(Arranged by M. E. Bossi.)
Cantabile .. .. *C. Franck*
Spring Chorus, arranged for Organ by M. E. Bossi .. *Haydn*
'Vision.' For Violin and Organ .. .. .. *Bossi*

CHICAGO.

Verdi's 'Manzoni Requiem' opened the eleventh annual Festival of the Chicago North Shore Festival Association at Evanston on Decoration Day, May 30, under the leadership of Dean Peter Christian Lutkin. It was magnificently sung by the choir of six hundred voices, and the solo parts were interpreted by Florence Hinkle, Rose Lutiger Gannon, Arthur Hackett, and Herbert Witherspoon. A 'Song of Victory,' by Percy E. Fletcher, was the prelude to the performance of the greater work. The *a cappella* choir of North-Western University School of Music sang several of the semi-choruses and acquitted themselves, as they always do, in a fine and efficient manner. The soloists showed more than the usual degree of excellence in the concerted work.

Saturday afternoon, May 31, was Young People's Concert, given by fifteen hundred school children of Evanston and the North Shore, under the leadership of Osbourne McConathy. Mabel Garrison was the soloist. The children sang with fine effect a number of patriotic songs.

Monday night, June 2, was artists' night, John McCormack being the leading attraction, with the Minneapolis Symphony Orchestra.

Wednesday night, June 4, the choir sang Elgar's 'Dream of Gerontius.' The soloists were John McCormack, Reinald Werrenrath, and Cyrena Van Gordon. This concert eclipsed any previous performance of the choir.

Thursday evening, June 5, the choir gave the initial performance of 'A Hymn of Thanksgiving,' by Dean Lutkin. In this composition they sang with added interest, in consequence of the authorship, although thoroughness and attention to detail is at all times a characteristic of Dean Lutkin's work. The new work is highly original and effective. The concert closed with the 'Hallelujah Chorus.'

CONSTANTINOPLE.

Under Y.M.C.A. auspices a musical competition festival was held on June 7, with Capt. Vowles as adjudicator. From June 9 to June 14 six concerts, with the same programme, were given at the Théâtre Petit-Champs by the massed choirs, orchestras, and winning soloists of the competitions, the organizer and conductor of this festival being Mr. G. T. Holst. Here is a selection from the programme:

Round .. 'Sumer is icumen in'.. ..
Motets .. { 'Lord, have mercy upon us' / 'Blessed is he that cometh' } .. *Byrd*
Madrigal .. 'Love learns by laughing' .. *Morley*
Air .. .. .. 'The captive lover' .. .. *Lawes*
Part-song .. 'The jolly ploughboy' *Vaughan Williams*
Folk-songs .. { 'Dashing away with the smoothing iron' / 'Spanish ladies' }
Song for chorus and orchestra: 'A chime for the home-coming' *Old Welsh Melody*

The orchestral items were a Suite by Purcell, two of German's 'Henry VIII.' dances, and Percy Grainger's 'Mock Morris.'

'GREAT COLLECTION OF ITALIAN MUSIC.'*

The above was the welcome announcement made in one of the leading Italian newspapers a short while ago, while it further stated that the enterprise would be under the direction of no less a literary genius than Italy's greatest living poet—Gabriele d'Annunzio. The notice will, we are sure, be as welcome in other countries as in Italy, the revival of interest in the music of her grand old masters, to whom we owe so much, being looked forward to in the land of song with enthusiasm. We should remember that those who created and established the principal forms in musical composition, and gave life to the vocal and instrumental technique of modern music, were Italians. Witness Palestrina, Venosa, Marenzio, Vecchi—veritable princes of sacred and secular vocal inspiration. Italians were Frescobaldi, Antegnati, Merulo, and Cavazzoni, founders of the art of organ-playing. Domenico Scarlatti, Galuppi, Platti, Gragioli, and Rutini, in whose works are to be found determined and developed those essential characteristics of classic form of which in vain certain critics of other countries refuse the credit to the true originators, hailed likewise from Italy. Sammartini was the creator of the Symphony, while on a level with him were Torelli, Vitali, Veracini, Tartini, Corelli, Porpora, Bassani, Dall' Abaco, Gemignani, and how many other names immortal in the lists of those who have shed the light of their genius on vocal music and *Musica da Camera?* Zarlino is spoken of as 'the father of harmony.' Who were the creators of Opera? Italians: Peri, Caccini, Del Cavaliere, and the great Claudio Monteverdi; while later we find following in their footsteps and developing their ideas, Scarlatti (Alessandro), Stradella, Pergolese, Jomelli, Paisiello, Spontini, Cherubini, Cimarosa, not to mention Bellini, Donizetti, Rossini, and the 'grand old man' of Italian Opera—Giuseppe Verdi. Passing in review a few of the principal names of great manufacturers of instruments, we come across those of Stradivari, Guadagni, Gaspare da Salò, Amati, Guarnieri, Gagliano, Bengonzi, makers of violins of world-wide renown; then Bartolomeo de Cristoforis, inventor of the pianoforte; the celebrated organ-builders, Colonna Sercessi, Della Ciaia, Antegnati, Portalupi, &c. Neither in the lengthy history of music must the name of Petrucci be omitted, the founder of the art of music-printing, or that of Andrea, who applied his system of wood-engraving to music. Verovio was the first to engrave on copper. Among others who excelled in the art may be mentioned Gardano, Scotto, Amadino, Vincenti, Borboni, Dorico, Zanetti, and Tradate, to name only some of the splendid array of music-printers whose methods were established so far afield as in the establishments of Artaria at Vienna and Novello in London.

Musical Italy found imitators and followers in other nations, and while she herself, after a long period of prosperity, began to show signs of decline, some who had learned from her superseded her, producing composers whose genius it would be idle and puerile to deny. It has been urged for some time past that a revival of old Italian music was long overdue. With this revival as an inspiration, the 'great collection of Italian music' will be launched under the auspices of the famous writer already mentioned, who will be aided in the enterprise by some of the most gifted of Italy's musicians.

CLAUDE TREVOR.

OPERA IN ENGLAND AND ON THE CONTINENT: A COMPARISON, BY AN OVERSEAS MAN.

Until the present influx of opera in London and its environs, many of us Overseas men were at a loss to understand the infrequent opportunities for witnessing performances of grand opera in England. The amusement columns of the newspapers in the Empire's Metropolis were eagerly scanned for operatic announcements; but, alas! in vain. True, we had had the fleeting visits of Sir Thomas Beecham's Company and the Carl Rosa Company, and now the two months' season at Covent Garden; but for anything of a permanent nature in the world of opera—there was nothing.

Not so across the Channel. Over there it was the boast of many of us who had leave to visit Paris that on certain sectors we could leave the trenches shortly before dawn and attend the Opéra that evening. There music is regarded as an educational factor, and the Opéra and the Opéra-Comique are active throughout the artistic year—usually from September to June.

The war has doubtless accounted for the craving after lighter forms of musical entertainment, but the record for London in the matter of opera was even lower prior to the fateful August 4 than since. Why is this? Is it due to a temperamental deficiency in the English-speaking peoples? Surely not! After witnessing the frequent outbursts of emotion of the London public during the past few months, it cannot be said that the inhabitants of the British Isles are not endowed with a more than ordinary share of temperament. Given an incentive, its expression knows no bounds.

In England there is now a mighty wave of enthusiasm for opera in the mother tongue. To us born in the New World it is utterly inconceivable how the British Isles, with their forty millions of people, have never felt the need, the impulse, the overwhelming necessity, to express themselves, their history, their epics, in opera. Boadicea, Magna Charta, the Wars of the Roses, the thrilling tale of the Spanish Armada and the Virgin Queen, Flora MacDonald, Irish lore, Scots mysticism, Welsh tradition—where are they rendered immortal? Not in the ballads of the rose, the shamrock, or the thistle type, surely; neither in sentimental ditties that go no further than their own shores. To live side by side with this particular form of musical expression—namely, opera—for centuries, a stone's throw distance, as it were, and not to feel the desire to go forth and do likewise, to express in song the nobility of one's brothers for their national satisfaction and outlet of feeling, as well as for the admiration of the whole world, is entirely incomprehensible.

In Paris, before the armistice—that is, during the war—the Opéra, the Opéra-Comique, and the Gaieté were playing, and always to overflowing houses. One made no fuss about these things. They were not anomalies. They were matters of course. As in Italy the people demand their 'Traviata' and 'Lucia,' and will always go, year in year out, to hear again the well-beloved strains, so in Paris the Parisians crowd to shed their tears over the tragedy of the lives of Manon and Louise. It's such a 'nothingness,' a waste of good human intellect, to sit night after night through the inanity of empty revues. Taken now and again they may act as an antidote, but on the whole they seem rather a disgrace both to music and poetry, and call more for a feeling of indignation than anything else.

Throughout not only the British Isles but the British Empire we cannot point to even one continuous opera season. Do you realise this? At home across the seas we always have Covent Garden in our mind's eye as a sort of outer peak of Paradise. In reality the Covent Garden season opens in May and runs till the end of June or the middle of July—something like ten weeks! Then it is not an institution as the Paris Grand Opéra, but a season of foreign singers—albeit the Empire and its outposts were well represented this present spring with Melba and Stralia (Australia), Edvina (Canada), Buckman (New Zealand), and Burke (England). Since the war Sir Thomas Beecham has done prodigious work to foster the idea of an established opera in English, and it was indeed good news during the dark days of last year in France to read of Sir Thomas's enterprise. The last season at Drury Lane was remarkably successful, and there are whisperings that London at last is to have its permanent opera. If so, it will be one really tangible first fruits of our great victory.

Country and Colonial News.

BLACKHEATH.—An interesting concert was given on June 24 by the Blackheath Branch of the British Music Society, of which Mr. George Mackern is president and Miss Ethel Waddington (42, Vanbrugh Park), secretary. The programme included songs by Cecil Hazelhurst, Arnold Bax, Laurence Collingwood, Harry Farjeon, Frank Bridge, and Colin Taylor.

* For a report of recent London performances of some of the works alluded to by Mr. Trevor, see pp. 430-31.—(ED., *M.T.*)

BUXTON.—Splendid progressive work is being done by the Pavilion Orchestra under the direction of Mr. George Cathie, who is bent on raising the standard of both programme and performance to the highest level that conditions will permit. Weekly symphony concerts have recently brought to hearing Dvořák's 'New World' Symphony, Tchaikovsky's 'Pathétique,' Mendelssohn's 'Italian,' Schubert's 'Unfinished,' and several of Beethoven; while Mr. Cathie's plans, moveover, are not neglectful of British music. Public support of his enterprise has been encouraging.

DUNEDIN (N.Z.).—On April 25 the Dunedin Choral Society performed Elgar's 'The Spirit of England' and Coleridge-Taylor's 'A Tale of Old Japan,' with full orchestral accompaniment, under the direction of Mr. Sidney Wolf. Solo parts were taken by Mrs. J. Fraser, Mrs. Astley Black, Mrs. Wilfred R. Andrews, Mr. Ernest Drake, and Mr. H. P. Desmoulins.

STRATFORD-ON-AVON.—The English Folk-Dance Society announced a Vacation School of Folk-Song and Dance to be held from July 26 to August 23 The scheme includes classes in folk-singing, children's singing games, morris dances, country dances, and sword dances; private and public demonstrations; examination for certificates; and Shakespearean performances at the Memorial Theatre. Courses are weekly. Mr. Cecil J. Sharp is hon. director, and Miss E. W. Austin, 73, Avenue Chambers, Bloomsbury, London, is secretary.

STIRLING.—On the resignation of Mr. Wilfrid E. Senior, through pressure of work, the conductorship of the Stirling Choral Society has passed to Mr Warren T. Clemens, one of the leaders of music at Aberdeen, who is also conductor of the Glasgow Choral Union. The Stirling Choral Society has a fine record, dating from 1866, and there is no doubt that Mr. Clemens's experience and ability will still further strengthen its position.

WHITWELL (DERBYSHIRE). — The Whitwell Ladies' Choral Society finished the season with a concert on June 25, at which the following choral pieces were performed: 'The Shepherds' (Walford Davies), 'Twelve by the clock' (C. H. Lloyd), 'Annie Laurie' (arr. Macpherson), 'Dream pedlary' (Colin Taylor), 'Encinctured with a twine of leaves' (Coleridge-Taylor), 'Fly, singing bird' (Elgar), and 'Spring song' (Myles B. Foster). Mr. Harry Minchin conducted.

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ther. † Oboe has the Melody. X Flute has the Melody. * For Solo part, *see* Pianoforte and Bassoon Copy, 2/6.
mpet Part

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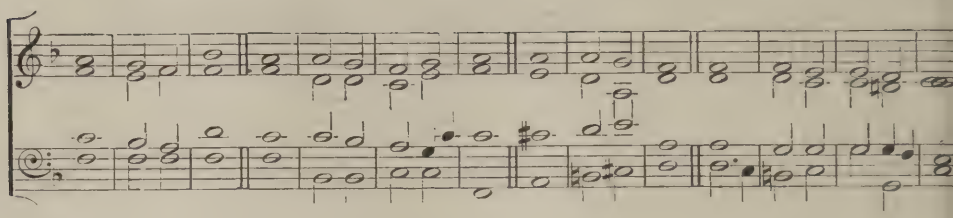


Doh is **F.**

m :—	r :d	f :—	m :—	m :r	d :r	m :—	m :—	m :r	d :—	d :—	d :t$_1$	t$_1$:l$_1$	s$_1$:—
d :—	t$_1$:d	d :—	d :—	l$_1$:l$_1$	s$_1$:t$_1$	d :—	t$_1$:—	l$_1$:m$_1$	l$_1$:—	l$_1$:—	l$_1$:s$_1$	s$_1$:fe$_1$	s$_1$:—
s :—	f :m	l :—	s :—	s :f	m :r.s	s :—	se :—	l :t	m :—	m :—	r :r	r :—.d	t$_1$:—
d :—	d :d	d :—	d :—	f$_1$:f$_1$	s$_1$:s$_1$	d$_1$:—	m$_1$:—	b :se$_1$	l$_1$:—	l$_1$:—.s$_1$	fe$_1$:s$_1$	r :r$_1$	s$_1$:—

F. f WE práise | thee O | God : we acknówledge | thee to | be the | Lord.

F. 2 All the éarth doth | worship | thee : thé | Father | ever- | -lasting.

3 To thee all A'ngels | cry a- | -loud : the Héavens, and | all the | Powers there- | -in.

4 To thee Chérubin and | Seraph- | -in : cón- | -tinual- | -ly do | cry,

5 Hóly | Holy | Holy : Lórd | God of | Saba- | -oth ;

6 Heaven and earth are fúll of the | Majes- | -ty : óf | thy | Glo- | -ry.

7 The glorious cómpany | of . the A- | -postles : práise | — | — | thee.

8 The goodly féllowship | of the | Prophets : práise | — | — | thee.

9 The nóble | army . of | Martyrs : práise | — | — | thee.

10 The holy Chúrch throughout | all the | world : dóth ac- | know- | -ledge | thee.

11 Thé | Fa- | -ther : óf an | infinite | Majes- | -ty ;

12, 13 Thine honourable trúe and | only | Son : also the Holy Ghóst, the | Com- | -fort- | -er.

14 Thóu art the | King of | Glory : O' | — | — | Christ.

15 Thou art the éver- | -lasting | Son : óf | — the | Fa- | -ther.

mf 16 When thou tookest upón thee to de- | -liver | man : thou dídst not ab- | -hor the | Virgin's | womb.

17 When thou hadst overcóme the | sharpness . of | death : thou didst open the Kíngdom of | Heaven to | all be- | -lievers.

18 Thou sittest at the ríght | hand of | God : ín the | Glory | of the | Father.

19 We belióve that | thou shalt | come : tó | be | our | Judge.

20 We therefore práy thee | help thy | servants : whom thou hast redéemed | with thy | precious | blood.

21 Make them to be númbered | with thy | Saints : ín | glory | ever- | -lasting.

22 O Lórd | save thy | people : ánd | bless thine | herit- | -age.

23 Góv- | — -ern | them : ánd | lift them | up for | ever.

F. f 24 Dáy | by | day : wé | magni- | -fy | thee.

F. 25 A'nd we | worship . thy | Name : éver | world with- | -out | end.

mf 26 Vóuch- | -safe O | Lord : to kéep us this | day with- | -out | sin.

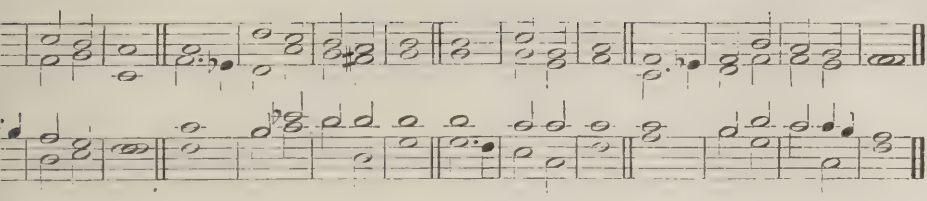
27 O Lórd have | mercy . up- | -on us : háve | mer- | -cy up- | on us.

28 O Lord let thy mércy | lighten . up- | -on us : ás our | trust | is in | thee.

29 O Lord in thée | have I | trusted : lét me | never | be con- | -founded.

audamus.

H. S. Oakeley.



–	s :f	m :–	m :–	l :s	f :m	f :–	f :–	s :r	m :–	d :–	d :f	m :r	d :–
–	d :r	s_1 :–	d :-.ta_1	l_1 :r	r :de	r :	r :–	r :t_1	d :–	s_1 :-.ta_1	l_1 :d	d :t_1	d :–
.f	m :r	d :	s :–	f :ta	l :l	l :	l :–	s :s	s :–	s :–	f :l	s :-.f	m :–
–	l_1 :t_1	d :–	d :–	f :s	l :l_1	r :–	r :-.d	t_1 :s_1	d :–	m :–	f :r	s :s_1	d :–

F. *f* WE **praise** | thee O | God : we ac**know**ledge | thee to | be the | Lord.
F. *f* 2 All the **earth** doth | worship | thee : **the** | Father | ever- | lasting.
3 To thee all **An**gels | cry a- | loud : the **Heavens** and | all the | Powers . there- | in.
4 To thee **Cherubin and** | Seraph- | in : **con**- | tinu-al- | ly do | cry,

p 5 **Holy** | Holy | Holy : **Lord** | God of | Saba- | oth ;
mf 6 Heaven and earth are **full** of the | Majes- | ty : **of** | thy | Glo- | ry.
f 7 The glorious **company** | of . the A- | postles : **praise** | — | — | thee.
8 The goodly **fellowship** | of the | Prophets : **praise** | — | — | thee.

9 The **no**ble | army . of | Martyrs : **praise** | — | — | thee.
mf 10 The holy **Church** throughout | all the | world : **doth** ac- | know- | ledge | thee ;
11 **The** | Fa- | ther : **of** an | infin-ite | Majes- | ty ;
12, 13 Thine honourable **true** and | only | Son : also the Holy **Ghost** the | Com- | fort- | er.

F. *f* 14 **Thou** art the | King of | Glory : **O** | — | — | Christ.
F. *f* 15 Thou art the **ev**er- | lasting | Son : **of** | —the | Fa- | ther.
mf 16 When thou tookest up**on thee to de-** | liver | man : thou **didst** not ab- | hor the | Virgin's | womb.
17 When thou hadst over**come** the | sharpness . of | death : thou didst open the **Kingdom** of | Heaven . to | all be- | lievers.

f 18 Thou sittest at the **right** | hand of | God : **in** the | Glory | of the | Father.
mf 19 We be**lieve** that | thou shalt | come : **to** | be | our | Judge.
p 20 We therefore **pray** thee | help thy | servants : whom thou hast re**deem**-ed | with thy | precious | blood.
21 Make them to be **number-ed** | with thy | Saints : **in** | glory ever- | lasting.

mf 22 O **Lord** | save thy | people : **and** | bless thine | herit- | age.
23 **Gov**- | — ern | them : **and** | lift them | up for | ever.
F. *f* 24 **Day** | by | day : **we** | magni- | fy | thee ;
25 **And** we | worship . thy | Name : **ev**er | world with- | out | end.

p 26 **Vouch**- | safe O | Lord : to **keep us** this | day with- | out | sin.
27 O **Lord** have | mercy . up- | on us : **have** | mer- | cy up- | on us.
28 O Lord let thy **mer**cy | lighten . up- | on us : **as** our | trust | is in | thee.
F. *mf* 29 O Lord in **thee** | have I | trusted : **let** me | never | be con- | founded.

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(*Continued from page 455.*)

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IN A MINOR

FOR

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The Musical Times
AND SINGING-CLASS CIRCULAR
SEPTEMBER 1, 1919.

MODERN BRITISH COMPOSERS.

By EDWIN EVANS.

V.—JOHN IRELAND.

(Continued from August number, page 396.)

It is natural, in dealing with John Ireland, to pass direct from his pianoforte works to his chamber music, as—except two string Quartets and a Sextet for strings, clarinet, and horn belonging to his immature period—all his chamber music is associated with the pianoforte. It is difficult to believe that the possibilities of the string quartet can have lost their attraction for a composer so staunch to the tradition in which it is an element. We must therefore conclude that the processes of the change that has taken place in his method found in the pianoforte a more favourable 'culture-medium,' and that, these processes having run their course, his return to that form will not be long delayed. It is certainly not claiming too much to say that no news would arouse more interest amongst the devotees of chamber music at this moment than the announcement of a new string quartet from the pen of John Ireland. There is something about his present method that points to his finding in it a mode of expression at least as fertile as any he has attempted in the past ten years, and probably more so. When a composer combines elaborate imaginings with an austere simplicity of structure, the string quartet offers a prospect of virtue rewarded.

I have already referred to the Phantasy Trio in A minor which ushers in the later manner of John Ireland's writing. It dates from 1908, and was followed a year later by the Sonata in D minor which now ranks as No. 1, although it had two predecessors, both since discarded. It is in three movements—an Allegro in conventional form, a Romance, and a Rondo. The quality of the music is intimate and unassertive, little calculated to make an immediate sensation, as did its better-known successor. This is by no means a disadvantage, as it has caused the work to maintain its freshness unimpaired, whilst gradually extending its circle of friends. In course of time a second edition became necessary, and the composer took advantage of the opportunity for a revision which has enhanced its effectiveness. A desire to revise is, in fact, characteristic of him; for although, as I have said elsewhere, he is a deliberate worker who takes elaborate pains to give every bar the character of finality, that very trait constantly lures him to dream of further improvement. Many of his works have been subjected to this kind of revision, and none who have followed his development will be surprised if every subsequent reprint continues to show divergences from the original edition. The Sonata in D minor, however, does seem at present to have reached its final form. The idiom in which it is written is not that in which John Ireland writes to-day, and the temptation to 'bring it up to date' is not one to which he is at all likely to succumb. It could only end in failure, and the work is an attractive one as it stands. I could well understand some musicians—not necessarily of conservative hue—even preferring it to its more exciting successor. It is not old-fashioned to take musical pleasure quietly.

Between 1909 and 1913 there occurred a break in the composer's output for which no explanation is forthcoming. A holiday spent in Jersey in 1912 seems to have supplied the incentive to at least two of the works that appeared in the latter year: the 'Decorations,' for pianoforte (see previous article), and an orchestral Prelude, 'The Forgotten Rite,' and it is unlikely that the new impetus spent its force in one year, though what one may term its topographical form disappeared almost as quickly as it came. There is no 'Island Spell' about the Trio in E minor, in three movements, which made its appearance in 1914, but has remained unpublished. This work, which is not to be confused with the later Trio in the same key but in one movement, has a somewhat transitional character, not unlike that of the Phantasy trio, but representing a later stage of transition. It seems to face both ways, 'for it has phases that might serve as connecting-links with his period of struggle for freedom in self-expression, and others which predict the complete emancipation of the later Sonata. Through its three movements runs a vein of connected inspiration which seems to reach its loftiest point in the introduction to the Finale.'* This work maintains a strong hold upon the composer's affection, possibly because of memories which correspond to its transitional character, for in the case of John Ireland a transition in style is never merely technical. It invariably represents the passage to a new point of view, and, in a mind so scrupulous, such passages are apt to be stormy. The American who wrote 'God will look you over for scars, not for medals,' cannot have been concerned solely with ethics. The struggle of a creative artist towards expression is no less strenuous than the struggle for life.

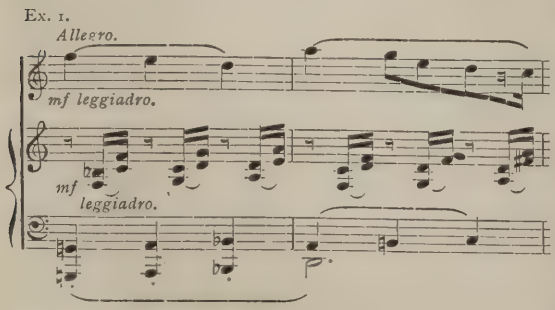
Soon afterwards another struggle — a world struggle—was to fill the minds of all thinking men. Already in 1915 a small group of songs, consisting chiefly of the two which are bracketed under one title, 'The Cost,' had made their appearance as an outward indication — or rather an indication prompted from without—that the events of these stirring times were clamouring for musical expression, not indeed in their external aspect, but through the channel of those deeper, as yet scarcely avowed emotions which they have aroused in the more sentient of our people. Is it going too far

* The quotations are from the paper I contributed to the American *Musical Quarterly* for April of this year. Where I still feel that I have earnestly expressed my attitude towards a certain work, I do not consider it necessary to paraphrase what I have once written.—E. E.

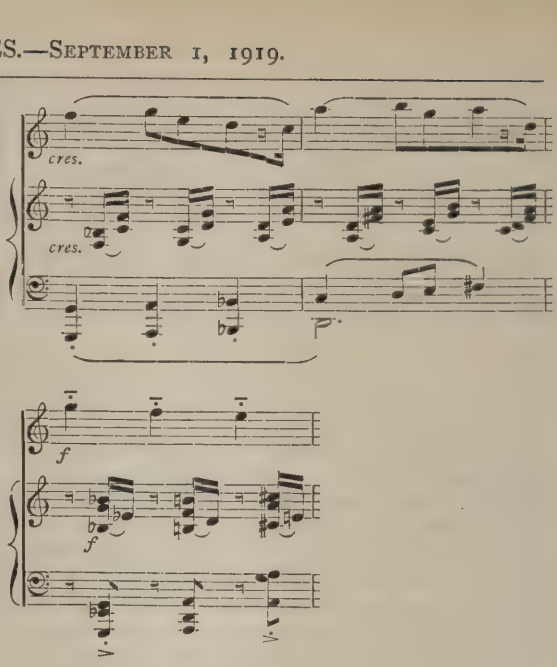
to look upon the Violin Sonata in A minor as an expression of these emotions? That is as it may be, but it is at this date the most consummate work John Ireland has given us, and if the much maligned British public rose to the occasion, as it did beyond all question, it is at least permissible to believe that the music struck some latent chord of sentiment that had been waiting for the sympathetic voice to make it articulate. Never in the recent annals of British chamber-music has success been so immediate. The press was practically unanimous, and within a short time violinists, who as a rule do not fly to new works, found that this Sonata, for their credit's sake, must be included in their répertoire. One feature of this success must be mentioned: a British work was actually included in our programmes not as a make-weight or as a duty-task, but as the chief attraction from the box-office point of view, a position hitherto reserved for standard classics. It is indeed an excellent omen for the future. The Sonata is in three movements which one might term respectively dramatic, lyrical, and a relaxation of the prevailing tension. The first section, with its rugged vigour, strikes a serious note, but its gravity is strikingly free from elements of questioning or of even momentary despondency, and if one quality more than others accounts for the spontaneously receptive attitude of the musical public from the first note, it is—confidence. It is the music of a man who feels deeply but who is sustained by confidence, not necessarily in the outward shapings of destiny, but in that ultimate faithfulness of events which is the creed of men of good understanding. The slow movement, which maintains the same high level of sane idealism, is concerned with lyrical solace. 'Even the humour of the last section gathers a flavour of the heroic from the context, much as the fun of our soldiers gathers it from their hardships.'* The Sonata is, in short, a worthy expression of the times that gave it birth, and one of the few great works of art hitherto resulting from the underlying impulses of to-day.'

The first movement is a rugged Allegro, the formal freedom of which is more apparent than real, for its sternness admits of no laxity. Its character is fully expressed in the opening phrase entrusted to the pianoforte. Some contrast is afforded by the first subsidiary, which makes an unusually early appearance:

Ex. 1.

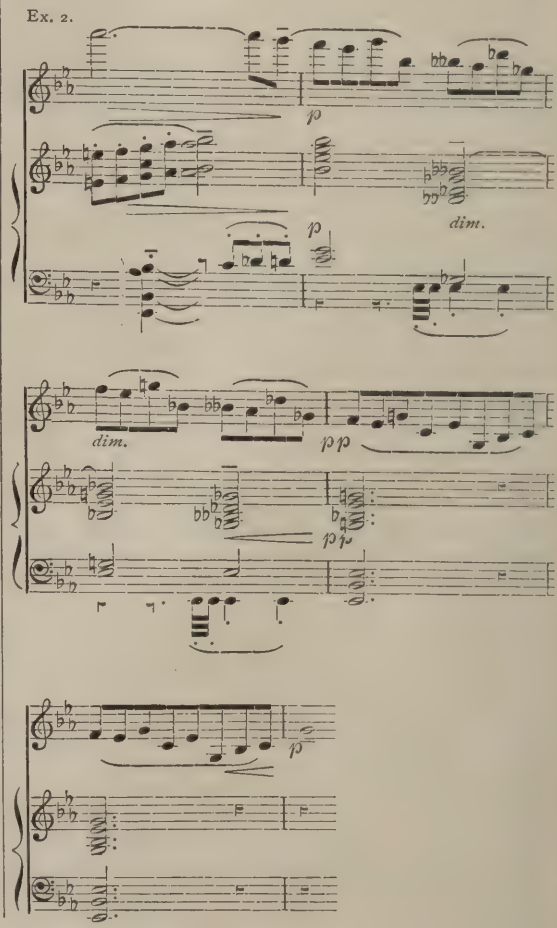


* *Pall Mall Gazette*, March 7, 1917.



The Lento is entirely lyrical. After a page of introductory matter, the theme of which recurs during the movement, we have a suave melody of classic purity. It is repeated in dialogue and followed by a brief reference to the opening theme leading to:

Ex. 2.

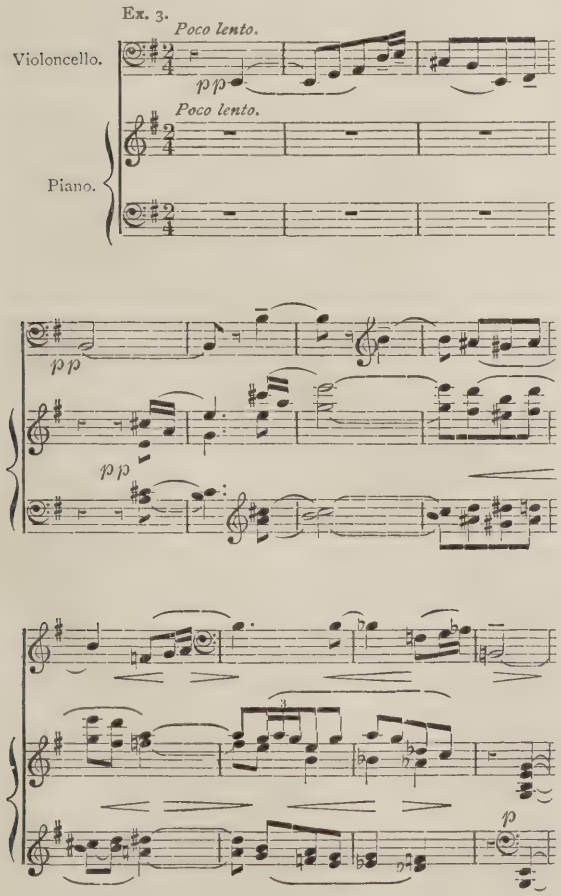


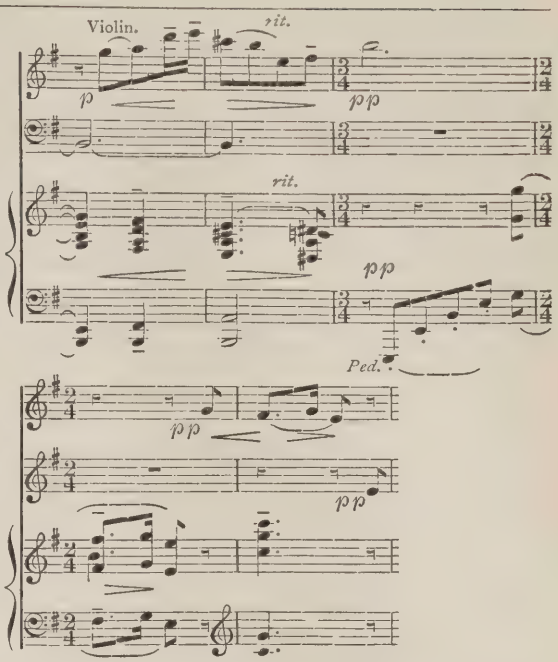
An episode in 12-8 time forms the middle section of the movement.

The Finale is almost entirely based upon a boisterous theme of unaffectedly popular type.

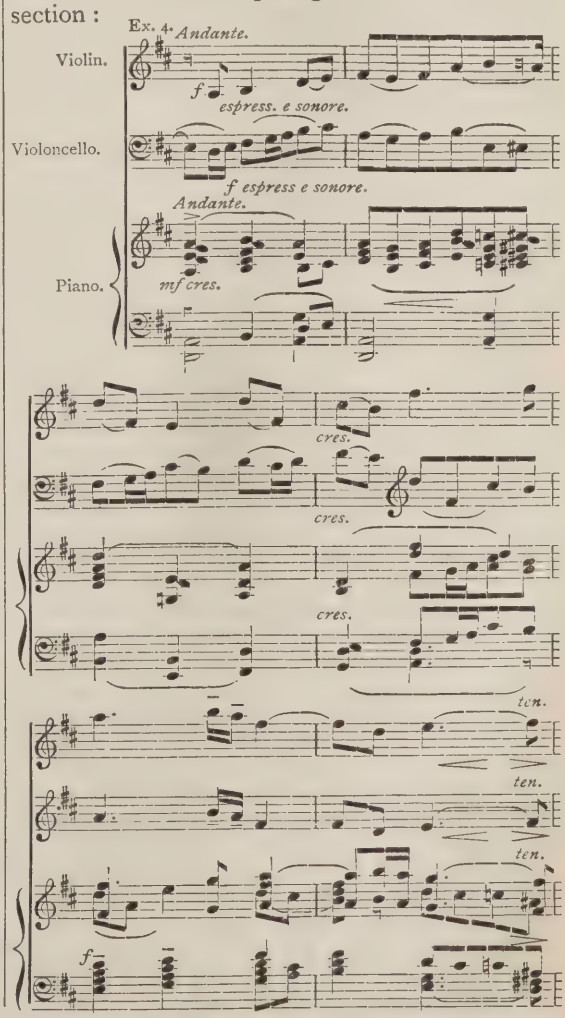
'Another almost equally important contribution to recent chamber-music is the one-movement Trio in E minor for pianoforte, violin and 'cello, not to be confused with the earlier, more extended work in the same key. It was written in the spring of 1917, and bears the impress of the grim contrast between the season and the wastage of war at the very springtime of life. Here the atmosphere is more martial, and one might suspect a glorification of the "panache" did not a touch of bitter emphasis remind one of the tragic futility that has overtaken the glitter of the armies of the past. One feels an element of rancour in the psychology of the work, yet it is not the morbid resentment of the weak, but the angry impatience that every one must feel who has not despaired of civilization. It is a poem of mixed emotions inspired by an attitude more critical than that of the Sonata and expressing itself with more directness, though in terms into which one may read a note of sarcasm if one likes. The form is simple: a strain of thematic material progressively metamorphosed in the manner of free variations.'

As examples we quote the opening bars:





and a characteristic passage from the Andante section:

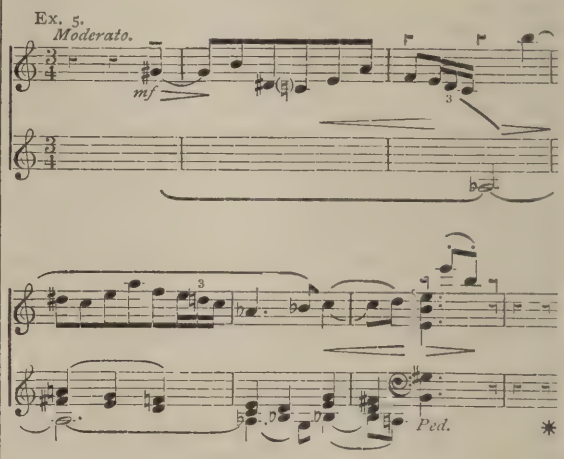


John Ireland's contributions to the art of song are scarcely second in importance to his chamber music, and, in one respect at least, they offer a key to some apparent contradictions in his larger works. In the latter the two strands which run through his musical texture are inevitably interwoven. In the songs he may place his trust in one or the other according to the poetic intention, but there is seldom scope for both. It thus becomes possible to study them separately. I wrote 'two strands' advisedly. Although I am well aware that among his songs are to be found some intermediate types, it is significant that none of these attain to the high artistic value of 'Sea-Fever' or 'Earth's Call,' which are definitely characteristic of the two contrasted styles.

To describe them is more difficult than it would appear from the current generalisation of 'art-song' and 'folk-song.' The designation 'art-song' is in any case a hateful one, and it has the additional drawback of being meaningless, for any good song is surely a work of art, and certainly not less so if it can be traced to a man of the people, as is claimed by folk-song enthusiasts. It is also misleading to lay stress on the melodic character of one style and the harmonic character of the other, for there is often quite as much harmonic richness in his treatment of a simple tune as in the more elaborate method, and quite as much melodic interest in the latter as in the most tuneful of his less sophisticated songs.

Perhaps the true solution lies not so much in the divergence of the two types as in their one common denominator, which is a close communion with nature. This has been evident in some of the works we have passed in review, such as the 'Island Spell' and 'Moonglade,' and it is still more prominent in the orchestral prelude 'The Forgotten Rite.' It is so strong that on one winter's day the composer assured me he would be unable to set a certain poem until the summer brought the right mood for it. If we now examine the two songs I selected as typical, we find that in 'Sea-Fever' the human interest is placed in relief against a natural background, in this case a seascape, whilst in 'Earth's Call' it is Nature herself who provides the chief interest, the human element being merely incidental. In the same way 'The Heart's Desire,' which is a setting of the 'March' poem in A. E. Housman's 'A Shropshire Lad,' has the human interest which attaches to the whole of that wonderful collection of lyrics. This may partake of a mere coincidence, and I do not put it forward as an explanation, especially as it would ill fit 'Marigold,' but I venture to suggest that it affords a clue to the two different attitudes the composer assumes alternately towards the musical treatment of a lyric poem, the direct approach by means of a metrical melody, and the enveloping movement of a method that is often symphonic. The subject of 'Earth's Call' plainly called for symphonic treatment.

The songs of John Ireland's mature period open in 1910 with a cycle, 'Songs of a Wayfarer,' which is of unequal merit, but deserves to survive if only for the sake of one song. The year 1913 established the differentiation described above, on the one hand, with the setting of John Masefield's 'Sea-Fever,' which continues to be the most frequently heard of John Ireland's compositions, and, on the other, with the song-cycle, 'Marigold,' which belongs to the rich vein leading to 'Earth's Call.' It comprises three songs: two settings of Rossetti, 'Youth's Spring Tribute' and 'Penumbra,' and one of Ernest Dowson's translations of Verlaine's 'Spleen.' 'The last is woven round a phrase so characteristic that, but for its unusually disturbed tonality, it might almost serve as a motto to Ireland's collected works:



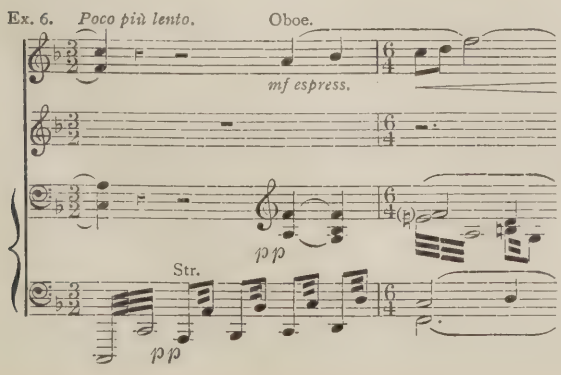
As a whole, the cycle is one of his most remarkable works, though it may perhaps be slower to attain to general acceptance than the songs whose appeal is more primitive.'

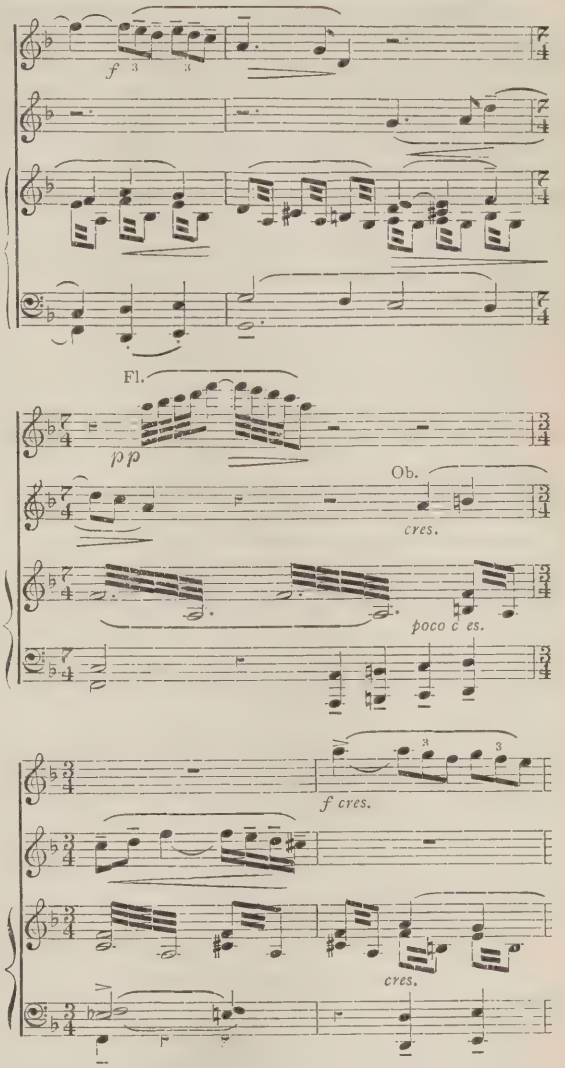
In 1915 the war-songs referred to in the course of this article commenced to make their appearance with a version of Rupert Brooke's famous sonnet, 'The Soldier,' in which he has not overcome the special difficulties inseparable from the shape of the poem. 'He relies upon the intensity of meaning, expressed in the simplest of terms, rather than upon the actual form of the sonnet, deeming the soldier-poet's message of greater importance than the literary rôle of the sestet, for which he is content to draw upon the musical phrases of the octave. A setting that adhered more faithfully to the form might have missed the substance.' Then followed two songs from Eric Cooper's 'Soliloquies of a Subaltern.' 'In the first of these, "Blind," the composer has reached a degree of poignancy that is almost painful. One has to go back to Moussorgsky to find anything equally magnetic. In "Savichna" and in some songs dealing with the peasant, the Russian composer, though hampered by technical shortcomings, attained to a tragic grandeur that has rightly been regarded as his loftiest vein. Here we have its English counterpart. Truthful, unadorned, and thus the more touching, is this simple, irresistibly appealing version of Eric Cooper's poem. In comparison the second song,

with an unavoidable note of melodrama, is almost an anti-climax—but one not unneeded to relieve the emotional tension.'

Of the songs which follow the most important are, in the direct vein, that exquisite lyric 'The Heart's Desire,' a setting of John Masefield's 'The Bells of San Marie,' and a very charming excursion into the folk-song idiom, 'I have twelve oxen.' An intermediate position might be allotted to the 'Mother and Child' cycle, consisting of nursery rhymes from Christina Rossetti's 'Sing-Song,' in a happy musical garb. The other method reaches its fullest development in 'Earth's Call,' a sylvan rhapsody for contralto and pianoforte 'which is too ambitious in design to be adequately described as a song, although its text, like that of many of John Ireland's songs, is a sonnet, this time of Harold Monro. It is in the composer's naturalistic mood, directly assertive, and demands great powers of interpretation on behalf of the singer, for it is music writ large, but although not easy of access the reward is correspondingly great. There is a dearth in the répertoire of compositions ranging in length and calibre between the ordinary song and the dramatic scena. Apart from its great merits, here is another reason for welcoming it.' Of less ample dimensions, but too important to be overlooked, is another recent song 'The Sacred Flame,' and no survey would be complete that omitted the setting of Rupert Brooke's 'Blow out, you bugles,' which is far superior to that of 'The Soldier,' and has the special merit that the composer has succeeded in the difficult task of preserving his mystic fanfare from the perils of fussy realism.

The one orchestral work which calls for notice is the prelude 'The Forgotten Rite,' to which more than one reference has been made in the course of this article. It dates from 1913, the year following the Jersey holiday, and in it he first reveals the naturalistic tendency which is 'far removed from the realism of composers who wax lyrical over the coming of spring. It is the message of a man who feels nature too deeply to "make a song of it," and yet sings in a subtle idiom that is, as it were, esoterically lyrical.' It is the mood that returns in 'Earth's Call.' We quote a fragment from the arrangement for pianoforte, four hands:





Thus ends our survey of the output of John Ireland's maturity. 'It should be noted that although the importance of the compositions has varied, their honesty of purpose has not, for there is not one in this comprehensive list that is not the outcome of the need of the artist to express himself—not one that is either a concession to a taste less cultivated than his own, or an attempt to set commercial before artistic considerations. The probity of musicians and their sense of responsibility towards the art they serve has seldom been so completely proof against temptation to 'make an effect,' or to secure an easy material benefit. This probity is associated in John Ireland with a genial sincerity and love of artistic truth that will tolerate no meretricious blandishments, and a scrupulousness that rejects anything that is arbitrary or fortuitous. Thoroughly English in his outlook and in the directness of his method, he has one point of contact with the French, and one only, in the meticulous care which he devotes to detail. His is no feverish productivity. He never will be, as many composers have been, the victim of a fatal facility.

He is content to spend days on a single passage so that he gives it the one ultimate form which afterwards proves to be the inevitable form it should take. Yet this constant preoccupation with precision in detail has nowhere resulted in laboured writing. His harmonic texture may be complex or simple, suave or acid, smooth, or, as it is more often, rugged or sharply defined, but it is constantly adjusted to the needs of the composition, and, although he is not given to finicalities, his taste in these matters is no less acute than that of those who trade in them—over all of which, rightly understood, it is in the end one quality that predominates: sincerity.

LIST OF COMPOSITIONS.

Unpublished.

FULL ORCHESTRA.

Midsummer. (Overture.)
Tritons. (Symphonic Prelude.)
Orchestral Poem, in A minor.
Pelléas et Melisande. (Overture.)

CHORAL.

Mass in the Dorian Mode, for four voices.
'Vexilla Regis,' for chorus, soli, brass instruments, and organ.
Psalm 42, for chorus, soli, and orchestra.

CHAMBER MUSIC.

Quartet, for strings, in D minor.
Quartet, for strings, in C minor.
Sextet, for strings, clarinet, and horn.
Trio, for pianoforte, clarinet, and violoncello, in D minor.
Trio, for pianoforte, violin, and violoncello, in E minor.
Sonata, for violin and pianoforte, in C minor.
Sonata, in one movement, for violin and pianoforte, in G minor.

PIANOFORTE MUSIC.

Sonata, in C minor.
Sea Idyll. (Three movements.)
Rhapsody, in C♯ minor.
Three Pieces.

(Also shorter pieces and songs.)

Published.

FULL ORCHESTRA.

The Forgotten Rite. Prelude. (Augener.)

CHAMBER MUSIC.

Phantasie, in A minor, for violin, violoncello, and pianoforte. (Augener.)
Trio No. 2, in one movement, for violin, violoncello, and pianoforte. (Augener.)
Sonata No. 1, in D minor, for violin and pianoforte. (Augener.)
Sonata No. 2, in A minor, for violin and pianoforte. (Winthrop Rogers.)

PIANOFORTE MUSIC.

Decorations. (1. The Island Spell; 2. Moonglade; 3. The Scarlet Ceremonies.) (Augener.)
Rhapsody. (Winthrop Rogers.)
Preludes. (The Undertone; Obsession; The Holy Boy; Fire of Spring.) (Winthrop Rogers.)
London Pieces—I. Chelsea Reach.
II. Ragamuffin. (Augener.)
The Towing-Path (in the Press). (Augener.)
Leaves from a Child's Sketch Book. (Winthrop Rogers.)

SONGS.

Sea Fever. (Augener.)
The Bells of San Marie. (Augener.)
Hope, the Hornblower. (Boosey.)
Songs of a Wayfarer. (Boosey.)
Marigold. Impression for voice and pianoforte. (1. Youth's Spring Tribute: 2. Penumbra; 3. Spleen.) (Winthrop Rogers.)
I was not sorrowful. (Boosey.)
The Cost. (1. Blind; 2. The Cost.) (Winthrop Rogers.)
The Soldier. (Winthrop Rogers.)
Blow out, you bugles. (Winthrop Rogers.)
The Heart's Desire. (Winthrop Rogers.)
Earth's Call. (Rhapsody for voice and pianoforte.) (Winthrop Rogers.)
Spring Sorrow. (Winthrop Rogers.)
I have twelve oxen. (Winthrop Rogers.)
The Sacred Flame. (Winthrop Rogers.)
Bed in Summer. (Curwen.)
The Rat } (in the Press.) (Chester.)
The Adoration }
There were three Ravens (folk-song setting). (Winthrop Rogers.)

VARIOUS.

Bagatelle, for violin and pianoforte. (Novello.)
Elegiac Romance, for organ. (Novello.)
Sursum Corda, and Alla Marcia, for organ. (Novello.)
Morning, Communion and Evening Service. (Novello.)
Greater Love hath no man. Anthem. (Stainer & Bell.)

TWO-PART SONGS.

There is a garden. (Novello.)
Full fathom five. (Novello.)
Aubade. (Novello.)
Evening Song. (Novello.)
The echoing green. (Curwen.)
May Flowers. (Arnold.)

THE THIRD PERIOD OF CÉSAR FRANCK.

BY SYDNEY GREW.

The works of Franck's last period (1872-90) are not only representative in the mass of every type and form of music,* but they assume in sequence a curiously complete and consistent shape—a shape to which the term *symphonic* may be applied without fancifulness. They prove that with Franck, as with Bach, Handel, Gluck, and in different measure with Beethoven and Brahms—also (as it now begins to appear) with our English Elgar—creative interest grows by what it feeds upon, and that works produced in great periods of the composer's life group themselves into closely related sections, which latter are steadily formative of grandly balanced and 'cyclically' responsive movements. In the particular case of Franck, the dominant progression is first toward the Symphony in D minor, and the continuance of that progression is diversely toward 'Psyche' and some smaller works of kindred spirit, toward the quartet, and toward the late organ pieces. This progression begins at the latest with 'Les Djinns,' but possibly with 'Le Chasseur maudit.' It thus carries with it the entire mass of the pianoforte works, which themselves form a section of the utmost consistency and compactness. Except for 'Les Eolides,' the 'Three Pieces for Organ,' 'Rebecca,' the operas, and some of the songs and part-songs, every work of the thirty forms part of the grand cyclic wave of this final period of Franck's life. 'Les Béatitudes' being what it is in the total scheme of his whole life, we might consider that this wonderfully single, unified progression which fills Franck's

* 'At this moment . . . he does not intend to be a stranger to any form of his art, symphony, vocal music, chamber music, even lyric drama—he attacks them all in turn; there is not one realm in the universe of music that he fails to explore.'—(*d'Indy.*)

last eighteen years (and which, regarded otherwise, summarises the characteristics, and synthetises the results, of musical activity all through the 19th century) takes its rise out of 'Les Béatitudes.'

I wish to place before students an 'abstract' representation of the thirty works of this period of Franck's life. Such an abstract is helpful in the respect that it enables one to perceive the fundamental unity of these works and to determine the function and purpose of any individual work in the grand design of the whole. But I give first of all a chronological list of the thirty works, these not yet being fully familiar to English students —either actually familiar through performance or relatively familiar as simple historical facts.

The list that follows is based on Vincent d'Indy's, but it differs from that authoritative list in several important details. For instance, it places 'Psyche' after the Symphony instead of before it, and enumerates 'Psyche' as No. 17 in the list and the Symphony as No. 16, whereas in d'Indy these two works are respectively No. 16 ('Psyche') and No. 23 (Symphony). The reason for these differences represents the object of this brief article. Without referring to form, style, character, or arrangement of works, and without discussion of their spiritual nature or subject, my object is to show how Franck's mind followed a straight and consistent course from start to finish, without casual attention to side concerns and without diminution of intensity of interest. In d'Indy's list, the order of which is determined by the year when a particular work was entirely completed and ready for performance, this inner continuity is not immediately apparent. The 1888 Symphony (1886-88) is preceded by six small works and by one large 1887-88 work ('Psyche'). Strictly speaking, I suppose the right place for the Symphony is where d'Indy puts it, for Franck was at work on it until after those 1888 works were done with. But the actual composition of the Symphony was over before 'Psyche' and the rest were begun. Its conception was anterior to their conception, but so was the matter of the full realisation and expression of that conception. The Symphony was completely finished before January 9, 1887; that is to say, the work as a representative outcome of Franck's artistico-spiritual progression was a *fait accompli* before the 1888 works were contemplated, such further attention as the orchestration being—if not, relatively speaking, merely mechanical—at the most no more than mental: certainly not at all spiritual in the way the conception and the composition of a work are spiritual. I think that we may say that as soon as a work is fully drafted, with all intervening gaps filled (such as the gaps Beethoven so often left for a happy moment of inspiration to fill, and also at times—as in the Quartet —this wonderful Belgian), that work has ceased to be a present factor in the spiritual progression of the composer. Our knowledge is not complete of the genesis of many of Franck's compositions. Fuller knowledge (which this article might be looked upon as seeking for) might compel a rearrangement of certain of the items in the list. But I do not imagine that it would necessitate any important modification: the character of Franck's genius, from his fiftieth year to his last year, tells very clearly that the main 'symphonic' movement of his creative activity during this period was as the following sequential ordering of his thirty compositions:

1.	1869-79	'Les Béatitudes'—Oratorio.
2.	1876	'Les Eolides'—Symphonic-poem.
3	1878	'Trois pièces pour l'orgue.'
4.	1878-79	Pianoforte Quintet.
5.	1879	Song, 'Le vase brisé.'
6.	1881	'Rebecca'—Scena, for soli, chorus, and orchestra.
7.	1882-85	'Hulda'—Opera, four Acts and Epilogue.
8.	1882	'Le Chasseur maudit'—Symphonic-poem.
9.	1884	Song, 'Nocturne.'
10.	1884	'Les Djinns'—Symphonic-poem for pianoforte and orchestra.
11.	1884	Prelude, Chorale, and Fugue—Pianoforte.
12	1885	Symphonic Variations—Pianoforte and orchestra.
13.	1885	'Danse lente'—Pianoforte.
14.	1886	Sonata in A—Pianoforte and violin.
15.	1886-87	Prelude, Aria, and Finale—Pianoforte.
16.	1886-88	Symphony in D minor (completed before January 9, 1887).
17.	1887-88	'Psyche'—Symphonic-poem for orchestra, with chorus.
18-22.	1888	Five separate choral works (including Psalm 150).
23-24.	1888	Songs—(*a*) 'La Procession,' (*b*) 'Les cloches du soir.'
25	1888-89	'Ghiséle'—Lyric drama in four Acts.
26.	1889	String Quartet in D.
27.	1889	Andantino in G minor for organ.
28.	1889	Preludes and Prayers (Charles V. Alkan) (arr. for organ).
29	1889-90	'L'Organiste' (fifty-nine pieces—Versicles to the Magnificat)—Harmonium.
30.	1890	Three Chorales—Organ.

Before presenting my abstract, I must make a few remarks about certain of the above works. 'Les Béatitudes' is more than a work of the third period. It is the work of Franck's lifetime. The subject occupied him in his first period (1841-52), when he wrote two works upon it. It possibly occupied him all through his second period (1852-74),* that strange stretch of time when, musing continuously at the organ, he made what men of his religion call a 'retreat.' The operas stand outside of Franck's most characteristic work. They are works for his own pleasure, undertakings to satisfy his superb ambition. Each occurs at a period when some mighty task had just been completed. Franck gave ten definite years to 'Les Béatitudes'; he worked leisurely upon 'Hulda.' 'Ghiséle' he carried through quickly, composing the last two Acts in his eight-weeks' vacation during the summer of 1889, at the same time writing the Quartet. The chamber music belongs to phases of climax, the Quintet to the climax of 'Les Béatitudes,' the Sonata to that of the pianoforte music, and the Quartet to that of the Symphony. 'Les Eolides' is a relief-piece to

* Periods overlap. The concluding work of the second period, 'The Redemption,' was finished in 1874; but Franck's final spiritual state was begun before that year. We may put it as definitely apparent when he was fifty (1872). Has anyone yet considered the quickening effect on Franck of the war, 1870-71? The story of the composition of the 'Ode to Paris' (song, 1870, but published only recently) is very significant.

'Les Béatitudes.' 'Le Chasseur maudit' is something of the same. The 1878 organ works are 'occasional'—Franck wrote them for the special purpose of displaying the qualities of a new organ. The spiritual energy of all the years from 'Les Djinns' to the Symphony ramified into the Quartet, into 'Psyche,' and its companions (Psalm 150, 'La Procession,' and the rest), and into the final organ works, of which the beautiful first number, the Andantino, is a fitting introduction, but the beauty and power are not to be perceived except by aid of such study as that that has gone to the making of this article. The songs are as several sudden lyric flashes in the blazing spiritual grandeur of the whole. The later organ works are Franck's leisured entry into eternity. He completed the chorales on his death-bed. He did not complete the 'Magnificat' versicles. 'I shall go on with them as soon as I get better—or else,' he added in a lower tone, 'perhaps God will let me finish them in His eternity to come.'

I. 1869-79. Period of *The Beatitudes* and four other works (the last period of Franck's life as composer of sacred music):

(1876) 'BEATITUDES' — 'SONG' — (1879)
Eolides — *Trois Pieces* — *Quintet*

II. 1880. Rest year; no works produced.

III. 1881-85. Period of *Hulda* and three other works (a quasi-recreative period):

'REBECCA' — 'HULDA' — 'SONG'
(1881) — (1885)
Chasseur

IV. 1884-90. Period of the *Symphony*, and of twenty-one other works, symphonic and otherwise. (The final seven years of Franck's life.) No works left unfinished except the scoring of last two Acts of *Ghiséle* and the completion of the intended full hundred of the *Magnificat* versicles; and of this, the instrumentation of the opera was sketched out and sixty-three of the versicles written (fifty-nine published):

Djinns (1884) — *Sym. Var.* — *Symphony* — 'SONGS' — *Quartet* (1890)
Prelude, Chorale, & Fugue. — *Danse Lente* — *Sonata* — *Prelude, Aria, & Finale* — 'PSYCHE' — Ps. 130 — *Organ 27-29* — *Chorales*
'GHISELE'

PROGRAMME MUSIC:
ITS LIMITATIONS AND ABUSE.

By Arthur L. Salmon.

There are many persons who like to have their music labelled for them; they expect to be told what it represents. They can better enjoy the first movement of Beethoven's C sharp minor Sonata because the name 'Moonlight' has been tagged on to it. 'There! that is the moon breaking through the clouds,' said my music-master to me once; and, being a boy, I was duly impressed. It is this demand on the part of a defective taste that has given us so-called 'programme' music—that is to say, music which in some degree is surrendering its proper vocation, and trying to intrude on the province of other arts. Educationally, as a step towards something higher, this kind of thing may have its excuse and its proper place; it will do for children and for those whose taste is as a child's. But the child should be weaned from it, gradually but firmly, if he is to enter the holy places of pure and unadulterated music, of music that is not descriptive or imitative or pictorial, but indefinitely and immeasurably suggestive. It is not given to music at its highest to depict or to delineate or even to translate ideas into sound; it is given to it to express emotion that can find no articulate utterance, passion that passes beyond words, longing that transcends all verbal prayer, sorrow that can be condensed in no verbal phrases. We might as well speak of musical painting as of pictorial music; the two spheres are entirely different. That music or painting or poetry may be prompted by the same emotion, may endeavour to express the same sentiment and desire, is true enough; but the expression is sought in totally different ways, and those ways are not to be confounded. If they are, there is sure to be artistic loss. We may borrow or interchange the phraseology—for instance, when we speak of a graceful soaring minster as a 'lyric in stone'; but it is the prompting inspiring sentiment that we thus term lyrical, not the stone-work. If we speak of a picture in music, we may rightly mean that the music suggests the same sentiment as may be suggested by pictures; but the means of suggestion remain individual and are not pictorial. Music cannot describe; it cannot convey outlines, it cannot express definite thought; it can only convey feeling. And surely that is enough for it. Music is the suggestion of visions, but it does not define them—we have to do our own seeing; it is the utterance of dreams, but it does not relate them—we have to do our own dreaming.

All musical persons agree in ignoring the freaks that are the delight of popular uncritical audiences who demand the most vulgarly explicit and concrete —such freaks as the representation of a farmyard, giving the lowing of the cattle, the grunt of the pig, the turkey's gobble; or the presentment of a menagerie, giving the different wild-beast cries; or the imitation of a clock-store, giving the various sounds of winding, the whizzing alarms, the different-toned striking. To unrefined ears this is a marvellous triumph of musical realism; we may be all pardoned if it simply amuses us. This may be styled programme-music at its lowest. It appeals to the taste that likes to see grossly material angels on a mourning-card, and that takes crude melodrama to be profoundest tragedy. But in programme music there are many steps, many degrees. Some form of label is not always reprehensible, even if superfluous; we can forgive a composer who definitely tells us that his sonata or symphony is 'Pathetic' or his movement is a 'Valse Triste,' though we may think the labelling is entirely unnecessary. If the music is successful it sufficiently conveys the pathos and the sadness. In a still different sense some title may be pardonable where a definite local colour is sought, though local colour hardly belongs to music at its highest; it is still obvious that the title in the last resort is unnecessary for the success of the music. Take away its title and would Sibelius's 'Finlandia' suggest Finland? At most, the music may possibly suggest the kind of emotion that Finnish scenery inspires, and that would be inspired by any similiar scenery anywhere. Take away its title, and would Mendelssohn's 'Hebrides' suggest those islands? Or, turning to a more recent and a more abstract instance: Dr. Walford Davies has published a work which he names a 'Wordsworth Suite.' If the intention is to do honour to the great poet, that intention is most highly commendable; but remove the title, and would the music suggest Wordsworth? Would it recall the Tintern Abbey verses, or the 'Immortality,' or the 'Ode to Duty'? The most it can do is to suggest the emotion, the sentiment, that we find in Wordsworth's poetry; and we may rightly assert that the beauty in the composer's music will appeal quite as strongly to a hearer who has never read Wordsworth as to one who has. If this were not the case Dr. Davies has taken upon himself a limitation; true lovers of Wordsworth are few. We will admit that a title adds to some listeners' interest in music; but ought it to do so? Surely not in music at its purest. In the domain of the pleasing and justifiable second-rate, programme-titles are wholly defensible; they have their right place, they attract some who might not be attracted else, they give a definite and acceptable idea to those whose own imagination is deficient. Some of us prefer to do our own imagining, and whatever the title may be we drift away from it. It may become almost an impertinence. The composer of a pleasantly melodious piece may tell me that it represents a cornfield, or perhaps girls making hay. I accept the information with politeness; but I exercise my right to think of what I please, or what I *must*, during the performance; and very probably I think of something quite different from the title. Others, with a use of plentiful fifths to represent the tom-tom, may tell me that their music is describing an Eastern scene; but I do not necessarily think of India during the performance. If the music moves me at all, it is probably to some human emotion which is essentially human and not local. Cannot composers realise that a title, a label, is of necessity a limitation? True, music admits of no such limiting. The side on which music is limited is just that on which the unwary seek to enrich it by borrowing from the other arts. They seek to make it describe and define, to convey pictures, to express thoughts; but these things are not music's province. Music is the spiritual and undefinable, the nameless emotion, the implicit and measureless passion; it is at once the awakening and the speech of imagination. We must not deny their gratification to the imperfectly imaginative, those who want to be told what they must conceive or feel or dream about; we must not deny that programme-music has its rightful place and its proper mission; but we may at least be allowed to assert that music in the sheer essence soars above and beyond it, to a region where titles and labels actually fail of any meaning. A true hearer of music has the right to find whatever he can in the music to which he listens; and he will find this whatever title may be affixed. It is not transcendental to insist that no two hearers hear the same; it is a literal truth. We hear what we are capable of hearing, and not what the composer chooses. It is the same even with poetry, which deals with the definite word; how much more so in the divinely inarticulate suggestiveness that should be music's!

THE NEW DIRECTION IN SPANISH MUSIC.

By LEIGH HENRY.

(*Concluded from August number, page 402.*)

THE DEVELOPMENT OF SPANISH MUSIC.

As is natural with the attainment of such a high poetic feeling, music was greatly cultivated under the Moorish sovereigns. Many theoretical works were written in the reign of Abd-er-Rahman, and Ziryab, a Persian singer, founded a technical school, and introduced many innovations in rhythm and ornamentation. From these, together with the mathematical and philosophical musical systems of the Greeks, which were closely investigated and developed, were evolved most of the Modal and rhythmic characteristics which have remained constant in Spanish folk-music and dances. Side by side with the development of the strict Moorish verse-forms and metrical codes came experiments in rhythmical prose and impromptu verse, such as the ghazel and cassida, which vied

with the classical forms in their popularity. And with the theoretical and formal development of musical technique went the free development of lyrical music and impromptu song-narrative, such as is perpetuated in the improvised or traditional dramatic chant of the popular Malaguena of Spain to-day.

This parallel between the stages of development attained by the poetic and musical arts of Spain, so indicative of the real expressive interest, as apart from mere artifice, underlying both, and so reflective of their close relationship to Spanish evolution as a whole, is consistently maintained throughout their history.

The compositions of the Spanish classics—Cabezon, Santa-Maria, Perez, Vittoria, Morales, and Quencro—all have their literary parallels in the poetry of their respective periods, with its successive phases of underlying religious fervour, of decorative grace, of pensive asceticism and austerity, and of patriotic ardour.

The romantic verse of Espronceda, Zorilla, Nuñez d'Arce, and Campoamoar, though the first coherent expression of the resuscitated racial pride and effort, was over-permeated with emotionalism, and, by reason of its unreal, idealistic romanticism, failed to incorporate any real human expression of the true Spanish character. The music of Pedrell (born 1841) partakes of the same characteristics, being—as is particularly evinced in his operatic trilogy, 'Patria,' 'Amor,' and 'Fede'—an incongruous mixture of Spanish folk-song, church polyphony, and German romanticism.

In a similar way the folk-feeling, derived from strong national sentiment, which dominates the writings of Fernan Caballero and the compositions of Fredrico Olmeda, though nearer to human sources, and without the exaggerated sentiment of the romantics, strangled the personal development of both artists, and led to the cult of an imitative perpetuation of a folk-tradition, with its consequent Modal and rhythmic inhibitions. Their work is another example of creative expression rendered abortive by being subordinated to the formulæ of 'nationalistic' propaganda.

With the poems of José-Maria de Héredia (mainly written in French), the novels of Jaun Valera, and the dramas of Echegaray, the Spanish spirit shook itself free of the imitative, 'nationalistic' folk-cult, attained a new subtlety, and came into touch with cosmopolitan development.

Full of human sympathy, of reflective thought, and rich symbolic imagery, they have their musical counterpart in the compositions of Isaac Albeniz (1861-1909), a genius of rare intuitive musical perception, who, despite the fact that his teachers accuse him of never having attained the (to them) necessary academic technique, created work of an intrinsic beauty, subtlety, and spiritual significance never before incorporated into music by any Spanish composer.

Albeniz was the herald of a new expressive era in Spanish music, and may be said to have done for that music what Debussy and the Impressionists did for French music. Both spiritually and technically, he and the Frenchmen present many common characteristics.

Commencing with works of a rather trivial kind, such as the pleasant dallying with folk-forms and modes exemplified in the 'Zorte Zico,' 'Serenade Espagnole,' and 'Zambra Granadina,' Albeniz gradually developed a spiritually expressive force which, evolving through works such as the 'España' and 'Alhambra' Suites, and the opera, 'Pepita Jimenez' (adapted from the novel by Jaun Valera), which evinces a certain power of mood-analysis and exposition, culminated in the 'Iberia' Suite. This work is a cycle of extraordinarily intimate impressions, named after Spanish towns, and the numbers (Evocation, El Puerto, Fede Dieu a Seville, Rondena, Almeria, Triana, El Albaisin, El Polo, Labapies, Malaga, Jerez, Evitana) form a pageant of brilliant and highly-wrought images, beautiful individually, but gaining by juxtaposition.

The new expressive phase inaugurated by Albeniz, in whose work the introspective subtlety and contemplative penetration of the Spanish character was reflected, has been mainly developed by three younger composers, the late Enrique Granados, Joaquin Turina, and Manuel de Falla.

Granados, whose opera 'Goyescas,' dramatised from the earlier suite of pianoforte pieces, attracted so much attention in America in 1915, and whose untimely death on the 'Sussex' was so deeply regretted, is the best known of this trio.

Granados was mainly a literary, or pictorial, musician, and stands in relation to Albeniz in the revival of Spanish music much as Charpentier stands to Debussy in that of French music.

Of his pictorial, or descriptive, work the best example is furnished by the Suite of pianoforte pieces above referred to, the 'Goyescas,' the content of which is based on paintings by Goya. The various numbers—'Requiebos,' 'Coloquid en la Reja,' 'El Fandango de Candil,' 'Quejas, ó la Maja y el Ruiseñon'—have a brilliancy of tonal colour seldom met with outside Russian music, and the second and third numbers—'Conversation at the Lattice,' and 'Questions, or the Girl and the Nightingale'—are full of the delicate comedy in which the Spanish excel.

The greater part of Granados' work, however, was devoted to an exploitation of the expressive qualities of Spanish dance-rhythms and popular songs. The well-known 'Danzas Españolas' for pianoforte, the 'Jacara,' and the 'Rapsodia Aragonesa' belong to this type.

The 'Tonadillas,' for voice and pianoforte, occupy in vocal music a place similar to that which these pieces occupy in instrumental music.

Only once did Granados diverge from the direct source of Spanish inspiration—in his symphonic-poem 'Dante.'

He may be said to represent in modern Spanish music that dramatic element which finds fluid expression in the melodic flow and poetic themes of the Malaguenas, and in the rhythmic nuances and movements of the popular Spanish dances.

In so treating Spanish characteristics, however, Granados was objective, and concerned with tonal and rhythmic-dynamic effects, not subjective, as the folk-cult 'nationalists' are.

Joaquin Turina is a musical impressionist of fine sensibility, both spiritually and musically. His work, however, differs in constructive methods from those generally termed impressionists. He tends towards the rather literary type of poetic expression exemplified in Albeniz's 'Iberia' Suite, or in the 'Images' of Debussy, but his treatment of sound and rhythm is more objective in the strictly aural sense, and more full of a feeling for pure musical design than that of the elder Spaniard. Viewed as a whole, however, the general character of his work is subjective and impressionistic, and has a certain flavour of romanticism. Nevertheless, it is remarkably free from the sentimentality, exaggerated pathos, and musical rhetoric which are the ordinary marks of romanticism. He writes concisely, and without musical ostentation, and his work reveals a fine sense of tone-colour.

The compositions of Turina include a Romantic Sonata on a Spanish theme, a String Quartet, three Andalusian Dances for Pianoforte, a 'Scène Andalouse' for violin, pianoforte, and string quartet, and two highly-original Suites for pianoforte.

In these latter—'Sevilla: Suite pittoresque pour piano' ('Sous les Orangiers,' 'La Jeudi-Saint a Minuit,' 'La Feria'), and 'Coins de Sevilla: Suite pour piano' ('Soir d'été sur la terrasse,' 'Rondes des enfants,' 'Danses des "Seises" dans la Cathédrale,' 'A los Toros')—the personal creative attitude of Turina is presented more directly than in his other work, and reveals a spirit akin to that of composers such as de Severac. Musical statements of moods derived from external impressions, they are full of the colour and rhythmic movement of the composer's environment, combined in a synthetic design of musical images in which formal development is subordinated to emotional expression.

The works of Albeniz, Granados, and Turina present a new expressive development of Spanish music which embodies the dramatic force, intensity, emotional subtlety, grace of form, and sense of colour familiar in Spanish literature and painting.

It has remained for the third-mentioned of the younger group, Manual de Falla, to incorporate in extensive musical form—in his ballet, 'The Three-cornered Hat'—that sense of comedy which is so essentially a part of the Spanish temperament, and which forms so strong an element in the other arts of Spain.

The published work of de Falla is comparatively small, but it is the most consistently modern in type of all the product of the younger group. De Falla is conversant with the methods of both the impressionists and empirics abroad: he utilises both but never to the extent of an obsession or mannerism. In this utilisation, moreover, he always gives to such devices a personal inflection so original as to make patent the fact that he is no imitator or follower of a vogue. The music of de Falla is characterised by a greater harmonic subtlety and a rarity and delicacy of mood seldom encountered in such pronounced form in his compatriots. While his music is less tinged with sentiment, and, in the emotional sense, less expansive, it is yet more personal and intimate than even the later phase of Albeniz's work, from which, much more than from that of the composer's master, Pedrell, it seems to derive.

The compositions of de Falla include pianoforte pieces, songs, nocturnes for pianoforte and orchestra, and a two-Act lyric-drama in four tableaux, 'La Vida Breva,' to the libretto of Carlos Fernandez Shaw, which was awarded the Grand Prize of the Madrid Society of Fine Arts in 1905, and was first produced at the Casino Municipal, Nice, in 1913. In the major part of these works, although the music reveals a particularly subtle sensibility, and is built up with the freedom, certitude, and objective discrimination characteristic of the most advanced technical methods, the psychological content follows the ordinary line of poetic emotion, and despite the use of new media, does not differ from the most sensitive work of Albeniz more than the 'Miroirs' of Ravel differ spiritually from the 'Images' of Debussy. But here and there, as in the 'Trois Mélodies pour voix et piano' ('Les Colombes,' 'Chinoiserie,' 'Séguidille'), one obtains glimpses of a dry humour akin to that manifest in the work of the French Fantaisistes, which invests the music with an atmosphere of delicate fantasy and whimsical gaiety that never descends to mere *blague* or musical triviality, being informed with a keen sense of spiritual and tonal nuance. This type of expression, at once so individual and so characteristic of the Spanish temperament, renders de Falla unique among contemporary Spanish composers. In the comedy-theme of 'The Three-cornered Hat,' which is based on the piquantly-humorous 18th century Spanish story of the amorous Corregidor fooled by the pretty miller's wife, this characteristic has wider scope.

The dramatic theme of the 'Three-cornered Hat,' like most plots of the 18th century intrigue comedies, is so detailed that it has been impossible for either de Falla or Massine, the designer of the choregraphic action, to avoid something occasionally in the nature of musical pantomime. One immediate result of this is that the music at times seems purely imitative, as in the curt, harsh, squeaking passages of the altercation scene with which the ballet-action opens, the rasping passages which accompany the drawing of water from the well, the rhapsodic gruntings and gurgles of the Corregidor when paying court to the miller's wife, &c. These effects, however, unlike the mere reproductive 'realism' of Strauss and others, are informed throughout by a keen psychological insight, and are, in a manner, an intrinsic part of the musical scheme. They occupy somewhat the same place as the onomatopœia of certain parts of Marinetti's 'Zang-tuum-tuum' and the choric poems of H. M. Barzun occupy in poetry. They are not so much descriptive or 'literary' as imagistic and sensatory, and both help to create

an atmosphere and to inform, by a juxtaposition of impressions, the moods and emotions of the characters, even as the fragmentary portions of bottles, faces, garters, mirrors, and other external objects, aid in the conveyance of mood-complexes in the paintings of Boccioni, Severini, Carrà, Soffici, Picasso, Wadsworth, and others. Only in one instance does de Falla verge on the obvious—namely, in his use of the 'Fate knocking at the door' phrase from the Beethoven C minor Symphony, at the entrance of the Corregidor's minions. Otherwise the music is governed by a rare sense of dramatic values and art-unity, from the impressive and stimulating opening movement with its rhythmic beating of feet and plaintive, Malaguena-like chant behind the curtain, through the charming love-music and flirtation scenes, with their delicately-handled undercurrent of feminine caprice and sensuousness, the old-world artificiality of the Corregidor's dances, and the poignant scene after the miller has been arrested, to the full, spontaneous vitality of the close. Much of the score is sheerly lovely, regarded solely as music; but its beauty has nothing sentimental about it. Its grace is informed throughout by psychological insight, and by that keen humour which is the dominant characteristic of the work as a whole.

Combined with de Falla's keen sense of tonal colour and atmospheric effect, as already evinced in the first scene of 'La Vida Breva'—where the pathos of the dramatic theme is immediately defined by the sad-hued songs and hammer-strokes from the smithy, the close of the first Act, with its exquisite atmospheric painting, and the vibrant gaiety of the betrothal scene of the second Act—this theme gives the composer the basis for a work embodying not only the sense of burlesque apparent in works like 'Don Quixote,' but also that rare modern Spanish blend of poetry, fantasy, and comedy presented in 'Comedia de Polichinellas' of the 'Teatro Fantastico' of Jacinto Benavente. Indeed, there is no one better qualified to give musical setting to comedies such as 'Los Intereses Creados' than is de Falla.

The diversity of talent which comprises the sense of dramatic values exhibited in 'La Vida Breva' with the whimsical delicacy of a song like 'Chinoiserie,' centres interest on the 'The Three-cornered Hat' not only as an individual product, but also as the embodiment of potent essentials in the Spanish character which brings modern Spanish musical expression directly into the main current of contemporary thought and art development.

We print elsewhere a letter from Mr. Sydney H. Nicholson, announcing a series for performances of oratorio and other sacred music in Westminster Abbey by a specially organized choir of about two hundred voices. The opportunity for hearing masterpieces in such ideal surroundings as the Abbey will, we are sure, be widely appreciated. We are particularly glad to see that the scheme includes a selection of *a cappella* music. We hope to give further details in our next issue.

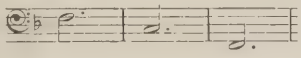
Interludes.

We have lately heard so much about humour in music that we are in some danger of forgetting that, strictly speaking, the amount of really humorous music is so small as to be almost negligible. By really humorous music I mean that which is funny, not merely through its association with an amusing text or situation, but in itself. This is, of course, another form of the programme-music question. Detach even the most vivid programme-music from its title, and it may take on a dozen different meanings with equal success. Dissociate the music of the most successful humorous song from its text, and who will laugh at it? Left to itself, it becomes mere music, often of an uninteresting type. Those who deny the limitations of music in this respect are faced with an awkward fact. The test of verbal wit and humour is its power of causing laughter. How often do we find a Humoreske, Burlesca, or Scherzo provoking even so much as a smile? Has anybody ever heard more than a ripple of laughter at an orchestral concert, save when the double-bassoonist has been playing variations on 'Lucy Long?' It is fashionable just now to describe the orchestration of some very spicy modern works as 'witty.' But wit is entirely a verbal quality. A picture may be humorous, because it can show us incident. It cannot be witty, because wit is the discovery of unexpected relations between two dissimilar ideas, and this discovery can be expressed only in words. Take a Max Beerbohm cartoon, for example. The picture alone is merely funny: the finer quality of wit appears only when the few words of text are added. Where pictorial art fails, music can hardly be expected to succeed. An orchestral score can no more be witty than it can be wise. The chief grounds on which the term is used seem to be the element of capriciousness and unexpectedness. Now, although surprise is the essence of wit, all that surprises is not witty. Otherwise a man who, waiving the customary sportive preliminaries, clumps me over the head would be the most brilliant of jesters. The only way in which music may approximate to verbal wit is in some of its uses of enharmonic change. The taking of a chord in one relation and leaving it in another is a kind of pun, and therefore a form of wit. So far as it is a sudden showing of an unsuspected connection between two unrelated keys it has much in common with real wit. Such enharmonic surprises are not necessarily amusing, of course. They may be serious or dramatic in effect, just as a similar surprise in literature may be beautiful or affecting. At all events, this is the only sense in which music may be said to be witty, and with the gradual exhaustion of harmonic resources, and therefore of surprise, this sense will become more and more restricted.

But if music cannot be humorous or witty, it can be comic, because comicality is a quality independent of words or ideas. A grimace, a

ludicrous gesture, a droll, inarticulate sound—all these may cause roars of laughter. Similarly, orchestration may be comic by means of droll or uncouth effects. We hear a great deal about the humour in Beethoven's music, but it is not easy to find examples. High animal spirits are there in abundance, and high spirits may produce music vigorous or good-humoured, but not necessarily amusing. A really comic effect is the famous entry of the drums in the Scherzo of the ninth Symphony. That this is so was proved to me one day at Queen's Hall, when my neighbour laughed at it, and immediately apologised, saying that the drums were the cause, though he couldn't explain how. He had never heard the Symphony before, and was relieved and interested on my telling him that he had laughed in the right place. The uncouth gambolling of the double-basses in the Trio of the Scherzo of No. 5 is another comic effect that never fails to amuse, though we have heard it too often and are too well-behaved to laugh aloud at it. (I seem to have read somewhere that Dragonetti used to play this as a solo in order that the notes might be quite clear!) But the best of all the amusing passages in Beethoven is surely in the Scherzo of the Pastoral Symphony, where the:

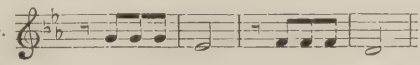
Ex. 1.



of the second bassoon so funnily hits off the rustic musician of the type we all know well—the player who in the difficult passages is busy adjusting his copy or his glasses, or tuning his instrument, but is ready to enter with gusto on a bit of tonic and dominant if the pace be not too hot. This seems to me to be one of the few really humorous passages in pure music. It is comedy, which is higher than comicality because it gives us a touch of real life. Even without the title of the movement to help us, the emphatic futility of the passage would amuse us almost as much. And is it too fanciful to suppose that the violas and 'cellos mock the bassoonist four bars after the last appearance of the figure quoted above?

All the signs point to the composers of the next few years giving us music of a lighter character than formerly. This may be a natural result of the relief felt at the end of the war, or it may be a revolt against patheticism; most probably it is an expression of the materialism which is one of the legacies of the recent upheaval. The limitations of music are proved by the fact that composers who wish to be humorous are generally either (*a*) allusive, (*b*) imitative, or (*c*) bizarre. Allusiveness is not often a satisfactory form of musical humour. The allusion rarely hits the happy mean between the obvious and the over-subtle. Here are a couple of examples from recent works. In both 'The Boatswain's Mate' and 'The Three-cornered Hat' we have

Ex. 2.

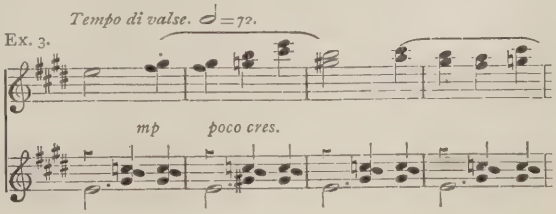


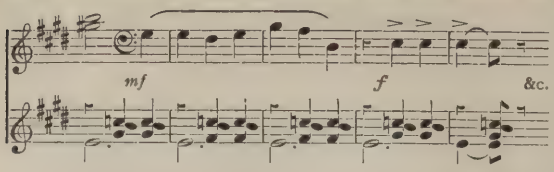
used to represent a knocking at the door. No doubt this very obvious jest has often been made. Mr. Glover, for example, is hardly likely to have overlooked it in compiling his amusing Drury Lane pantomime scores, where, indeed, it would be more in keeping than in the two other cases. Moreover, I venture to suggest that the composer of 'The Three-cornered Hat' spoils such joke as there is by giving the theme to a muted trumpet. Introduced as a quotation, and played exactly as the symphony, it would have been funnier. The muted trumpet has long since ceased to amuse us, and its use in this case made the jest seem laboured. As an example of the over-subtle, take Stanford's allusion to the 'Die Walküre' fire music in his song 'Daddy Longlegs.' Now the success of an allusion of this kind depends upon its immediate detection by the listeners. Like any other joke, it fizzles out on being explained. How many of us know our 'Die Walküre' sufficiently to spot a little quotation of this kind? But Stanford has scored heavily by his allusions elsewhere. 'The Critic' fairly bristles with them. There they are well in the picture, and (with the exception, perhaps, of the Minuet from 'Ariadne') are of a type that may be detected by any average musician who has his ears open.

How often have standard funeral marches been dragged in with intent to amuse? Parry quotes Chopin's in 'The Pied Piper,' and Bridge's part-song 'The Goslings' has a stave of the Dead March from 'Saul.' But I fancy that few of us feel quite happy about humour of this kind. Every audience contains a proportion of people who have recently been bereaved, and a hundred smiles are dearly bought by the stirring of one painful memory. The Mendelssohn 'Wedding March' is much fairer game, and has been made the most of on many occasions. On the whole, however, it cannot be said that allusiveness is a particularly successful form of musical humour.

A much more promising field is that of imitation. The imitation may be that of sounds ludicrous in themselves, or it may be a burlesque of serious effects. An excellent example of the former kind is No. 3 of Eugène Goossens's 'Kaleidoscope,' which gives us a droll and realistic imitation of a hurdy-gurdy suffering from serious internal trouble. I choose it for special mention because it is one of the very few pieces of the kind in which the imitation is so good that the title is hardly necessary. It has also the power (rare in pianoforte music) of making most people laugh aloud. It must be played through at its proper speed in order to give the joke a chance, but a few bars' quotation may be of interest:

Ex. 3.





Here the out-of-tune G's, the way in which the faulty mechanism insists on striking C♯ as well as B, and the hiccup of the missing E at the end, are not merely clever imitations, but capital fun as well.

The burlesqueing of serious effects is less easy than it appears to be. Stanford did some good things in his 'Ode to Discord,' and only failed here and there because some of the originals were too grotesque to be parodied satisfactorily. If the 'Ode' were performed to-day as a serious orchestral work, I believe it would deceive the crowd, especially if it were announced as being by . . . . I cannot decide which of four names to suggest. Berlioz was so much more humorous as a writer than as a musician that we need not be surprised at his failure in attempting to burlesque the oratorio fugue. His 'Amen' chorus in the 'Damnation de Faust' is duller than the thing at which it pokes fun —a fatal ending to what in some hands would have been a good joke. On the other hand, Sullivan's use of conventional recitative formulæ is among the funniest things in the Savoy operas. On the whole, instrumental music is most successfully humorous when it aims at creating amusement by *bizarrerie* in scoring or harmony. Such humour is not of the type to set the house in a roar, but it keeps us on tip-toe, and has a good deal of the quality of surprise that belongs to wit. Plenty of examples will occur to the reader, and probably many more are on the way. I doubt if the fashion will be a lasting one, however. It will serve its purpose in lightening our concert programmes, and it will do a good deal in the direction of enlarging technique and means of expression, even though for its own part it has nothing very important to express. The pendulum will soon have swung as far as possible from emotion and will begin its return journey. We shall then find that cacophonous representations of the woes and amours of puppets, gold-fish, and tin soldiers are not necessarily a sign of modernism. Perhaps some of the old composers *did* wear their heart on their sleeve overmuch. The newest certainly have their tongue too constantly in their cheek, and their hand too often outspread, with thumb to nose.

The one humorous direction in which music will always be a success is in heightening the effect of an already amusing text or situation. What it can do in the latter respect we have seen lately in the work of the Russian Ballet. On the whole, however, its greatest scope will always be in connection with words, because of the facility of performance. A good comic song or vocal quartet can score heavily with the minimum of cost. Why do our best singers so rarely sing anything amusing? And when they do, why should they choose (say) a buffo song from Rossini rather than a good native example, the joke of which is not only up-to-date but in a language we can all understand? Are there no good British patter songs? Sullivan wrote a few. Perhaps some day our baritones will forsake the well-worn Italian examples and show their skill in 'The Sorcerer's Song,' or 'A Nightmare,' or 'From Rock to Rock.' At the same time they might well leave off wooing that snowflake for a month or two. And why do not our choral societies unbend more frequently? The 'Oriana' singers have no scruples about switching off from Elizabethan polyphony and making us laugh with 'What shall we do with a drunken sailor?' or other droll ditties of a folk-song type. I wish they would go still further in this direction and do something to encourage the composers of really good humorous part-songs. And I am sure that the inclusion of such things in the syllabuses of choral competitions would not only be welcome to the audience (*and* adjudicators!) but would do the choirs a power of good. Our singers, whether solo or choral, are not in need of sobering: some comic relief (with really good, well-written music) would help them towards that freedom of style which most of them lack. A friend who was at the Welsh Eisteddfod tells me that the choral tests were all far too serious. The two pieces for the eighteen male-voice choirs were, first, a song about the loved one being in her grave, and second, one which harped on the words, 'My head is bloody.' I refrain from quoting my friend's irreverent but natural comment after hearing the latter eighteen times.

So much modern music is decidedly suggestive of irony that it is worth while trying to see how this quality is expressed. Generally speaking, such astringent tones as those of the oboe, bassoon, cor anglais, and muted trumpet, with the less expressive register of the flute, are largely responsible. Such dry and brittle sounds as that of the xylophone are also helpful. Harmonically, a modal flavour often gives the right bleak effect. It is odd to find the ecclesiastic and the satirist joining hands here, but I think it is not far-fetched to suggest that the aloofness and other-worldliness of the modes, which made them ideal for the best impersonal kinds of Church music, fit them also for use when the composer wishes to get as far off as possible from emotion. I have not space to develop this theory. A familiar example is found in Sullivan's 'Golden Legend,' where the sardonic flavour of the theme usually associated with Mephistopheles is due to its modal character. The modern French School will provide many other examples. We find something of the kind even in 'Israel in Egypt.' When Handel 'conveyed' a canzona of Kerl's for 'Egypt was glad when they departed,' did he feel at the back of his mind that the wry-mouthed joy of the spoiled Egyptians was best expressed by a severe fugue in the Phrygian mode? If not, he builded better than he knew.

Feste.

Occasional Notes.

Mr. Josef Holbrooke announces a series of five recitals of modern music at the French Institute, Marble Arch House, W., at 8.30, on the Fridays in October. On the instrumental side, the works will be drawn entirely from Mr. Holbrooke's own compositions—not a wise plan, we think, even with relief in the shape of songs by Bantock, Elgar, Ireland, Bridge, Vaughan Williams, Scott, Ravel, Debussy, &c., sung by Miss Astra Desmond, Miss Gene Dell, Mr. George Paulo, and Mr. Frank Mullings.

When writing prospectuses, Mr. Holbrooke invariably takes us into his confidence. On this occasion he explains why London has for so long been bereft of his presence:

> 'As I have found during sixteen years' travail in London town that "deadheads" abound for native music, I have, during the last four years, concentrated my attention on the provincial towns with a more marked result for enthusiasm, financial results, and artistic receptivity! This is as it should be.'

He adds, with true Joseffian inconsequence:

> 'The hall now selected being of a modest size and quite charming for chamber music, the "public" are not invited in their masses!'

We hope the crowd (including 'deadheads') that usually besieges chamber-concerts will accept this, the only intimation.

Mr. Holbrooke ends his prospectus with a further light touch:

> 'These concerts are given really for the amusement of the composer concerned, and they are semi-private; but those fortunate enough to attend will find that smoking and drinking (of a mild character) will be indulged in, and allowed!'

As a five shilling ticket will ensure admittance, we should have described these concerts as public. But Mr. Holbrooke says they are 'semi-private' (whatever that may be), and he ought to know. With all his hard words for Londoners, however, he is not without confidence in their generosity. What other composer would expect them to pay 5*s.* a time (or £1 1*s.* for the lot) for the privilege of seeing him amusing himself, even semi-privately, even with the additional lure of mild dissipation?

The personal note appears in a more attractive form in an analytical programme of some pianoforte recitals given a few months ago at St. Dominic's Priory, North Adelaide, by Mr. Paul Howard. The programmes contained a fine batch of unfamiliar works, such as the 'Twenty-four Walzermasken' of Godowsky, Dohnànyi's Introduction and Fugue, Scherzo in C sharp minor, Capriccio, 'Dies Iræ' Rhapsody, and Valse Impromptu, and Balakirev's Oriental Fantasy and Idylle Etude. Mr. Howard's comments are full of interest and information, with here and there a free and easy note that is as refreshing as it is unusual in such a connection. Speaking of Balakirev's 'Islamy' he says:

> This Eastern piece of fanaticism, crazy hysteria, and smouldering Oriental passions, certainly is a tyrant, but it is mostly only the madness of the pace that kills, and this can be met by direct action. Responding to the red-rag challenge of its impregnability I made a wild onslaught, got it down and tried it off on visitors without copy within three weeks, although somewhat convulsed myself afterwards by its delirium.

But 'direct action' was not always so immediately successful:

> The 'Walzermasken,' however, defied conquest even after two years of daily battlement, and it is now nearly four years before I can claim maturity and pleasure in performance. Put against this the fact that I worked at Beethoven's Op. 2, No. 3, for the first time the other day, memorised and polished it in a week, and achieved the same with 'Pathetique' in two days. That gives you just the ratio.

Have these pieces of Godowsky been heard in London? Mr. Howard says that 'many renowned touring virtuosi do not seem to be aware of them.' He adds that there is perhaps some excuse for avoiding them, 'considering the hair-raising expenditure of time and labour their study involves,' and doubts 'whether there are half-a-dozen artists in the world who play them.' His description of the general characteristics of the work makes us wish one or two of our London recitalists would give some tired battle horses a rest in its favour:

> Godowsky's music mostly sounds as if three independent hands were employed on the board and sometimes more. He has discarded all packing and mere accompaniment: he writes pianistically, and yet as though for orchestra. Right through from high to low—and often he uses the entire length of the keyboard simultaneously for pages at a stretch—is the body of his music filled with voices which sing their lines with the freedom of speech of a string quintet. And as the dynamic technique of this Goliath, so his astounding learning to clothe new thoughts. All the past and future seem heralded in his works.

Of No. 9, 'Satire,' he says:

> And now 'Satire,' of what? The spirit of satire and in the next 'Karikatur,' assail pedantry and everything else, and yet make beautiful music. 'Oh, well, of course,' you may say. Not so fast, however; look at the score and see what is there and how it is handled to make it what it is instead of a sepulchre. If old Albrechtsberger might rise to hear them he would doubtless drop dead again.

After indulging in further rhapsodies, he suddenly comes to earth and bounds up again thus:

> This 'Elegie' is a beauty—reminds me of Caruso singing Massenet's 'Elegie,' to which it is akin in strength, but in the Godowsky idiom—always other voices there. Now here a 'Perpetuum Mobile,' a class of work which paradoxically and mercifully comes to a close. This one is charming enough to listen to, but to play is perversity bedevilled, fulfilling its name in its searching movement more than any I have seen.
>
> (I will have to cut these remarks short—paper is costing about £200 per ton just now.)
>
> The 'Menuet' is very lovely—stately dance of days gone by—and then the Tyrolesian rollicking 'Schuhplattler'—the peasants slap the soles of their feet with their hands as they dance.

The comment on the price of paper is made the more piquant by the fact that the programme of the four recitals fills six pages 9″ × 11½″ of thick glazed paper, with a wide margin, in a cover of even thicker texture, and that dates and times are printed in words —'Twenty-fourth,' 'Eight-thirty o'clock,' and so on. But this little eccentricity is of no importance beside the fact that the programmes of the recitals are among the most striking we have ever seen. The average London recital is a tame 'follow-my-leader' affair in comparison.

We are glad to hear that Mr. Charles Kennedy Scott is forming a new choral society in London, to be known as the Philharmonic Choir. The new body will aim at the performance of the great choral masterpieces, with orchestral accompaniment, as well as such *a cappella* works as require a large number of voices for adequate performance. Among those to be undertaken are the following: Double Motet, 'Sing ye to the Lord,' Bach; Beethoven's ninth Symphony; 'The Song of the High Hills' (new) Delius; 'News from Whydah,' Balfour Gardiner; part-songs, 'Morning Song in the Jungle' and 'Father and Daughter,' Grainger; and 'The Hymn of Jesus' (new), Holst. The choir will make its first public appearance at the Royal Philharmonic Society's concerts on February 26 and March 25, on the first of these occasions singing the 'Choral Symphony,' and on the second providing a choral programme. Rehearsals will be held at the Ethical Church, 46, Queen's Road, Bayswater, W. (railway stations: Queen's Road, Metropolitan and Central London Railways), from 6.0 to 7.30 each Wednesday evening from the beginning of October to the end of March. The annual subscription will be half-a-guinea, which will entitle members to the privilege of a serial ticket for the series of seven concerts of the Royal Philharmonic Society at Queen's Hall at two-thirds of the ordinary price. Members must provide their own music. A few singers of exceptional ability may be admitted free of subscription at the discretion of the conductor, but such singers will not be entitled to any special privileges in respect of concert tickets. All communications should be addressed to the secretary, Mr. Granville Humphreys, 145, Elms Road, Clapham Park, S.W.-4. Inquiries should be accompanied by a stamped addressed envelope.

Mr. Scott's work with the Oriana Choir is a guarantee not only of enthusiastic and skilful training, but of an exceptionally interesting choice of works. For some years past the 'Oriana' programmes have been models in their avoidance of the hackneyed and in their generous recognition of the claims of our native composers, past and present. We wish the Philharmonic Choir the success we feel sure it will deserve.

We read in a daily paper that in 'Green Pastures of Piccadilly,' the play at the Ambassadors Theatre, one of the characters remarks that we have no Wedding March, and complains that we have to fall back on German works—Mendelssohn's 'Wedding March' and the Bridal Chorus from 'Lohengrin.' This kind of thing is often said, but as a matter of fact there are plenty of good marches and pieces of a suitable character by English composers. Among those definitely called 'Wedding March' a particularly good example is that by W. T. Best, in Book 6 of his 'Collection of Organ Pieces for Church Use.' Best was an unequal composer, but perhaps his great fame as a player and transcriber has prevented him from receiving such credit as is due to him. The 'Wedding March' is one of his most effective works. It is only moderately difficult, and should be known to all who are getting tired of the standing dishes. Not only does it appeal to us because it is English and unhackneyed. Comparing it with the Mendelssohn March, we are bold enough to say that we prefer the Best because it is the better.

Among those who were created bards at the Welsh Eisteddfod was Mr. Alfred Kalisch, the honour being conferred in recognition of his services to music and literature. Mr. Kalisch's bardic title is 'Davidd o'r dwerain' ('David of the East').

THE NATIONAL WELSH EISTEDDFOD.

By WILLIAM CHILD.

CORWEN, *Monday, August 4.*

The holding of a great national Festival at such a small place as Corwen—a village consisting of one street—puzzles the Saxon visitor until he learns that the beautiful valley in which Corwen rests has been the scene of some of the most stirring events in Welsh history. It has many literary associations as well, among the most practical of its sons being Thomas Jones (1647), who published the first Welsh almanac and the first Welsh-English dictionary and Welsh grammar to be widely used by his fellow-countrymen. The great local hero, however, is Owen Glendower, one of whose mansions was hard by, and who here rallied his first supporters for his fight against the English. The national spirit burns very brightly in these hills and valleys. Mixing with the crowd in the Eisteddfod field, I hear so little of my own language that I find it difficult to realise that England is but a half-hour's railway journey off.

Semi-national Eisteddfodau have been held at Corwen annually for a very long time. The large wooden pavilion in which the more recent of these have taken place has been much enlarged for the present gathering, and now seats about ten thousand. There are no galleries or obstructions of any kind. There is a pronounced rise from the platform, so that seeing is easy from all parts. Acoustically the pavilion is as near perfection as can be. A good speaker with a reasonably powerful voice can be heard distinctly at the back, and the most delicate choral effects are very telling.

The chief musical interest—at all events, so far as the outsider is concerned—lies in the choral items. To-day's programme is not very important in this respect. An action-song for school children, in parties of twelve, is a new competition, and not without significance. Taken in conjunction with the announcement that the 1921 Eisteddfod syllabus will include a prize for a play, to be performed by competing parties of amateur actors, it indicates a decided relaxation of the old Welsh puritanical objection to the stage. To-day's action-song competition showed us some very promising young performers. The choirs first sang a delightful Welsh folk-song with appropriate features, and then gave us an item of their own choice. Throughout the acting was far better than the singing, while the music of the own-choice pieces was generally very poor—uninteresting melodies, weakly harmonized, and not too well accompanied. After the folk-song, it was a big descent (for example) to the number in which we were bidden to sing 'Hey for the life of a highwaymon, the life that is hoppy and free,' with masks, fainting damsels, and toy pistol-cracks *ad lib.* *Is* there a dearth of action-songs with sensible schemes and really good music, however simple? I hasten to add that the competition kept a huge audience delighted for a couple of hours, and, judging from the applause, I appeared to be the only dissatisfied listener present.

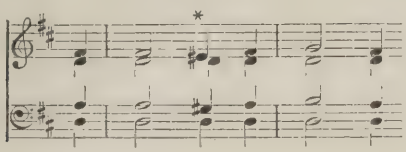
Another new choral feature to-day was the competition for mixed choirs of about forty voices from places of worship. The tests consisted of a hymn, a psalm, and a short anthem. The standard of the eight competing choirs was generally excellent. Musically, the first test provided the best material, the tunes being good examples of Welsh hymnody. The chanting was careful, and full of neatly-prepared points, but most unfortunately showed the inelasticity that has long since become an Anglican tradition. The Welsh singers are capable of so much freedom in their other singing that it was disappointing to find them unable

(Photographed for "The Musical Times" by B. M. Pearce, Corwen.)

THE NATIONAL WELSH EISTEDDFOD, CORWEN: THE PAVILION.

to solve the problem presented by the Anglican chant—the use of measured music as a medium for prose. The anthems were a miserable lot. That sung by the first choir opened thus:

Ex. 1.



The example, with its harmonic mark of the beast at *, struck a note above which very little of the remainder rose. It was pitiable to hear capable and enthusiastic singing wasted on such poor material. Another matter for regret was the failure to recognise the beauty of unaccompanied singing. All the choirs were well balanced, and the addition of a pianoforte and harmonium merely duplicating the voice parts was an irritating impertinence.

The only other choral event to-day was the open contest for choirs of not less than forty-five voices. The test-pieces were Elgar's 'My love dwelt in a Northern land' and E. T. Davies's 'Now silent the harp.' Unfortunately there was only one entry—the Liverpool Harmonic Choral Society (Mr. D. Roberts). The judges gave them the prize, and might well have been more laudatory in their comments. True, a good deal of the mystery of the Elgar song had escaped the singers. Like most of the composer's best works, great and small, it demands much that cannot be expressed in the copy, and most of this elusive quality was missing to-day. Moreover, in the delicate detached accompaniment to such passages as 'And all that night' they gave us too pronounced a *pizzicato* effect. But their sudden loudening and *sforzando* were excellent, and in the second song, which called for sonority rather than subtlety, they were heard to great advantage. A good choir, which will be even better yet. They have some very brilliant sopranos.

The finals of various solo-singing classes have produced some fair performances. The entries are very heavy, and preliminary tests are beginning daily at 8.30. Competitors and judges have my sympathy. Fancy singing—or judging—an impassioned lyric at 8.30 a.m.!

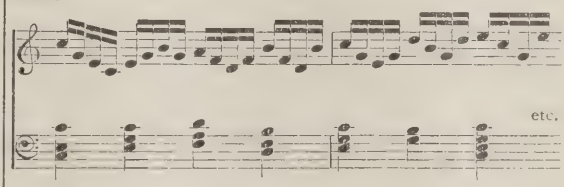
The peculiarly Welsh institution known as penillion singing has given us some interesting moments. For the benefit of readers who have never heard it I may explain that the singer has to provide a kind of discant or counter-theme to a tune (announced beforehand) played on the harp by a second performer. The counter-theme must not begin with the tune; it generally enters at the end of the first phrase. The words are expected to be perfect metrically, and must rhyme. They are usually written by the singer; sometimes they are improvised. The more distinct the enunciation, and the more the discant is varied from verse to verse, the greater the merit. Such considerations as purity of tone and phrasing are of little account. As a matter of fact the singer has so much other fish to fry that he cannot afford to be bothered with the conventional vocal virtues. The successful penillionist in the juvenile class to-day was a small boy who delivered himself of the most piercing and metallic voice I have ever heard. It stabbed the air, and must have been heard over a good deal of the surrounding district. When this ten-year-old youth has doubled his age he will have either a remarkable voice or a husky whisper.

Tuesday.

We have had plenty of choral singing to-day. The 'Second male-voice competition' (so called to distinguish it from the chief event of this kind, which takes place on Thursday) gave us eight good bodies. They sang a couple of Welsh airs—'Men of Harlech' and 'All through the night.' All this singing was enjoyable, and frequently something more. The winners—the Gwalia choir, from Nant y Glo (Mr. W. R. Lewis)—especially roused us in the 'Men of Harlech.'

I mentioned in my notes of yesterday the unnecessary and irritating accompaniment of the church choirs. The 'Men of Harlech' arrangement was another example of the way in which this intensely musical people will spoil a good thing. The vocal harmony was in four parts, and might well have been left to take care of itself. But no! the pianoforte gave us a few bars of trivial prelude, and then added an accompaniment consisting chiefly of 'twiddly-bits,' after this manner:

Ex. 2.

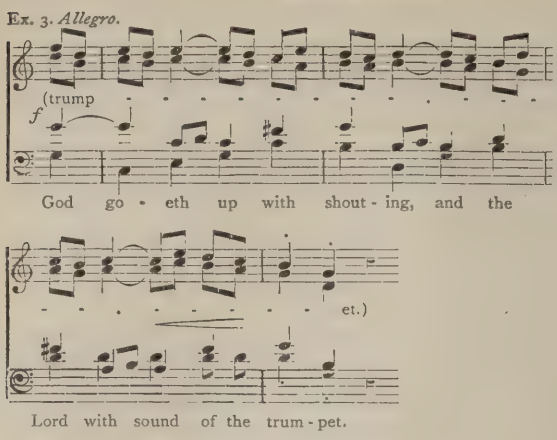


Fortunately, 'Men of Harlech' is such a fine tune, and the choirs were so robust, that this miserably poor decorative scheme was unable to do its worst: both tune and choirs seemed to shake it off impatiently. We had yet another case of the kind later on when, in order to fill a gap in the proceedings, the audience sang a few hymns. Led by a conductor on the platform, they rolled out a couple, in harmony, with grand effect. Then an official who should have known better went to the pianoforte and accompanied the remainder. Never did pianoforte sound so ineffective. It could hardly be otherwise, with eight thousand people lifting up their voices, and only a few hundred able to hear the miserable percussion instrument that suggests drawing-rooms, concert-rooms, and practice-rooms, but has nothing useful to contribute when the songs of Sion are being sung by a multitude. A big organ, or a brass band, if you like, but when such a chorus as this sets going, lock the pianoforte and lose the key.

The chief open choral competition, for choirs of not less than eighty voices, led to some fine singing. The tests were 'Sylvia,' a rather commonplace part-song by J. H. Roberts, and Bach's 'God goeth up with shouting.' Five choirs competed—Ammanford Choral Society, Shotton and District Philharmonic, Nottingham Philharmonic, Cefn and District Choral Society, and Llangollen Choir. Gledholt Vocal Union, of Huddersfield, had entered, but did not appear. Ammanford (Mr. E. Bowen-Jones), numbering a hundred and forty-one voices, won with some splendid singing, especially in the Bach chorus, Nottingham (Mr. William Turner) coming second. This contest roused great enthusiasm.

The reception of the winners' performance of 'God goeth up' was almost as thrilling as the singing itself. Such a word as 'thrilling' should be rarely and cautiously employed, but it fairly describes the winning performance, especially in regard to the close of the first half of the chorus, where the long strands of the polyphony are suddenly tied and sheared off:

Ex. 3. *Allegro.*



The effect of the springing tenor, and, even more, of the high D's of the basses, hammered out *crescendo*, was electrifying. All the signs point to a host of Bach converts having been made to-day. It should be added that the Ammanford choir had been travelling from 6 a.m. until they entered the pavilion in the afternoon, singing fourth instead of first as announced. Their journey cost £300, and the prize was £75. Leaving the unsatisfactory balance sheet to take care of itself, they carried their conductor round the field in triumph.

The Crowning of the Bard took place with due ceremony at mid-day. I wished to be impressed, but was not. The whole thing contains too many anachronisms. Could not some Welsh air be found wherewith to accompany the successful bard to the coronation? To-day we had 'See the conquering hero' played by a brass band with some harmony and melodic turns that I did not identify as Handel's. And the crowning song, finely sung by Miss Annie Davies, would have been better without the pianoforte accompaniment, which not only struck the wrong note, but contained a Spohrish touch in the last line. The garments worn by the bards and other dignitaries were very effective so far as they went, but they did not go far enough by about nine inches. Of all human garb trousers are the least picturesque. These prosaic cylinders of cloth are always an eyesore, but never so much so as when they peep out from beneath ceremonial apparel. I recall, with a special shudder, two stout pepper-and-salt calves, supported by gleaming brown boots. . . . Moveover the presence on the platform of several officials in ordinary attire; the advertisement on the pianoforte, in foot-long letters, of the fact that it and other instruments were hired from so-and-so; the roars of laughter when, during a recitation of a stanza by one bard, another, apparently hard of hearing, stepped forward and began to turn the item into a duet by firing off *his* little effort,—these things killed the crowning, so far as I was concerned. Only at one point was the affair lifted to a really high plane as ritual,—when the arch-druid demanded thrice 'A oes heddwch?' ('Is it peace?') and the gathering replied as one 'Heddwch!' whereupon the great ceremonial sword was sheathed. Apart from this the crowning was one of the least impressive events of the day. Before another ceremony of this kind comes my way, I hope a good stage-manager will get to work.

Wednesday.

To-day has been almost entirely given up to the children. The inevitable falling-off in musical interest has been more than made up by the human appeal. Nothing so far has been more delightful than the folk-song competition for school choirs of not less than thirty voices. There were a dozen entries, and the tests were five short ditties, sung unaccompanied. The choirs were generally large and well-drilled, and the singing was full of spirit. With no accompanying harmonies to attract the listener, the melodies were subjected to the severest of tests. They came well out of the ordeal, not only by virtue of their tunefulness, but perhaps even more because of their delightful rhythmical freedom. Nothing can be better for the musical training of children than this early appreciation of the importance of an interesting rhythmical scheme. The youngsters sang with an elasticity that was wholly charming. Unfortunately the same praise cannot be extended to the purely vocal side. The tone was generally rather hard, and in the louder passages inclined to shrillness. Only the winners (Cybi Juvenile Choir, Holyhead) showed genuine refinement in this respect. This—a girls' choir—was conducted by one of its members, Dilys Hughes, aged ten. It was real conducting too, not mere time-beating. The singers, in many cases three or four years older than their tiny director, made full and prompt response to her calls. On both sides the performance was quite natural and unaffected. When we saw what was coming most of us expected a display of offensive precocity. Only a few phrases were needed to reassure us. It may be said that the rhythmical and imitative faculty is so strong in children that most of the members of a class would be able to take a turn with the baton. This is true, but the result would no more be real conducting than would the efforts of the members of an adult choir called on in the same way. Personality is the vital factor that distinguishes the human metronome from the genuine conductor. Personality reveals itself at a very tender age, however, and there is no doubt that the handing over of the baton to promising children would discover a proportion of talent which, if judiciously directed, and applied to suitable material, as in this case, would yield valuable results later. After all, if we admit that the conductor is both born *and* made, why should we leave the making part until the potential conductor is between twenty and thirty years of age?

In leaving this delightful competition, a tribute should be paid to the Welsh Folk-Song Society, which is doing excellent work in collecting and publishing native songs, and to whose activities this contest is directly due.

We have had to-day the chairing of the Bard, a ceremony which suffered from the same defects as that of yesterday, with additional slovenliness in the playing of 'See the conquering hero.' There were fifteen entries for the competition for Children's Choirs of not less than forty voices. The test-pieces were a couple of two-part songs: David Evans's 'Soldiers and Sailors' and Coleridge-Taylor's 'Drake's Drum.' Both songs unfortunately called for a strenuous style that showed the weakness of the singers, the tone being at times painfully shrill and forced. We were frequently reminded, too, of the difficulty in regard to the lower part in elementary school choirs. So long as the school-leaving age remains fourteen, completely satisfactory results can be obtained only by recognition of the fact that all but a mere handful of the singers are first trebles. There are two ways of providing for their needs—by unison singing, and by two- and three-part songs in which all the voices cover pretty much the same ground, the parts frequently crossing, and occasionally combining in unison. Passages, and sometimes whole songs, written in canon at the unison or at the third or fourth below, would provide good material for the early study of part-singing.

The finals for the boys and girls' solo singing showed very promising interpretative gifts. But the palm in this direction must go to the juvenile reciters, and especially to the children of nine and ten. Nothing shows the national genius for oratory more convincingly than the ease of gesture and inflection of these infants.

There has been some very fair work in various instrumental finals to-day, the judges giving their opinion that in no department of music has Wales made such advances as in pianoforte playing. I suppose we ought to be pleased. Far more important, however, was the capital playing of the finalists in the competition for trio (pianoforte, violin, and 'cello) and the even better work by the best of the violin soloists. Wales's chief musical needs are local orchestras and chamber music parties. No doubt a thousand good pianists will be welcome, but a thousand good string and wind players are a necessity. When they are forthcoming we shall not find a London orchestra engaged to play the accompaniments to the chief choral test, as is to be the case next year at Barry. Even with the present dearth one would have thought that populous South Wales could have provided a local orchestra, the leaders only being imported. With a whole year in which to arrange such a band, the engagement of a London orchestra seems a tame surrender. Compensation will no doubt be found in the stimulus local musicians will receive from the visitors.

Thursday.

High-water mark has been reached to-day. The pavilion has been packed, even the gangways being solidly filled, and many hundreds have had to be satisfied with such fragments of music as could escape into the grounds. The greatest crush was during the male-voice choir contest. Before that took place we had some pleasing singing by seven female-voice choirs. The tests were Holbrook's 'Gentle Spring' and D. D. Parry's 'The sea maidens,' the former being a particularly attractive piece. Two choirs easily stood out from the rest, Mr. William Turner's Girls' Prize Choir from Nottingham, and the Rhymney Ladies' Choir (Miss M. Richards). Of these two the latter was decidedly the better, giving a highly finished performance, with a breadth and sonority that are too often lacking in choirs of this type.

The male-voice choir contest took place in an atmosphere of tense excitement that occasionally flamed up into a threat of disorder. Fortunately the singing of a hymn served to calm the gathering. To one accustomed to the patience and placid good humour of a London crowd, there is something almost terrifying in a gathering where the emotions lie so near the surface that they may be roused and soothed by means that would leave the Saxon cold. Here a word of praise is due to the officials in charge—known as the 'conductors'—who were ready with an oration of any length, grave or gay, wherewith to fill up gaps. When the savage breast refused to be soothed by words, the conductor struck up a hymn, and had the audience singing in less time than an English chairman would have taken to decide on the tune or the key. As is usually the case with those who are gifted with a ready tongue, the conductors talked too much, and occasionally delayed the proceedings, but of their eloquence, tact, and domination over the crowd it is difficult to speak too highly. There might easily have been some ugly moments in the over-heated and congested hall to-day, but for their never-failing supply of homilies and anecdotes—the latter producing such roars of laughter that I regretted my ignorance of Welsh till a native informed me that they were mainly chestnuts.

Of the twenty-one male-voice choirs who had entered, eighteen appeared. The tests were Vaughan Thomas's 'The lost love' (Wordsworth's 'She dwelt among the untrodden ways'), sung unaccompanied, and D. Protheroe's 'Invictus,' a setting of Henley's well-known lines. Both pieces left a good deal to be desired as music. The first almost entirely failed to express the poignant personal feeling of the poem, and the second, in spite of some dramatic moments, was spoilt by the conventional character of most of the means employed for emotional purposes, the *coda* being especially weak.

The strife was long—nearly three-and-a-half hours. With few exceptions the choirs displayed beautiful tone and blend, the best of them, in breadth and sonority, suggesting organ-tone. The chief failure was in regard to intonation, few ending the unaccompanied song without a slight loss of pitch. In 'Invictus' the more chromatic passages—which happened also to be very loud—caused trouble, many of the choirs forcing and sharpening painfully. The best of the singing was wonderfully good. The amount of discipline that must have gone to the production of such ensemble made one wonder why our not too economical Government does not spend a few thousands of pounds on male-voice choralism as an antidote to Bolshevism. It would be difficult to imagine anything less suggestive of industrial unrest than the sight of these men—nearly two thousand of them altogether, and many of them from South Wales collieries—singing difficult music from memory, absorbed in their task, obedient to every sign from their conductor (never stopping to reflect that, after all, he was an autocrat!) and fighting as keenly as any of their mates at football. Nobody stopped to demand a soviet, and there was no talk of downing voices.

The choirs varied greatly in size—from sixty to a hundred and thirty—and it looked as though the heavyweights were going to carry the day. But a Lancashire choir, Nelson Arion (Mr. Lawson Berry) gave us a new version of the old North Country saying by proving conclusively that a *very* good little 'un is always better that a good big 'un. Tredegar Orpheus (Mr. J. D. Evans) came second, and one of the largest choirs, Williamstown (Mr. Ted Lewis), was a close third. The verdict was a long time coming, and a good stiff dose of hymn singing and eloquence had to be administered to the anxious partisans. With this event, the competitive side of the proceedings came to a splendid finish.

Friday.

I learn that yesterday's receipts were well over £2,000, easily the largest sum ever taken in one day at an Eisteddfod. In spite of the exceptionally heavy expenses it is now certain that there will be a substantial profit.

Mention should be made of the very successful concerts with which each day has closed. That on Monday was devoted to Welsh folk-songs, Tuesday's and Thursday's were of a miscellaneous character, and on Wednesday Dr. J. J. Parry's opera 'Blodwen' was performed. I had daily set out from my headquarters at Llangollen intending to be present at the concert, but on each occasion after eight hours in the crowded field and pavilion, I emerged such a moist unpleasant body that the prospect of a cool and quiet evening was too much for me. Even the opportunity for hearing what the programme book wildly called the 'Prolouge to Paglacci' by Leon Cavall, or 'On with the motley' by Leon Cavallo, or favourite pieces by Chopini and Pagainni, or somebody's

'O. P. 14' could not drag me back to the Pavilion. I mention these little slips because they are typical of the chief weakness of the Eisteddfod. It all needed a bit of tightening up. We lived too much from hand to mouth. The various contests were numbered, but not timed, and as the numbers proved to be but the slenderest indication as to the sequence of events, visitors were more or less tied by the leg. Thus, in order to be sure of hearing the choral items, I had to sit through many speeches in Welsh, and such things as the adjudication on 'No. 5 (m). Best utility garment (adult's cast-off garment converted for a child).' As the verdict was of course delivered in Welsh, I had not even the satisfaction of picking up hints as to their excellent method of dealing with the more frayed portions of my wardrobe. A system of showing the competitor's number was badly needed too. Frequently choirs sang out of the published order, and the oral announcements were not always heard. Far too many distractions were allowed during the performances. The rule as to the closing of doors at such times should have been rigidly enforced. There are many other such points that might be mentioned, but no doubt the authorities are well aware of them, and have duly made notes. I must add a complaint as to the choice of test-pieces. In only a comparatively few cases was the music worthy of the performance. A comparison with the prospectus of next year's Eisteddfod at Barry shows a difference of standard that ought not to be possible in an event of such far-reaching educational importance. The 1920 test-pieces are fifty per cent. better than the 1919; what is there to prevent those of 1921 from being fifty per cent. worse? The policy of leaving a great deal to the local committee is sound on the whole, but there should be an advisory committee of recognised musicians—a kind of second chamber—ready to help with suggestions, or even with the blue pencil if necessary.

Too much of the music of this week seemed to have been chosen merely because it was by Welsh composers. One may sympathise with the feeling that promoted the selection, at the same time pointing out that in the matter of composition, as in instrumental music, Wales has a good deal of leeway to make up. And if Welsh pieces were required for tests, why did not the names of Walford Davies and Vaughan Williams appear? When it is remembered that the Eisteddfod syllabus forms the staple work of thousands of musicians during a great part of the year, it will be seen that the choice of works is of vital importance. Only the very best should be good enough, and the wider the net is cast the better. I should add that the judges were Mrs. Mary Davies (folk-song), Dr. David Evans, Dr. Caradog Roberts, Dr. D. C. Williams, and Mr. E. T. Davies. Their findings generally were those of the rest of us, so we may congratulate one another.

To-day we ceased to be competitive, and became co-operative with a great Psalmody Festival—an example of community singing that is probably without a rival.* It is a worthy end to a wonderful week. Musically, as I have shown, the festival has been alternately depressing and uplifting. But although I went chiefly to hear the music, I soon saw that the Eisteddfod is far more than a mere tournament of song. It is perhaps the most vital expression of nationality to-day. If I had gone to Corwen holding the view of the handful of eccentrics who tell us that there are no longer any nations, I should have come away converted. The music was a by-product, and most of its impressions may be effaced in a few months: the human and social side of the Eisteddfod was a moving and unforgettable experience.

* So much interest is now taken in congregational singing, especially of hymns, that we have asked Mr. Child to defer his comments on the Psalmody Festival until our October number, wherein they will appear as the basis of an article on 'Welsh Hymn Tunes and Hymn Singing.'—[ED., *M. T.*]

RUGGIERO LEONCAVALLO.

By F. BONAVIA.

Ruggiero Leoncavallo, whose death occurred on August 9, was born at Naples, March 8, 1858. His life was a succession of failures and successes, of great hopes and disappointments, which made it difficult to estimate at any particular moment the actual worth of his achievements. The appreciations which have appeared after his death show this very clearly, for the great majority of obituary notices either praise him or blame him more than is perhaps just. Great praise and blame are usually the portion of the pioneer, and Leoncavallo was certainly not that. But it cannot be denied that he had a very considerable talent, and that he showed at times a much finer grasp of the technique of composition than any other composer of his group. 'Pagliacci' is still the best thing the Italian 'realist' school has produced. It has none of the glaring faults of its only rival—'Cavalleria.' As for the others, who remembers now 'Samara' or the author of 'A Basso Porto'? Leoncavallo was a musician who could have left something more enduring than 'Pagliacci' if he had not had a fatal strain of weakness in his character, a want of determination and stablity of purpose, which became manifest very early in his career.

He left the conservatoire of his native city at eighteen, a pianist of considerable skill, well grounded in theory. It is the opinion of those who then knew him, that if he had persevered he might easily have made a conspicuous name as a pianist. But music no longer sufficed him, and he went to Bologna to take a course of literature at that university under Carducci. He profited by the teaching of the great poet, and turned it to good account in his libretti, which possess unusual literary merit. At Bologna he completed the score of his first opera, 'Chatterton,' and hoped for a time to earn recognition with its production. He was yet to learn that the way to success is seldom easy. In the meantime the problem of making a living was becoming urgent, and despairing of appearing before the public as a composer, Leoncavallo decided to travel and seek better fortune abroad. After wandering in many places, he reached Cairo, where at first it looked as if his luck had turned. As a pianist he found remunerative work, and he was welcomed at Court. The political situation, however, became menacing. The Egyptians were arming to resist European occupation, and Leoncavallo had to seek safety in flight, reaching Ismaïlia after an adventurous ride of twenty hours. Embarking on board a French ship, he sailed to Marseilles on his way to Paris, where he intended to settle. But the French capital had little to offer him. He could at first earn only a scanty livelihood by accompanying the *divettes* of café-chantants. Later on his skill as a pianist made him acquainted with musicians of a higher standing. He struck up a friendship with Victor Maurel and Elise Frandin, and returned to Italy with the score of a new opera, 'I Medici,' which he offered to the publisher Ricordi.

Once more success seemed within his grasp. The opera was accepted by the Italian publisher, but acceptance did not imply immediate performance, and Leoncavallo saw his high hopes wither. Bitterly disappointed he abandoned altogether the original idea of a trilogy of which 'I Medici' was to be the first part, and fired by the ideals of the 'realists' who were then coming into prominence, with Verga in

literature and Mascagni in music, he set to work on 'I Pagliacci,' the plot of which was based on an incident of which he had himself been a spectator. It is not true that he composed 'Pagliacci' commissioned by Sonzogno. On the contrary, Ricordi's rival publisher, Sonzogno, was little inclined to hear the score which Maurel and Fraudin recommended so warmly, answering their inquiry with the remark that 'the bus was full up.' He gave way in the end, and Leoncavallo was called. The young composer reached Milan after a night journey, and walked about the streets in the rain until the time when he could call on Madame Frandin, who was to introduce him to Sonzogno. The result of that meeting is known. Success had come at last, and in a very short time Leoncavallo found himself famous and free from care. All Europe endorsed the verdict of the Dal Verme audience, and 'Pagliacci' became one of the most popular operas in existence.

Was the success deserved? The answer to this question depends entirely upon the point of view of the critic. If we hold that all opera must conform to the epic standard set by Wagner, 'Pagliacci' will be found wanting in almost every respect. If, on the other hand, we refuse to be bound by any such limitation, we must admit that the judgment of the public was not a mistake. The text has the rare merit of a poignant story and rapid action, and the music has all the lyrical flow of the Italian School; but the texture is infinitely more substantial than is the case with Mascagni's or the earlier Puccini operas. The orchestration is also carefully balanced, and is free from the vulgarities which mar, for instance, the Easter Hymn in 'Cavalleria.'

The success, then, was not undeserved. But it was never repeated. Dying at sixty-one, Leoncavallo leaves not another line that can add anything to the fame he achieved with 'Pagliacci.' From the moment his name became known he appears to have worked no longer for the sake of his art but for the sake of success by means of his compositions, and the mistake was fatal. He worked constantly and passionately: he attempted operette, comic opera, and ballet. Once or twice he came within reasonable distance of the goal, sometimes he missed it altogether. He produced 'Bohème' (perhaps the best of the operas which followed 'Pagliacci') when Puccini had already scored an overwhelming success with a similar adaptation of Murger's novel, and his own work had no longer a chance of being judged without bias and dangerous comparisons. 'Roland of Berlin,' composed at the command of the Kaiser, 'Zaza,' 'Maja,' 'Mameli,' and the belated productions of 'Medici' and 'Chatterton,' were all unsuccessful. 'I Zingari,' produced in London seven years ago, was in itself a confession of failure, as it attempted to repeat, with a slightly different setting, the episodes of 'Pagliacci.' Better fortune had two operettas—'Malbruk' and 'Reginetta delle Rose.' Neither, however, succeeded, as they were meant to do, in reviving old Italian opera buffa.

The cause generally given for these failures is that Leoncavallo was dazzled by his good fortune, and that the confidence bred by success blinded his faculty of self-criticism; and this is probably true, since it is proverbially more difficult to resist the effects of good than of bad fortune. But it is also obvious that his anxiety to retrieve his failures, and his very industry, led him to squander in futile attempts a few seeds which in due time and properly nurtured might have given a better harvest. In 'Zaza,' and especially in 'Bohème,' there are pages of great promise. Those promises were never realised, and even the lyrical vein was worked until it had almost nothing more to give. Thus the once most popular composer in Europe died a bitterly disappointed man.

THE EISTEDDFOD AND THE MODERN SPIRIT.

By ALFRED KALISCH.

A visit to a National Eisteddfod cannot fail to impress an impartial listener profoundly. The impression in my case was mixed: on the one hand there was unstinted admiration for the vast amount of musical talent hidden away in the hills and valleys of Wales, on the other regret that so much of it is, if not precisely wasted, directed into wrong channels, with the result that Wales does not take the place which is her due among the musical peoples of the world. If a bold metaphor may be allowed, Wales, instead of climbing up the slopes of Parnassus, is for ever walking round and round the bottom of the hill, and is spending in the process an amount of energy which would suffice to bring her very near the topmost pinnacle.

She could take her place among the creative musical races without sacrificing one tittle of those peculiar musical qualities which are justly her pride. She could become international without ceasing to be national.

In the programme drawn up for the National Eisteddfod for next year it is easy to recognise an admirable effort to bring Wales into line with the musical movements in the world beyond the Welsh border, and the hopes of the promoters that the Festival of 1920 will mark an epoch in Welsh music is based on solid grounds. There is a way, a comparatively simple way, in which this foundation can be broadened and strengthened.

The Eisteddfod claims, and rightly claims, to be the People's University of Wales, and among its chief instruments of musical enlightenment are the awards delivered by the adjudicators. Much that was said in the first week of August from the platform at Corwen was of considerable and lasting value, but while listening one felt that a great deal of the good advice given to conductors and competitors ought to have been unnecessary. I felt—as I have felt at many competitions—that if all this good guidance as to interpretation, as to the importance to be attached to the spirit in preference to the letter of the music, had been given before the study of the music was begun instead of after many hours had been more or less misspent in practising it in the wrong way, the audiences would have heard finer performances and the performers would have had a better reward for their labour.

A concrete example will serve to point the moral. No one who was present can doubt that the award of the prize to the Ammanford Choir for its fine rendering of a Bach chorus was absolutely right—not because the choir had a finer quality or a surer technique than its rivals, but because the conductor had learned some of the secrets of Bach interpretation in a good school. He had heard in the days of Richter in Manchester that Bach is the most human of composers as well as the most classical, and how to express both elements in performance. The lack of just this training of the conductors made itself felt in some of the other performances. The conductors know it now, no doubt, but how much better it would have been had they known it months ago!

As next year's Eisteddfod is likely to be of such great importance to the progress of art in Wales, it would seem worth while to try to seek a remedy, and it does not seem hard to find. Could not some systematic effort be made to instruct conductors, competitors, audiences, and (with all due respect be it said) some of the adjudicators in the true method of interpretation and the real musical significance of the more important test-pieces *now*, before the study of them is begun? It is a work which would probably

not be unprofitable to those that undertake it. If two or three musicians of eminence who could speak with authority were to write a booklet on the subject, it would certainly have a ready sale. A few lectures in some of the principal centres of North and South Wales would draw large audiences, and would certainly be discussed fully in the Welsh Press. The eyes of Wales would be opened to certain aspects of the art to which at present she seems almost blind.

She would not, with a widened outlook, love her beautiful folk-songs less, nor cease to sing her hymns in a way unapproached by any other country and which brings tears to the eyes of the most blasé listener.

AN ANCIENT SONG.

By C. F. Abdy Williams.

I have been shown a photograph of the MS. of a song by Renaus de Hoilande, found in the Record Office. The music is written on a four-line stave, having the C clef on the top line. The notes are the square *longa* and the diamond *brevis:* though hastily formed, they are perfectly legible. There are several evident mistakes, and in one place the scribe seems to have become confused, for he has scratched out a note necessary to the rhythm and inserted in its place what should have been the succeeding note. Under a magnifying glass the remnant of the note that has been erased is visible, and I have restored it in the transcription.

The compass of the melody embraces the octave from middle C downwards. Tritonic melodic passages frequently occur: this is also the case in the contemporary melody, 'Samson dux fortissime,' published in photographic facsimile by the Plainsong Society ('Early English Harmony,' vol. i., plate 12).

The majority of cadences consist of the formula G, F, A. The constant return to this formula, combined with the wavering of the tonality between the keys of C and F, gives a kind of pathos which can be enhanced by the addition of simple harmony. Whether the composition was a 'dance-song' I cannot say.

Some years ago I was asked to teach the Solesmes form of plainsong to a body of priests in South Italy. I found that in singing from the ancient books behind their High Altar they invariably sang an unwritten B flat when a tritonic melodic passage occurred. They could not explain why, but said that 'to sing B natural in such places was contrary to nature.'

Our present composer evidently had in his mind singers who would thus alter his work: for in his last phrase he inserts a *quadratum* (our natural) in the descending notes C, B, A, G, F. In this pentachord the feeling of the key of F with the B flat must have been strong even in those days, more especially so with the cadences used here. But the scribe, in his haste, forgot to allow room for the *quadratum* in its proper place, and inserted it where he could, which happened to be before the C. There can be no doubt as to the intention of this misplaced sign.

With regard to the time-value of the individual notes, in 'Sumer is icumen in' and in 'Samson dux fortissime' the *longæ* and *breves* are arranged alternately throughout, except in the 'pes' which accompanies the canon, where the longs are three-time by position. Their values are therefore left in no doubt.

In the Hoilande song, taking the cadences as the starting-point for each phrase and working backwards, correcting evident mistakes of the scribe, we find the *longæ* practically equal to two *breves* throughout. This was their original value before the mensuralists complicated the matter by the introduction of a threefold value. Thus 'Longa autem apud priores organistas duo tentum habuit tempora sic [sicut?] in metris' (Walter Odington, Monk of Evesham, *circa* 1220); 'Longa simplex continet duo tempora' (Coussemaker, Anonymus 4); 'Recta longa appellatur illa quae continet duas breves rectas tantum' (Johannes de Garlandia).

Syncopations occur in this song, as also in 'Samson dux fortissime.' They are indicated by two notes of the same name placed very close together, as in the strophicus of Plainsong.

The rests or lengthening of the final notes, necessary to complete the rhythms, are not shown in the notation, but must be taken for granted from the verbal punctuation. The rhythmical sense was as strong in those days as in ours: probably even stronger. The first section of the song consists of a pair of four-bar phrases repeated. The second has an intermingling of three- and four-bar phrases, having a distinct artistic design worthy of the most modern composers. No doubt this is influenced by the metrical form; if so, it shows that the poets were fully alive to the charm of metrical variety. The phrase-construction is most interesting and attractive, and the melody strikes me as possessing peculiar beauty.

Renaus de Hoilande.

[*Transcription.*]

Si tost canus autant a bien amer
Prant garde amours si doit merchi avoir
Qui se garde por a celi donner
Qui servi l'a si qu'il doit parior;
Por cou ai jou tel voloir
Que ie ne voel mie
Que madame enst m'amie
Este lors que je le ve
Pour autre tour s'estre pooit eusi.

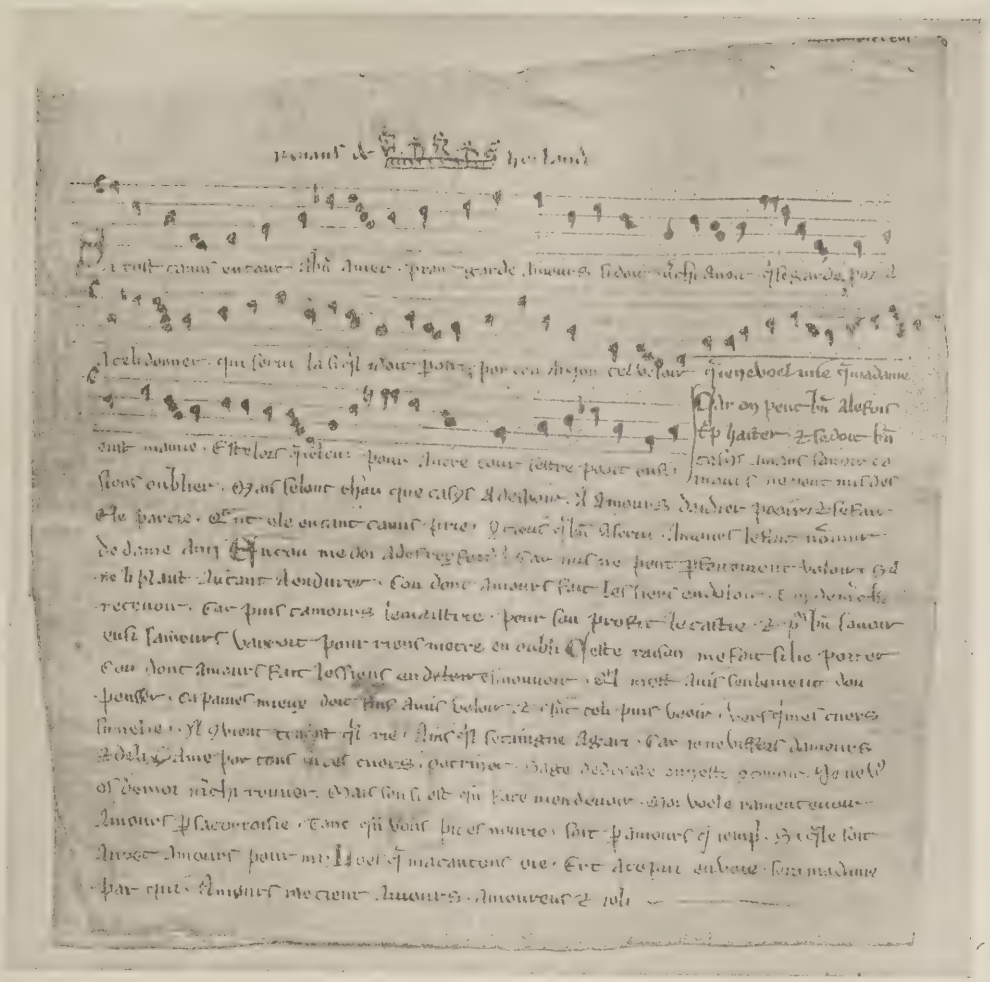
Gar on peut bien a le fois trop haster
Et se doit bien cascuns amans savoir
C'amours ne veut nus des siens oublier
Mais selont chou que cascuns a déspoir
A amours d'aidier pooir
Et se fâlt ele partie
Quant ele entant canus prie.
Conciens que bien a servi
Amours le fait nommer de dame ami.

En cou me doi ades reconforter
Car nus ne peut parfaitement voloir
S'il ne li plaist autant a endurer
Cou dont amours fait les siens endoloir,
Con de merchi recevoir
Car puis camours le maistrie
Pour sen profit le castie,
Et pour bien savoir ensi
D'amours vauroit pour rieus metre en oubli.

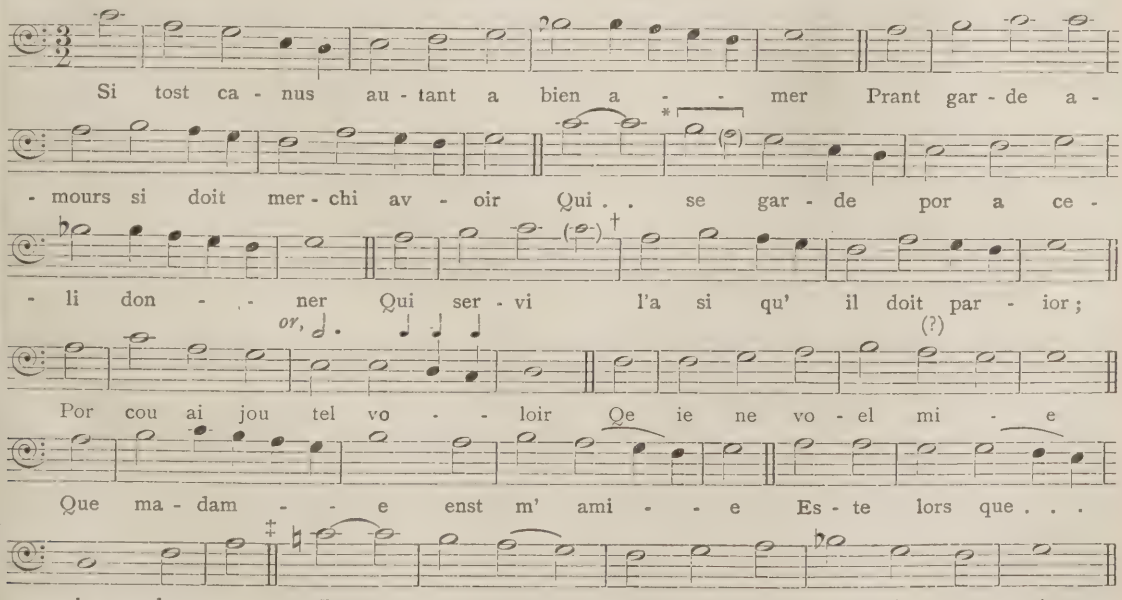
Ceste raison me fait si lie porter
Cou dont amours fait les siens esmouroir,
Qu'il m'est avis seulement dou pensser
C'a paines mieux doit fuis amis voloir.
Et quant celi puis veoir
Vers qui mes cuers s'umelie
Il convient tautost qu'il rie
Amis qu'il se taingne a gari
Car je ne vis fors d'amours et de li.

Oame por tous mies cuers dotriner
Sage de droiste onneste concevoir
Je ne vous os de moi merchi rouver
Mais s'en si est qu'en face mon devoir,
Moi voele ramentevoir
Amours par sa cortoisie
Tant qu'en vois pites vourie
Soit par amours que jem pri
Si qu'ele soit avoec amours pour mi.

Loes que ma caucons vie
Ert a ce pui envoie
Sera madame per qui
Amours me tient (amours) amoureus et joli.



RENAUS DE HOILANDE.



* The B is evidently a mistake for A. † The note C has been erased in the MS. and the next note A substituted, leaving a note (and apparently a syllable also) short in the phrase. ‡ The scribe appears to have forgotten to leave room for the natural in its proper place before B and to have inserted it where he could.

SOME MUSICAL ADVERTISEMENTS.

By C. EDGAR THOMAS.

The story of early advertising constitutes a singularly interesting chapter in the history of commercial enterprise, the fascination of which is due in great part to the peculiar and unaccountable dearth of literature concerning the subject.

Modern developments in advertising—especially those of the past twenty years—have completely revolutionized the art, so that the quaintly phrased and invariably witty advertisements that adorned the news sheets of the 17th and 18th centuries, with their frankly personal note, have now entirely disappeared from our ken. Indeed, on perusing a number of these primitive writings, one cannot fail to marvel that they influenced the business they did, while it is clear that the majority of them were 'puffs' of no ordinary magnitude.

The following examples of early advertisements relating to the musical profession are well worth preserving, for apart from their diverting qualities they incidentally give information that renders them doubly interesting and valuable.

The first specimen under notice marks an interesting epoch in the history of the drama, inasmuch as it heralded the first appearance of David Garrick as a London actor. Curiously enough, however, this playbill commemorating the event does not mention his name. Neither does it contain the name of the author of the play, who, if Shakespeare, must have been considerably improved (?) and amended. In this connection also, it should be remembered that about the middle of the 18th century the monopoly of the patent theatres was such that plays performed elsewhere had to be advertised and regarded solely as interludes to a musical entertainment. The bill in question read as follows:

October 10, 1741.

GOODMAN'S FIELDS.

At the late theatre in Goodman's Fields, this Day will be performed a *Concert* of *Vocal* and *Instrumental Music*, divided into two parts. Tickets at Three, Two and One Shilling.

N.B.—Between the two parts will be presented an Historical Play, called the Life and Death of

KING RICHARD THE THIRD,
containing the Distresses of
King Henry VI.
The Artful Acquisition of the Crown by
King Richard,
The Murder of the young King Edward V. and his Brother in the Tower,
The Landing of the Earl of Richmond,
And the Death of King Richard in the memorable
Battle of Bosworth Field, being the last that was fought between the
Houses of York and Lancaster.
With many other true historical passages.
The part of Ring Richard *by a Gentleman*
And the part of Lady Anne by Mrs. Giffard,
With entertainment of Dancing
By Mons. Fromet, Madame Duvall, and the two Masters and Miss Granier.
To which will be added a *Ballad Opera* in One Act, called
THE VIRGIN UNMASK'D.

The Concert will begin exactly at Six o'clock.

In the year 1700 was issued an advertisement that must be considered the first printed announcement relating to a play-house. It appeared in the columns of the *Flying Post* for July 4, and as a curiosity is worth preserving:

At the request and for the Entertainment of several persons of quality at the *New Theatre in Lincoln's-Inn-Fields*, to-morrow, being Friday the 5th of this instant, *July*, will be enacted 'The Comical History of Don Quixote,' both parts made into one by the author. With a new entry by the little boy, being his last time of dancing before he goes to *France*: Also Mrs. *Elford's* new entry, never performed but once and Miss *Evans's* jigg and *Irish* dance: with several new comical dances, composed and performed by Monsieur *L'sac* and others. Together with a new Pastoral Dialogue, by Mr. *George* and Mrs. *Haynes*, and a variety of other singing. It being for the benefit of a gentlemen in great distress, and for the relief of his wife and three children.

Previous to this, however—in the reign of William III.—one John Houghton, F.R.S., who combined the business of apothecary with that of a dealer in 'Tea, Coffee, and Chocolate,' commenced an advertising paper which he called *A Collection for the Improvement of Husbandry and Trade.* In those old days the editor of the paper and the advertiser frequently spoke in the first person singular, while the advertiser also often spoke through the editor. The issues of this curious publication contained many advertisements regarding the musical profession, of which a few specimens taken at random will serve to give a tolerably good idea of the style then prevalent:

I want a Negro man that is a good house carpenter and a good singer.

If any young man that plays well on the violin and writes a good hand desires a clerkship, I can help him to £20 a year.

I want a complete young man, that will wear livery, to wait on a very valuable gentleman, but he must know how to play on a violin or flute.

I want a genteel footman that can play on the violin to wait on a person of honour.

If I can meet with a sober man that has a counter-tenor voice, I can help him to a place worth £30 the year or more.

The *London Gazette* for 1670 onwards published many quaint advertisements of concerts given under the direction of John Banister, and these must on no account be overlooked:

These are to give notice, that at Mr. John Banister's house (now called the Musick-School) over against the George tavern in White Fryers, this present Monday, will be Musick performed by excellent Masters, beginning precisely at 4 of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.

On Thursday next, the 14th instant, at the Academy in Little Lincoln's-Inn-Fields, will begin the first part of the parley of Instruments, composed by Mr. John Banister, and perform'd by eminent Masters at 6 o'clock, and to continue nightly as shall by bill or otherwise be notifi'd. The tickets are to be delivered from one of the clock till five every day, and not after.

On Thursday next the 22nd instant of November, at the Musick-school in Essex buildings, over against St. Clement's Church in the Strand, will be continued a consort of vocal and instrumental musick, beginning at 5 of the clock every evening.

John Banister gained some fame as a performer on the violin, and eventually succeeded the celebrated Baltzar as leader of Charles II.'s band in 1663. Of humble origin, he is said to have been sent to France for improvement, by order of the 'Merry Monarch,' and eventually to have been dismissed from the royal service for saying that the English violin players were superior to the French. Pepys in his Diary, under date February 20, 1666-67, says: 'They talked how the King's Viallin, Bannister, is mad; that the King hath a Frenchman come to be chief of some part of the King's Musique.' This Frenchman who received the Royal appointment was none other than the impudent pretender Louis Grabu, the composer of the music to Dryden's 'Albion and Albanius.' Banister was buried in the cloisters of Westminster Abbey.

(*Continued on page 485.*)

Ah! dear heart

MADRIGAL FOR FIVE VOICES

BY

ORLANDO GIBBONS, 1612.

Transcribed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = about 72.

SOPRANO. — *p* — Ah! . . dear heart, . .

1st ALTO. — *p* — Ah! . . dear heart, . . why do you rise, why

2nd ALTO. — *p* — Ah! dear heart, why do . . . you rise, dear

TENOR. — *p* — Ah! dear heart, why do you rise, dear

BASS.

PIANO. (*For practice only.*) — ♩ = about 72. — *p*

cres. . . why do you rise? The light that shines comes from . . your eyes, your

cres. do . . you rise, do you rise? The light that shines comes from your eyes, the

heart, why do you rise, you rise?

cres. heart, why do you rise? The light that shines comes from .

mp *cres.* The light that shines comes from your

cres. *mp*

Between the asterisks the 2nd Alto and Tenor parts have been interchanged.

f

eyes, the light that shines comes from your eyes, from your eyes;

f *dim.*

light that shines comes from . . your eyes, the light that shines comes from your eyes, comes

cres. *f* *dim.*

The light that . . shines comes from your eyes, your eyes, the light that shines comes from your

dim.

. . your eyes, the light that

f

eyes, the light that shines comes from your eyes, comes from your

f *dim.*

f

The day breaks not, it is my heart, To think . . that you and

f

from your eyes; The day breaks not, it is . . my heart, my . .

* *f*

eyes, . . your eyes, from . . your eyes; The day . . breaks not, it is my

* *f*

shines comes from your eyes; The day breaks not, it is . .

f

eyes, your eyes; The day breaks not, it is my heart, To think . . . that you and

f

rall.

I must part, to think that

rall.

. . . heart, To think . . that you

rall.

heart, To think.. that you and I must part,.. that you..

rall.

. . my heart, To think . . that you and I must part, that

rall.

I must part, to think that you and I . . . . must part, to think that

rall.

p a tempo.

you and I must part. Oh! stay, or else my joys will

a tempo. *p*

and I must part. Oh!

a tempo. *p*

. . and.. I must part. Oh! stay, . . or else my joys will die, .

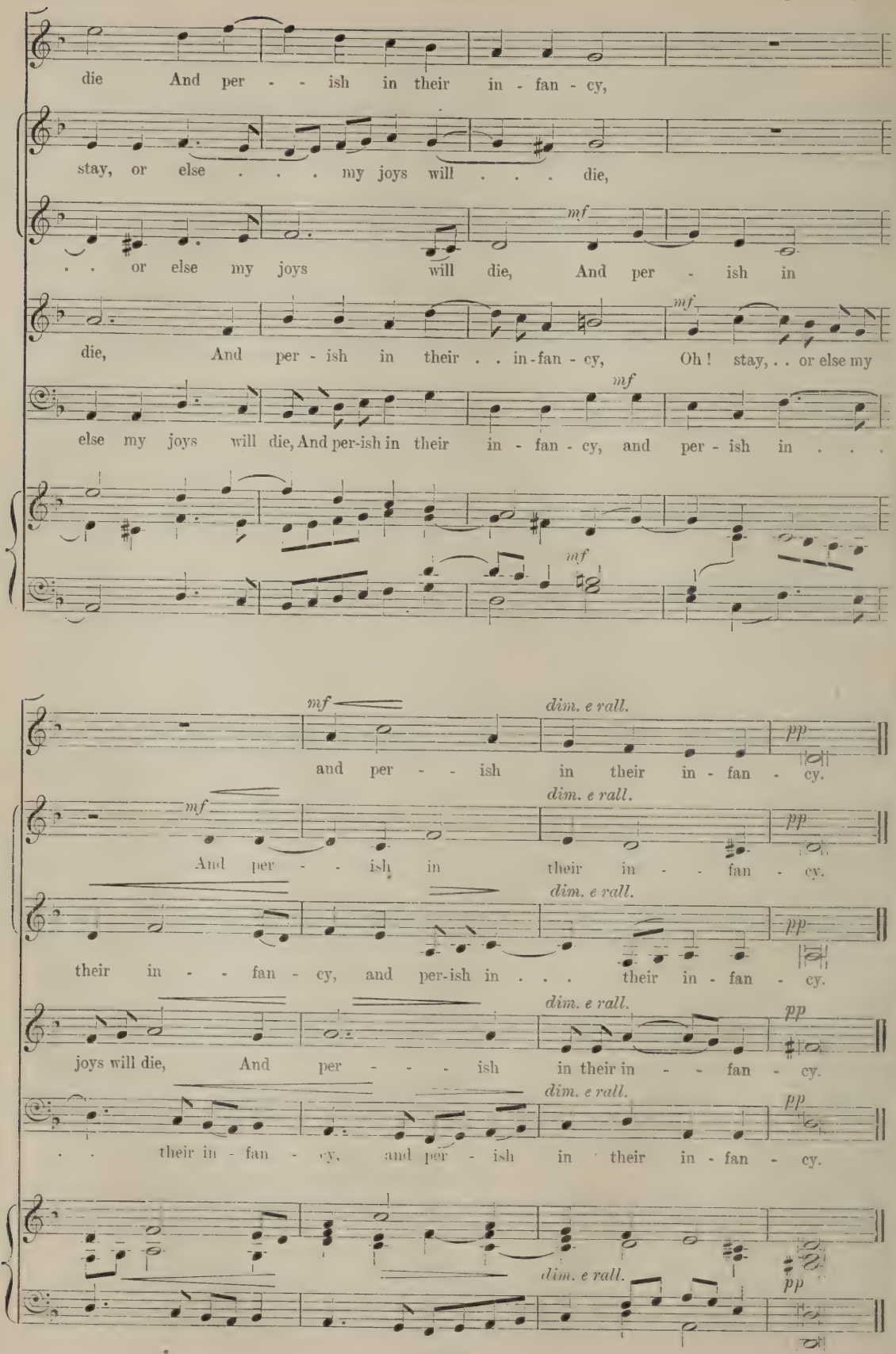
p a tempo.

you and I . . must part. Oh! stay, or else my joys will

a tempo. *p*

you and I must part. Oh! stay, or

p a tempo.


die And per - - ish in their in - fan - cy,
stay, or else . . . my joys will . . . die,
. . or else my joys will die, And per - ish in
mf
die, And per - ish in their . . in - fan - cy, Oh! stay, . . or else my
mf
else my joys will die, And per-ish in their in - fan - cy, and per - ish in . . .
mf
mf
dim. e rall.
pp
and per - - ish in their in - fan - cy.
And per - - ish in their in - - fan - cy.
their in - - fan - cy, and per-ish in . . . their in - fan - cy.
joys will die, And per - - - ish in their in - - fan - cy.
. . their in - fan - cy, and per - ish in their in - fan - cy.

(*Continued from page 480.*)

Leaving aside the purely artistic musical advertisements, there are others, chiefly connected with the musical instrument trade, that must be noted. The fashion of advertising poetically has for long fallen into disuse, but at one time it was quite a general practice and by no means uncommon for the poetical powers of the more ambitious advertiser to be taxed almost to breaking point—and sometimes beyond it!

About the middle of the last century the firm of Gray & Davison, organ-builders, of 9, New Road, Fitzroy Square, proclaimed their merits by the following interesting advertisement:

But, oh, what art can teach,
What human voice can reach
The sacred organ's praise!
Notes inspiring holy love,
Notes that wing their heavenly ways
To meet the choirs above.—*John Dryden.*

The brightest laurels that the poet won
Was when he sang of Gray and Davison.
The gorgeous hall, far opening to the view,
Unrivall'd shows the rest of London through;
Still, story above story, on we glide,
And see new wonders rise on every side;
In pillar'd pomp the emporium stands on high
And vaulted roof aspiring to the sky.
Far o'er the World their organ notes ascend,
And fill the Imperial Isles from end to end;
They sing the morning's birth on Ganges shore,
And join in evening lands Niagara's roar.
They like an orb careering through the sky,
Light to surrounding satellites supply.
We heard of old their organ anthems flow,
By thy beloved shores, Ontario,
Till o'er Toronto sky—involving flames
Wrapt half the city and Cathedral of St. James.
Still o'er that land their organ notes arise,
And charm therewith the first of colonies.
Abbeys and churches, halls of every grade
Resound with organs that this firm hath made;
St. George's, Windsor—ay, the loved abodes
Of Brunswick line and our terrestrial gods.
In the north gallery of the transept stands
That greatest wonder of surrounding lands,
Whose deep-toned anthems rising swell amain
As if the spheres combined rang through the ethereal plain.
The Council medal, in that eventful day
They bore from all the myriads of the world away.
Long, great, and mighty men of enterprise
Be ye the glory of our English skies;
In every clime your organs find a place
And every magic superstructure grace;
Their anthems pour harmonious and divine,
Long as the spheres sing out or planets shine.

Similarly, Messrs. Clinton & Company sought the same medium for the purposes of advertising their Equisonant Flute and their improved Cylinder Flute with 'graduated holes,' the writer dropping into prose half-way, with ludicrous effect:

Other than Theban harp and Lydian lute,
I sound to hail the sultan of the flute.
Now other firms perchance are growing old,
Or else no star of science they behold;
For we know th' palm our Clinton did salute,
Him only for improvements in the Flute.
His name shall now across the ocean ring,
And I will orders back to England bring.
In '62 all nations have confessed
That Clinton's flutes were decidedly th' best.
The new patent 's known even to the poles,
Granted t' 'em exclusively for graduated holes!

(Upon the Cylindrical Flute; removes former objections to that system; renders the tone and tune superior to any other cylindrical flute.)

You may rely on all your orders sent,
For he 's professor of the instrument,
Over whatever continent and sea,
Will be fulfilled, his name 's a guarantee,
As if entranced competitors were mute,
When our Clinton thro' science improved th' flute.
The hope of centuries and our age's want
Are realised and supplied through the Equisonant.
Thus far the muse doth this late tribute pay
To the transcending genius of our day.
Let after ages note how brightly rose her
Fame thro' the illustrious composer.
Competition with *my* hero! What would follow?
The fate of Marsyas challenging Apollo.

A former visitor to the premises of Messrs. Rüst & Company has borne testimony to the excellence of their 'patent pianos' in no uncertain measure, and we can only hope that the firm suitably rewarded his extravagant poetical flights!

I listened to weird notes that seemed to flow
In fountain streams thro' our great Rüst & Co.,
'Twas like the morning music of Creation's day,
And, 'midst enchanted aisles rolling far away,
In distance thrill'd and seemed to live for aye,
And those pianofortes earth's myriads charm,
Thro' internal mechanism and outward form;
Our Rüst doth, too, on progress e'er intent
Increase the volume of the instrument.
New upright grand! I thought celestial courts
Transformed, existed in pianofortes.
The telescope-front-desk as to me shown
Hath added greatly to his high renown.
In their advantages whole worlds rejoice
For now may freely spread the singer's voice
Rüst the greatest increase of power doth win
Upon the principle of the violin,
Which I will well to myriads explain
In other lands beyond the western main.
Of high knowledge the bard is in possession,
Our Mr. Rüst belongs to the profession;
Hence he knows whatever may be required
More than by the mere mechanic can be acquired.
Rüst, too, is the philosopher of science,
In whom melodious arts have all affiance.
The Royal Patent Tubular stands alone,
Mark! for a grand, yet liquid pure tone,
Like singing rays from the Omnific throne.
I listen, and I roam through fairy bowers,
My soul on lyre-like wings, sublimely towers,
Here legions do from ev'ry realm resort,
For Rüst hath them for sale and for export!
And him anon the enraptured muses greet
At No. 34, Great Marlborough Street.

An interesting little advertising medium entitled *The Londoniad* was in circulation during the 'fifties and 'sixties of last century, and from one of the issues of this publication we extract the following poetical appreciation of the 'Orchestrion,' built by Messrs. Imhof & Mukle, the 'only manufacturers in London':

The most practical firm that I did meet
Was Imhof & Mukle in Oxford Street.
Among the great variety they have
Is One that doth my rapt attention crave;
Not since Amphion lived and Arion,
Was aught to equal their Orchestrion.
Self-acting instruments in ages past
Have been in vogue, but destin'd not to last;
Bearing as they did th' general impress
Of some peculiar age; but worlds confess
That our firm's works, like music of the spheres
Unfaltering anthem thro' the lapse of years.
Their great establishment did often greet
My vision passing on through Oxford Street;
And I would call the attention of my friends,
To this famed house on whom the world depends.
Thro' Germania's circles their renown
Hath soar'd too high for man to pull it down,

While all who 'tempt their fame's superior blaze,
Shine, and gladly shine, but with reflected rays.
Their Orchestrion that met our wond'ring view,
Spoke with the master's soul in '62.
Their Boxes, Overture, Drum, Snuft, Pianoforte
Transform'd my Cabinet to an Empyrean Court;
We hail their Flute instruments self-acting,
Th' lyre-winged Muse me (Loretto like) escorts,
Self-acting musical clock pianofortes,
Lo English Concertinas do appear
In another page—I may not name them here;
But they're the representatives of Nicol Frères.
In some cathedral vast or civic dome,
Their spirit wonder-works shall find a home.
The mode of action, I all arduous watched,
Th' additional time-regulator attach'd
To th' main machin'ry which th' *rallentando*
Obtains, and, too, the *accellerando*.
In furtherance of your works I will engage,
O blest enchanters of a miraculous age;
Corporation themes or songs of Zion,
Shall make the winds thro' the Orchestrion.

As a final specimen of these curious poetical appreciations, we reproduce an advertisement emanating from the establishment of Owen & Stoddart, who in 1856 occupied premises in Red Lion Square, Holborn, and patented a new type of pianoforte called 'The Emperor':

How shall the enraptured Muse the works declare
Of Owen & Stoddart, in Red Lion Square.
To Mr. William Stoddart of our firm
In whom from the period of his birth, the germ
Of high intellect rose in the world's mind,
Sufficient to make up for all mankind.
Once in Columbia he stood confest,
And still his memory illumines all the West.
Why need we wonder? His angelic art
Should elevate the soul, enlarge the heart.
His triumphs by millions I might here recount
And fill with echoes all the sacred mount.
But I must leave them at the present, for
Great attention now demands 'The Emperor,'
New order of Piano—his latent
Energies he revived by the Queen's Letters Patent,
And I have listened to those glorious works by him,
As if transform'd; the wings of Seraphim
Fill'd gales of Paradise like radiant lyres
Attun'd, and suns and systems join'd th' immortal quires;
And this Piano far surpasses all
That within the Bard's cognisance did fall,
In its rare quality of tone and touch
No generation ever play'd on such.
In its construction, glory of my song!
The beautiful is combined with the strong,
Enabling it to keep in tune twice as long
As instruments callèd once our country's pride,
And most approved by all the world beside.
How lovely the Emperor appears,
The Bright Enchantment of our wondrous years!
Not to stand flat against a cold dead wall,
But where the artiste can be seen by all.
And oh! what holy visions round me rise,
There, like some spirit-haunted grove of Paradise,
With high hymnings fill'd; it doth seem to bloom,
(All finish'd to stand in the middle of the room);
And the tone while it doth in the centre stand,
Is astonishing—all equal to a Grand—
And so assists the voice in singing, be it known,
That any person scarce would know their own.
For this great wonder there, too, is a cause,
And answerable all by nature's laws:
By the two vibrating sounding-boards are sent,
Or lifted up the voice far o'er the instrument.
Through flying centuries fain would I prolong
Their wizard deeds in my enchanted song,
And make the old world from oblivion start,
And attune a new creation for Owen & Stoddart.

Church and Organ Music.

NEW LIGHT ON THE ORIGIN OF 'MISSA DE ANGELIS.'

By H. V. Hughes.

Of all the historic treasures of the Church's older music, few create wider interest than the wonderful 'Missa de Angelis.' It occupies a position unique in the liturgical songs of the Catholic Church, for it is dignified with a place in the latest editions of the official books of Rome, after but not among the other plainsong Masses of the Ordinarium Missae. The reason is musical rather than liturgical, for De Angelis is historically and musically different from the rest, being written in a mode which is identical in its intervals with our modern major tonality. Experience has shown this service to possess a marvellous vitality and popularity, extending over hundreds of years, and a beauty which needs only to be heard in order to be appreciated. In certain whole districts in Northern France as well as in countless other churches in the West of Europe,* it is the 'standing dish' at the Sunday Mass, a real common song of the people, known and loved by them for generations. Many adaptations of the music to English words have been published during the last fifty years, and the service is becoming a serious rival to the less melodious Merbecke. It holds, to some extent, a balance between the more austere 'orthodox' plainsong, and melodiousness in our modern C major sense.

Before proceeding further it may be pointed out that the service divides musically into two sections:

(1.) De Angelis proper, *i.e.*, the Kyrie, and Gloria in Excelsis and Credo which are built up on the melodies of the Kyrie; and

(2.) The Sanctus and Agnus Dei, to which the melodies of the now extinct office of St. Nicholas have been fitted. This division has been recognised in more than one printed book of the last century, in which a different Sanctus and Agnus have been added to the Kyrie, Gloria, and Credo.

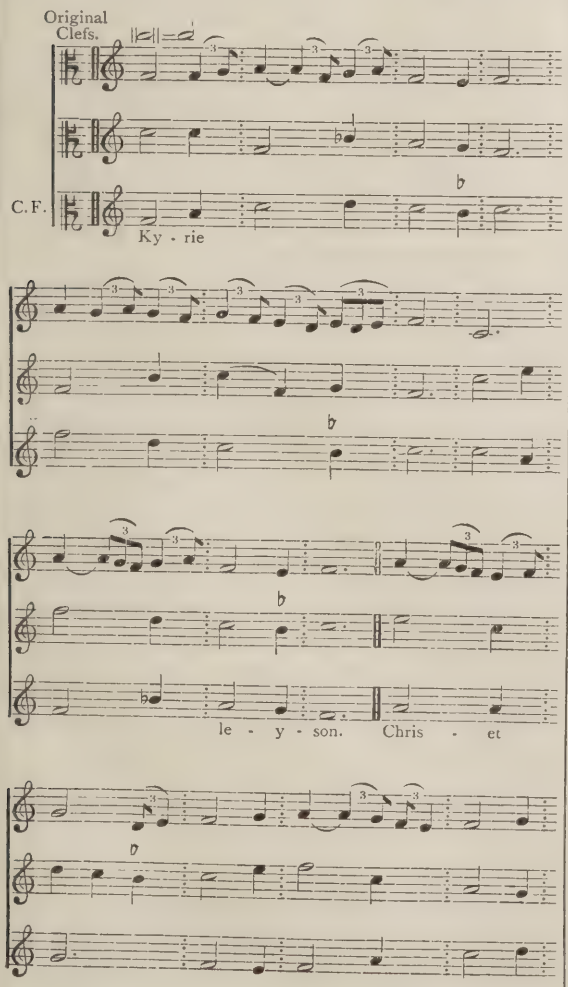
It is with the former that we are mainly concerned, for the problem of the latter part is simple, the only question being at what time the plainsong of the old St. Nicholas office was adapted to the Sanctus and Agnus Dei. Of this we have no certain knowledge, but if we hazard a guess at somewhere about 1264 we shall probably be on the right track, for it was in 1264 that Urban IV. commissioned St. Thomas of Aquinas to prepare an office for the new feast of Corpus Christi, and we find that for the Antiphon to Magnificat in the first Vespers of the feast (*O quam suavis*) the same melody has been used, namely, that of 'O Christi pietas,' the Antiphon to Magnificat at the second Vespers of St. Nicholas.† There is no trace in the office of St. Nicholas of the Kyrie melody of De Angelis, and there seems little doubt that the two parts are different in origin. As regards mode, they are both Lydian; but in range they are distinct. Thus we find that editions in modern notation usually place the Sanctus and Agnus in the 'seat' of the mode, *i.e.*, with the final on F, while transposing the Kyrie, Gloria, and Credo down to the key of E flat or even D.

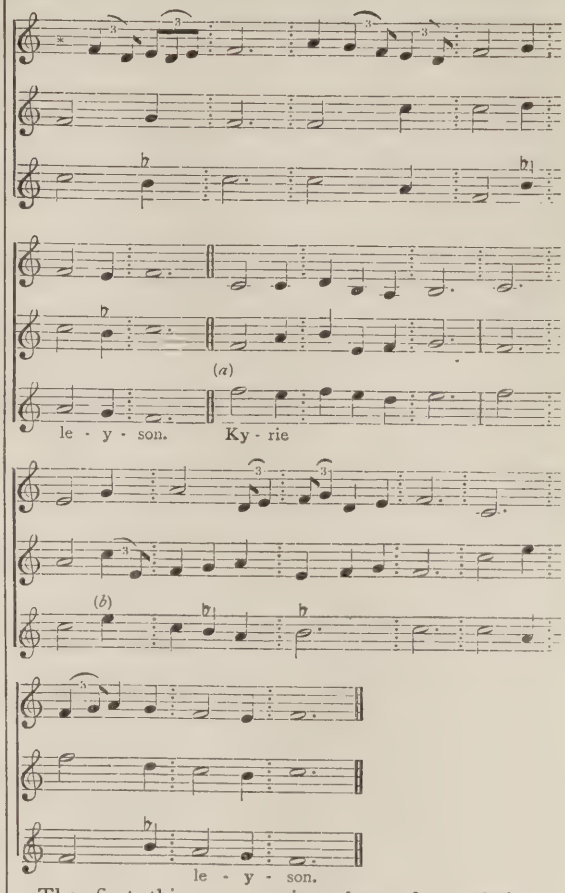
* The Gloria and Sanctus have even penetrated into the books of the conservative chaplains of the Mozarabic rite at Toledo—see Dom Pothier's article in *Révue du Chant Grégorien*, 1904-05, p. 118.

† *See* the facsimile of the Sarum Antiphonale, published by the Plainsong and Mediævai Music Society, plate 361, column 2. The Vatican edition suggests 11th and 12th century for the Sanctus, and 15th for the Agnus.

Recent attempts to fix the date of the Kyrie-section, or De Angelis proper, show at a glance what progress has been made in this corner of the field of plainsong research during the last twenty years. In 1903 the date was said to be '17th or 18th century'; in the following year Gastoué, in his 'Principaux chants liturgiques,' pronounced it 16th century at least; Grospellier followed in the *Révue du Chant Grégorien* for January, 1905, by referring the melody back to *Ante thronum*, an Alleluya-verse from a Franciscan Proser of the 14th century. He suggests that the composer of the Kyrie de Angelis used this melody in his work, and he traces also the Kyrie itself to an Ordinary of Bayeux vaguely dated by Chevallier as '13th to 15th century.' The same scholar notes in the *Révue* two months later another Franciscan MS., dated 1402, with both Kyrie and Gloria in two-part descant, named 'Kyrie Lombardi.' Gastoué, in July, 1905, notes in the same journal a Rouen MS. (Paris. B.N. lat. 904) of the end of the 14th century.

But in the British Museum (Arundel 14) is a curious MS. to which a still earlier date is to be assigned—13th to 14th century—which seems to have escaped notice hitherto. The late Prof. Wooldridge did not include it in 'Early English Harmony,' nor, as far as I know, has any other writer either on harmonized or liturgical music quoted it. And yet on folio 35 is found the Kyrie de Angelis scored for three voices, with the melody in the lowest part. The transcription of this is of such interest that it is reproduced here:





The first thing we notice about the melody as given here is that it has all the characteristics of folk-song: if anyone is sceptical about this let him sing over the phrase beginning at (*a*) (noting specially the unusual E at (*b*)), and be converted. Next we observe that the form of the melody is simpler than the received version. We should not be right in ascribing this simplification to the exigencies of the harmony; counterpoint of this period, indeed, talked much but cared little for exigencies, and we invariably find that plainsong phrases when taken for *canti fermi* in the 13th century preserve their melodic outline almost intact, though varying their rhythm to suit the new requirements of the composer. We may in the absence of other evidence take this form as purer and more primitive than the one in use to-day.

The manuscript contains three other Kyries of similar musical form, all of which are very strongly suggestive of folk-song; in fact the fourth begins and ends unblushingly in the key of C major. And it may or may not be worth mentioning that the body of the MS. contains Giraldus Cambrensis' 'Descriptio Hiberniae': his remarks on English part-singing in the 12th century have often been quoted from his 'Descriptio Cambriae.'

We have been accustomed to look upon De Angelis as a foreign or Continental service, and some people have even classed it in public with the Missa Regia and the other two 'conceived' plainsong Masses of Henri Dumont, which were written at the end of the 17th century. But until earlier evidence (which perhaps this article may provoke) is found on the other side of the Channel we shall be justified in claiming the Kyrie de Angelis (if not the whole service) as a product of England, owing its origin to an adaptation of English folk-song to the Liturgy.

THE ROYAL COLLEGE OF ORGANISTS.

PROFESSOR BUCK'S PRESIDENTIAL ADDRESS.

Dr. Buck, who succeeded the late Sir Hubert Parry as President of the Royal College of Organists, gave a very practical address at the presentation of diplomas on July 26. Speaking of organists' salaries, —a question very much discussed to-day—he said:

The council have been considering the matter that is in everybody's mind just now—the question of reconstruction; and they ask me to say that they have really taken to heart the position of organists in the country at the present time. It is extremely difficult to know what to do, or to say what can be done. The organist's salary remains the same, whilst the cost of living is doubled. Even in peace time, when things were so much easier, the lot of the organist was very far from easy, and it was often difficult to make both ends meet. Now that a sovereign has gone down to ten shillings, or less, the ordinary organist more than ever is working at a mere starvation wage, and his plight is only equalled by that of the clergyman under whom he serves. Various people are taking in hand the matter of the clergy, and if any suggestions are proffered by which the lot of the organist can be made a little more reasonable, the council will not be behind hand in seeing what can be done. I think you will all agree with me that in England, more than in any other country in the world, the organist is, musically speaking, really an important person. Any of you who have travelled must have been struck with the fact that in German or French towns the organist does not hold the position he does in England. It never occurs to the people abroad that they should look to the local organist to run their orchestras and choral societies. In England, if the organist is not the man in charge of musical affairs, you want to know why, and in English country towns, especially, the organist is the repository of all the musical progress and thought that there is—the *fons et origo* of almost all artistic activity. Wherever we look for progress in musical things in England, we look for the standard set by the calibre of the organists inhabiting the country towns. In England, more than in any other country I know of, if the calibre of the organist is lowered—and it certainly will be if these starvation wages are going to be even nearer the hunger line—we shall not only be doing disservice to the men who do honourable work, but we shall without doubt let down the standard of good music throughout the country, and it is important from the point of view both of ourselves and of English music that that standard should be kept up.

In the long run it seems to us that the question must be settled by the congregation. We cannot believe that the average body of Church people would refuse to co-operate in a scheme by means of which the organist's salary should be augmented from a parochial fund. Most parish churches have already similar funds for other objects. The individual subscription is small, but, well organized, the financial results are surprisingly large. The congregation must be told frankly that without such aid the Church music must be cut down. They have no right to expect their organist to be satisfied with pre-war wages merely because he is almost the only working-man who has not threatened to strike.

Proceeding, Dr. Buck gave some sound common-sense advice on tactful propaganda:

I suppose all of you at some time or other in your lives have had the experience that I have had a great many times, of talking to people who want to know why you worry about what sort of music they like? They get their enjoyment out of one sort of music, and I get it out of another sort. Why, they say, should I interfere with them? Only the other day—and this is the reason it has entered my head to talk about it this morning—I was talking to a highly educated man and well-known scholar, and he said exactly the same thing to me. 'Why should you worry about what I like? I hear any amount of music at all sorts of odd times, and can enjoy it all, but you with your sophistication tell me you cannot enjoy it. Why should you rob me of my enjoyment, and give me less pleasure in life?' I think I am right in saying that this dilemma must have confronted almost everybody in this room in some form or other, at some period of their lives. Now, when a man tells you that by trying to get him to like a good thing instead of a bad thing, you are robbing him of enjoyment, there is only one answer to be made; and it has struck me as very curious, even in talking to professional musicians, how very few people know what that answer is. So I thought I would tell it once more, and put it before you. And the answer is this: In all matters of æsthetic enjoyment, as in almost every other matter in the world worth talking about, enjoyment is to be measured by quality and not by quantity. If a man comes to you with his pockets bulging with money, you do not, unless you are a very small child, conclude he is a rich man. His pocket may contain 239 pence; in which case his neighbour, with one pound-note, is much better off, for he has more capital and has it in a more convenient form. It is exactly the same with enjoyment. The man who is enjoying something rather poor all day long is not nearly so well off as the man who is enjoying something really good occasionally. If this truth is not at once admitted, you can apply it to other things. You might ask the man who puts these questions to you, which of the two he thinks is attaining the greater literary enjoyment: his servant maid, revelling every day in the reading of some blood-and-thunder novel, or some murder case in the papers, or himself, reading a Thackeray novel once a week. The uneducated person—I mean artistically uneducated, because a senior-wrangler may be quite uneducated musically-speaking—the uneducated person in any line will always tend to like the wrong thing. He will like his picture because it is gaudy in colour, or tells a pathetic story—not in the least degree because it is a fine painting. In literature and in pictures, no less than in music, education means getting to see the idea behind the presentation. By doing that you are increasing your enjoyment, and if you are helping another along the same road, you are doing him a good turn.

If you want any proofs of that I do not know any more convincing than to ask a man in any line of life in which he has acquired a standard of taste, whether he would go back to the stage he was in before he got to that standard. If you find a man who really does know what a good picture is, you will never find him willing to go back to the stage when he liked any picture that came along. If you find a man who really knows what great literature is, he would rather go without literature altogether than go back to that stage when he got his highest enjoyment out of third-rate. No man who has reached the higher platform will ever go back to the lower one, and that is convincing proof to my mind that you are doing a man a good turn by trying to raise his taste. We can all of us, in music, remember some phase of our career when we liked things which we now blush to think we did not see through. I can remember a time, I frankly admit, when I thought Wély's Offertoire in G was about the finest piece of music ever written. I used to hear it a good deal, and on hearing things of that class, I thought I was enjoying good music. But though, like many others in that phase, I got a good deal of enjoyment out of them, would I go back to that stage and like it over again? Of course I would not. I do not think anybody in this room would.

The amateur gets so many hard knocks from the professors, that the following remarks of Dr. Buck will come as a kind of salve:

. . . . The professional in every branch of life is much too prone to underrate the amateur. There was a witty and wise man who once said that in matters of age it was not years that counted, but maturity. If you think that over you will see how true it is. You will see how it applies to the case in point. For in matters

of art it is not skill, but sensitiveness, that is important. The amateur may be, and very likely is, a far more sympathetic person than the professional, who in many cases has had the edge of his sensitiveness blunted. In my own acquaintanceship I could put my hand on a dozen professional men and on a dozen amateurs, and in everything that really matters about music, in the value of an opinion about a new piece of music, in telling you what there is behind it, in anything concerning feeling, I would take the feeling of the amateurs though the average of them may not have enough technical skill to play a hymn-tune. The real difference between the professional and the amateur is a difference of technique.

Dr. Buck concluded by a further piece of sound advice which is badly needed by many propagandists outside the organ-loft:

Lastly, and in some ways this is the most important advice of all, I do warn the young enthusiast against taking away the man's pennies before he has changed them for silver or gold. There are a great many keen men in the world who think they could establish universal good taste if they could only by a stroke of the pen wipe out all the second- and third-class stuff, leaving us nothing but the first-class. That is not true. You do not make a man good by taking away his opportunity for committing evil. It is not by taking away all the bad stuff that you will make people like good stuff. You will make them like it in quite a different way. For nearly twenty years I have been trying to spread a greater love of good music among the most unpromising set of people on the earth, and that is the ordinary schoolboy. You find him at an age when he likes everything that is startling and vivid in colour and taste; you find him when he is out for adventure, and a rebel against any kind of authority. He is always finding out and learning by his own experience, and you try to get him to like a thing which must in the majority of cases seem most appallingly dull to him. Indeed, if a man told me he was going to get a set of boys to like Bach's fugues by depriving them of all music on a lower plane, I should know that that man had better be put in a lunatic asylum, because however noble his intentions, he is using the pruning-knife where I think a wiser man will take the plant—that is, the love of music—and endeavour patiently to graft on to it a finer sensibility and discrimination.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Imperial March, *Elgar;* Andantino in G, *Franck;* Fugue in F minor, *Adams;* Scherzo in A minor, *Best;* Sonata No. 1, *Harwood.*

Mr. Harold M. Dawber, St. George's, Stockport—Recessional, *Gray;* Sonata No. 4, *Guilmant;* Scherzo (Symphony No. 2), *Vierne;* Finale to the Etudes Symphoniques, *Schumann.*

Mr. Henry Riding, Chigwell Church—Bell Rondo, *Morandi;* Serenade, *Pierne.* At St. Mary Abchurch (two recitals)—Alla Marcia, *Holloway;* Triumphal March, *Purcell Mansfield.* At St. Mary-the-Virgin, Aldermanbury (three recitals)—Intermezzo, *Hollins;* Alla Marcia and Gavotte Musette, *Nunn;* Finale, *Faulkes.*

Mr. Herbert C. Morris, St. David's Cathedral (three recitals)—Sonatas Nos. 4 and 5, *Mendelssohn;* Caprice de Concert, *Stuart Archer;* 'The Storm,' *Lemmens;* Toccata in F, *Bach;* Aubade, *Johnson;* Sonata in A, *Borowski;* Berceuse, *Lemare;* Visione, *Rheinberger;* Postlude in D, *Smart.*

Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Pæan, *Harwood;* Prayer and Cradle Song, *Guilmant;* Triumphal March, *Lemmens.*

Mr. Herbert Walton, Glasgow Cathedral—Victory Epilogue, *Griffith;* Sonata No. 5, *Mendelssohn;* Toccata and Fugue in C, *Bach;* Summer Sketches, *Lemare.*

Dr. Louis A. Hamand, Malvern Priory Church (two recitals)—Sonata No. 1, *Mendelssohn;* La Cathédrale Engloutie, *Debussy;* Fantaisie, *Saint-Saëns;* Concerto in F, *Handel;* Barcarolle from the fourth Pianoforte Concerto, *Sterndale Bennett;* Air from County Derry, *Hamand;* Coronation March, *Tchaikovsky.*

Mr. Albert Orton, Walton Parish Church (two recitals)—Finale, Sonata No. 1, and Sonata No. 6, *Mendelssohn;* March and 'Des Mirlitons,' *Tchaikovsky;* Andante in F, *Wesley;* Grand Chœur in E flat, *Guilmant.* At Newport Parish Church, I.O.W. (two recitals)—Largo ('New World' Symphony); Festival March, *Hofmann;* Overture, 'Athalia': Fantasia and Fugue in G minor, *Bach;* March for a Church Festival, *Best.*

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Fugue in G minor, *Bach;* First Movement from the 'Unfinished Symphony'; Transformation Scene from 'Parsifal'; Fantasia in A, *Boëllmann;* Ave Maria d'Arcadelt, *Liszt;* Triumphal March from 'Sigurd Jorsalfar,' *Grieg.*

Dr. Westlake Morgan, St. Paul's, Bournemouth—Fantasia and Fugue in G minor, *Bach;* 'Cuckoo and Nightingale' Concerto; Concerto in G minor, *Becker.*

Mr. Harold Helman, St. Margaret's, Ilkley (nine recitals)—Prelude on Old Northern Chimes, *Luard-Selby;* Pæan, *Harwood;* Pastorale, *Scarlatti;* Aria (Suite in D), *Bach;* Finale (Sonata No. 20), *Rheinberger;* Fantaisie Rustique, *Wolstenholme;* Fantasia and Fugue in F minor, *Mozart;* Choral No. 2, *Franck;* Toccata and Fugue in D minor, *Segert;* Variations de Concert, *Bonnet;* Concerto in F, *Handel;* Marche Nuptiale, *Guilmant;* Prelude and Fugue in D, *Bach.*

Mr. C. E. B. Dobson, Central Mission, Nottingham (three recitals)—Concert Overture in C minor, *Fricker;* Berceuse, *Dobson;* Romance in D flat, *Lemare;* Concert Overture in C minor, *Mansfield;* Sposalizio, *Liszt;* Toccata in F, *Widor.*

Mr. William Robson, Yarm Parish Church—Concert Overture in C minor, *Mansfield;* Sursum Corda, *Ireland;* Variations and Fugato on 'Bedford,' *F. H. Smith;* Festive March in D, *Smart.*

Mr. F. G. Milford Ogbourne, St. Andrew's, Holborn (two recitals)—Sonata No. 1, *Mendelssohn;* Allegro Cantabile, *Widor;* Fugues in D and G minor, *Bach;* Overture in C, *Hollins;* Coronation March, 'Le Prophète.'

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Imperial March, and Overture to the opera 'H.M.S. Pinafore,' *Sullivan;* Britannia Overture, *Mackenzie;* Coronation March, 'Le Prophète'; Heroic March, *Brewer;* Air and Variations from the fifth Suite, *Handel;* Overture in C, *Mendelssohn.*

Mr. Bertram J. Orsman, The Cloisters, Letchworth—Pæan, *Harwood;* Prelude and Fugue in D, *Bach;* Sonata No. 1, *Mendelssohn;* Spring Song, *Hollins;* March on Handel's 'Lift up your heads,' *Guilmant.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Triumphal March, *Bossi;* Installation March, *Stanford;* Scherzo in F, *Guilmant;* Allegro in A minor, Allegretto in C, and Moderato in F, *Gade;* Impromptu (Sonata in C minor), *Lyon;* Fantasia in E flat, *Best;* Preludio Romantico, *Ravanello;* Rhapsody No. 3, *Saint-Saëns;* Rêverie and Festal March, *Quef.*

Mr. S. M. Popplestone, Parish Church, Weston-super-Mare, (two recitals)—'Finlandia'; Cantilène, *Wheeldon;* Fantaisie in E flat, *Saint-Saëns;* Grand Solemn March, *Smart;* Symphony in C minor, *Holloway.* At All Saints', Weston-super-Mare—Sonata No. 1, *Mendelssohn;* 'The Curfew,' *Horsman;* Triumphal March, *Hollins.*

Mr. H. Percy Richardson, St. Nicholas, Newcastle-on-Tyne—Sonata No. 2, *Guilmant;* Prelude and Fugue in G, *Bach;* Cortège, *Debussy;* Preludes on 'Rockingham' and 'Old 104th,' *Parry;* Berceuse and Divertissement, *Vierne;* Toccata in D, *Mailly.*

Mr. John H. Jackson, St. Matthew's, Portsmouth (two recitals)—Præambulum Festivum, *Karg-Elert;* Toccata and Fugue in D minor, *Bach;* Overture to the Occasional Oratorio; Prelude, *Scriabin;* Berceuse, *Arensky;* Pastoral Sonata, *Rheinberger;* Gothic Suite, *Boëllmann.*

Mr. C. H. Moody, Pershore Abbey (two recitals)—In Nomine Domini, Sea Song, *MacDowell;* Prelude, 'Dream of Gerontius,' *Elgar;* Sonata in C minor, *Rheinberger;* Marche Pontificale, *de la Tombelle.* At Ely Cathedral—Echo pour Trompette, *Claudio Merulo;* Canzonetta, *Dietrich Buxtehude;* Muzéte, *Jean François Dandrieu;* Arabesque, Cortège, *Louis Vierne;* Pastorale, *Enrico Bossi.*

APPOINTMENTS.

Mr. Jesse Balme, lay-clerk at Ripon Cathedral.

Mr. F. Gandy Bradford, music master, St. Luke's Diocesan Training College, Exeter.

Mr. Edward G. Croager, organist and choirmaster, Christ Church, Brondesbury.

Mr. Paul Rochard, organist and choirmaster of Kendal Parish Church.

Mr. C. W. Surridge, organist, Whittington College, Archway Road, N.

Mr. P. Syvret, junr., organist and choirmaster, Royal Crescent United Methodist Church, Jersey.

Reviews.

SONGS.

Two Songs from Shakespeare: 'O Mistress mine.' 'Come away, Death.' Op. 9. By B. J. Dale.

My Life is like a Garden. By Leonard J. Walker.

Fifteen Capstan Chanteys. (School Song-Book, No. 263); *Eighteen Pulling Chanteys.* (School Song-Book, No. 262); *Nine Ballads.* (School Song-Book, No. 261.) Collected and arranged by Cecil J. Sharp.

[Novello & Co.]

The Motherland Song-Book—Vol. 2, *Sea Songs.* Arranged by Martin and Geoffrey Shaw; Vols. 3 and 4, *Sea Songs and Chanties.* Edited and arranged by W. Vaughan Williams.

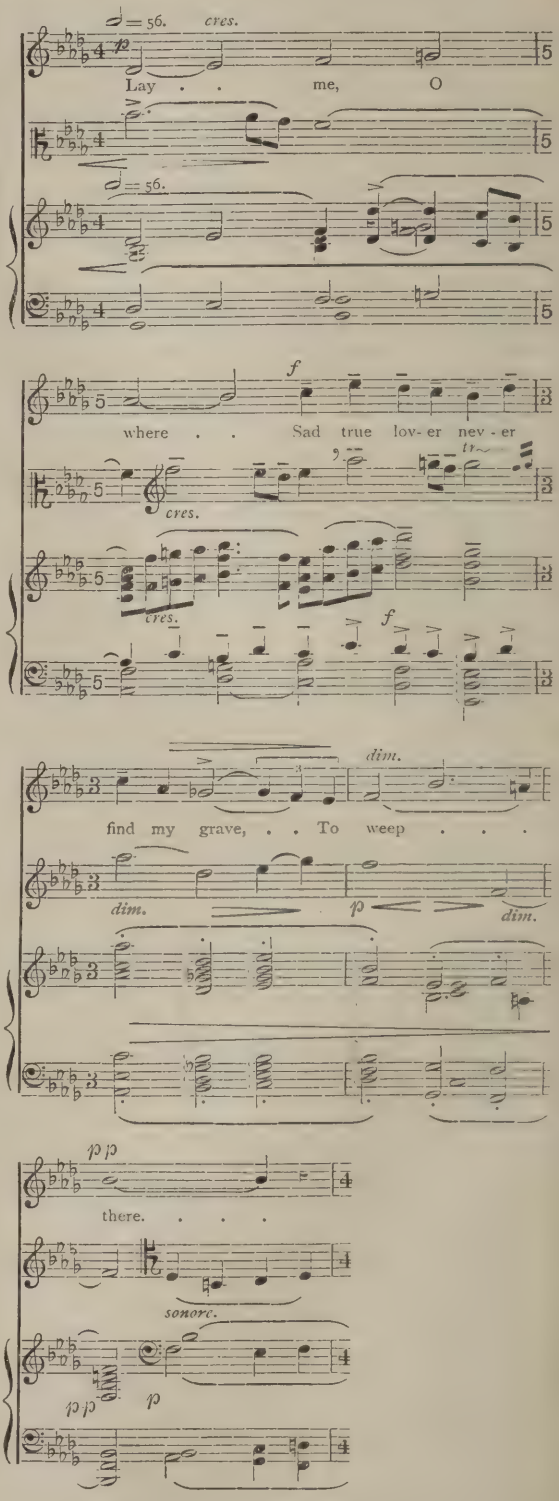
[Stainer & Bell.]

Fair Daffodils. By Frank Bridge.
Mantle of Blue. By Frank Bridge.

[Winthrop Rogers.]

Mr. Dale's songs are dated 'Berlin, February, 1918,' and are among the firstfruits of the very considerable amount of music composed by British prisoners in Germany. As they were written after three and a-half years' internment, we need not be surprised to find the composer showing something of his feelings by writing music so characteristic of Elizabethan England that many passages, especially in 'O mistress mine,' sound as if they had come straight from the pen of Morley. Perhaps it was something of the same feeling that made him use his native tongue for directions—'bright,' 'slow down,' 'a little held back,' 'a shade lower,' and (best of all) 'hearty'—appropriately enough at 'Then come kiss me, sweet and twenty!' (He is even so English as to be not quite consistent, for we find *espress.* and *dim.*) Both songs are published in two keys, for high and medium voices. 'O mistress mine' is remarkable for its rhythmic freedom, bars of 2, 3, 4, and 5 crotchets occurring apparently without method. It will be found, however, that the result is delightfully flowing, and the verbal accentuation perfect. The old-world flavour is produced by a simple harmonic scheme, and especially by a characteristic use of the tonic seventh. But there is not the slightest feeling of spurious antique: the whole song is fresh and breezy, with just the right hint of sentiment behind its happy-go-lucky phrases.

'Come away, Death' has been often set, and so perfect a lyric is it that no composer ever seems to fail of at least a measure of inspiration in treating it. Mr. Dale strikes an unusually dignified note throughout. Pathos there is, but it is of a lofty type that we too rarely find in our native songs. The pianoforte part consists largely of full chords, arpeggio, with melodic passages added from time to time. The expressive character of the song is heightened by a viola obbligato, which begins with the introduction to the second verse and is an important constituent until the end. There is much polyphonic interest during this latter half. A quotation from the last page will give an idea of the great merits of this song—its breadth, melodic beauty, and nobly-expressive character:



It is a delight to come across songs such as these, two of the most exquisite of English lyrics, set to music in every way worthy.

Mr. Walker's song is a good example of a type that makes a ready appeal to the average audience, without a marked

descent to banality. It is well written, with a pianoforte part easy, but not deficient in interest. Perhaps the rhythmic scheme is built too much on the pattern set by the opening phrase, and the closing of lines three and four of verse one suffers from the vocal fall to the same note. Why not end line three as in the second verse?

With the passing of the sailing ship the jolly old chanteys lost their main use, but thanks to enthusiastic collectors, they have not been allowed to disappear. Mr. Sharp has given us two sets that may be relied upon to stimulate any audience. The interest is mainly in the music, the words being often doggerel. Some of the doggerel, however, is distinctly funny, having all the inconsequential excellence of the best type of nonsense. Only the stodgiest of hearers could fail to be tickled by 'The Drunken Sailor,' 'Knock a man down,' 'Poor old Reuben Ranzo,' or 'In 'Frisco Bay.' The rhythm in many cases is fascinating. Probably some of the eccentricities are due to the irregular action of the labour with which the chantey was connected. Be that as it may, the result makes one marvel more than ever at the complacency with which so many musicians are content with works in which the pattern is as regular as clockwork. Mr. Sharp has arranged the chanteys for solo voice (generally of medium compass) with a simple but telling pianoforte part.

The Ballads are of the primitive type that deal with rather gruesome doings in many verses. It seems a pity that such fine tunes as 'Lord Bateman,' and 'The Cruel Mother,' for example, could not have been provided with words that would have made them more practicable for school use. The first runs to twenty-one verses, and the second deals with a mother who kills her two children with a penknife, and is afterwards told by the juvenile spooks that they go to heaven and she to hell. Not very suitable fare for schools, surely. The set is notable, however, for a splendid ballad in 'The Low Low Lands of Holland,' and a very striking variant of Barbara Allen, here given as 'Barbara Ellen,' with most of the tune in 5-4 time.

Vol. 2 of the 'Motherland Song-Book' consists of familiar sea songs compiled and arranged chiefly with a view to outdoor use. The harmony is bold and simple, and a good send-off and confident performance are ensured by the occasional unison and the frequent doubling of the melody by the tenor.

Dr. Vaughan Williams's collections of sea chanties are specially suitable for choral use. Many are laid out for solo voice, with vocal accompaniment. The quaint harmonic possibilities are made the most of, as may be expected. The settings are not difficult; any average small choir could make a great effect with them.

The volumes contain also three fine modern songs in Stanford's 'Sailing at Dawn' and 'Farewell,' and Martin Shaw's 'Called Up.'

Of the two songs by Frank Bridge the more convincing is 'Mantle of Blue.' The setting of 'Daffodils' seems too sophisticated for old Herrick's simple lines. In 'Mantle of Blue' the touching appeal of the words is heightened by the music, a striking feature being the throbbing bass. This is one of the composer's best songs.

ORGAN MUSIC.

Twenty Short and Easy Pieces by various composers. Set III.

[Novello & Co., Ltd.]

Like its predecessors, this volume is well calculated to supply the needs of several types of players. The pupil who has just 'found his feet,' and is anxious for interesting work of not too exacting a nature, is catered for; the organist (deputy or regular) with limited technique and little opportunity for improving it will find here pieces well within his powers; and to the fully qualified player who wishes for a handy collection containing a number of short good works by standard writers, the book will be welcome. The composers drawn upon include A. Herbert Brewer (Melody in A), Chipp ('Ave Maria'), Percy E. Fletcher (Interlude), Alan Gray (Intermezzo), Guilmant (Postlude in F), Ireland ('Sursum Corda'), Raff (Cavatina), Rheinberger (Monologue in G), Rubinstein (Melody in F), Schumann ('Dreaming'), Selby, Tours, W. G. Wood, and John E. West ('Aspiration,' and Sketch in C minor).

Suite for Pianoforte Duet. By York Bowen.

[Stainer & Bell.]

Mr. York Bowen's Suite was the prizewinner in a competition held in May, 1918, in connection with *Musical Opinion*. It contains three movements, Prelude, Dance, and Nocturne. All are excellent, and it is safe to predict wide popularity for the Dance, a brilliant piece of work with the flavour of the English country dance, heightened by modern harmonic seasoning. After this rousing section, the Nocturne is somewhat of an anticlimax. Players will probably adopt the composer's suggestion, and transpose the order of the second and third movements. The Suite is only moderately difficult.

Letters to the Editor.

ORATORIO CHOIR AT WESTMINSTER ABBEY.

SIR,—It is proposed to form a special choir of boys and men, with the object of giving renderings in Westminster Abbey of extended sacred choral works. The choir will number about two hundred picked voices, no one receiving payment for his services, and will be accompanied (as a rule) by a full professional orchestra. It is intended that the works performed should be of all styles and periods, preference being given to those which are not very frequently to be heard, and a feature being made of unaccompanied music. The works selected for the coming season are:—before Christmas, Handel's 'Israel in Egypt'; before Easter, Bach's 'St. Matthew' Passion Music; after Easter, a selection of unaccompanied motets.

The help of the boys of several of the best London choirs has already been secured, through the co-operation of their choirmasters; it now remains to enlist the services of basses, tenors, and a few male altos. It is felt that there must be many who, though they are unable to undertake the responsibilities of membership of a regular Church choir, are nevertheless keenly interested in Church music, and would welcome the opportunity for taking part in renderings such as those proposed: regular members of Church choirs, too, whether professional or amateur, will, it is hoped, come forward. The essentials for membership are a good voice, accuracy in reading at sight, and an enthusiasm which will assure regularity in attendance.

The rendering of great works in the unique surroundings of the Abbey should prove extraordinarily impressive, and it is hoped that those to whom religious music makes a strong appeal will respond with offers to help as performers, or, what is no less important, will take a share in the financial support which is essential to the initial success and permanence of the effort.

Those who are willing to help in either way are invited to communicate with me at the Abbey, when full particulars will be forwarded.—Yours, &c.,

SYDNEY H. NICHOLSON
(*Organist of Westminster Abbey*).

PURCELL'S ANTHEMS.

SIR,—I have just read the August number of the *Musical Times*. I should like first to thank the writer of the article on Purcell's music for his able and timely summary of that great composer's achievements: then, if I may, to add one or two comments.

I was sorry to see the old tag of the text-books and history-books once more repeated, that 'too many of Purcell's anthems suffer from concessions to the taste of the period,' and that *ritornelli* 'of decidedly secular flavour' intrude. Give a dog a bad name, and the unthinking reader will do the rest. Has the writer of these remarks heard the anthems to which he alludes sung and played sympathetically, after careful rehearsal? I have rehearsed and performed in my College Chapel a good many Purcell anthems, including several of the so-called 'secular' examples, with the orchestral *ritornelli* in their entirety. I told my singers and players of the 'secularity' legend; they agreed with me that it was nonsense. Those who listened on each occasion, as far as I could gather by inquiry, confirmed the opinion of the performers. In further support of my contention, let me cite some information which may be new to many. A few

years ago Mr. E. J. Dent showed to me several hitherto unknown Church compositions in MS. by Lully, which had been recently unearthed in Paris. I examined them carefully. They are as unlike his secular compositions, composed for the Court, as any thinking man would expect from a composer of Lully's versatility and discrimination. Humfrey and Blow presumably were influenced by Lully's Church compositions as well as by his secular work. Purcell was a pupil of both, and we acknowledge him to be the most distinguishd composer whom we have produced. Yet we easily and thoughtlessly credit him with gross lack of taste, which fails to distinguish between secular and sacred. If Purcell's anthems be secular, then the word has no meaning for me.

One more grumble. Your able writer continues, '"The Fairy Queen," "King Arthur," "Dido and Æneas," and "Dioclesian," . . . are hardly likely to be performed save by societies of an antiquarian or other special character.' I cannot agree. In July, 1914, we had here at Cambridge University over a hundred young people—undergraduates, women students, and others—most of them keenly interested in modern developments of art in all forms, rehearsing 'The Fairy Queen' with obvious enthusiasm, and revelling in its tunes and rhythms, its delightful freshness and humour. Further, a similar number of enthusiasts—some of them, I am glad to think, the same people as in 1914—in our rejuvenated University are going to give six performances of the same work in the Cambridge Theatre in February, 1920. I hope and believe that if those who call much of Purcell's music antiquarian will come and hear it, they will find that Purcell is still unsurpassed in invention, humour, and power of setting his native tongue to music.—Yours, &c.,

Cambridge, CYRIL B. ROOTHAM.
August 11, 1919.

['FESTE' writes:

'I am glad to hear that the *ritornelli* sound möre in keeping than their appearance on paper suggests. Opportunities for hearing Purcell's anthems are so rare that few of us are able to apply the only satisfactory test—that of the ear. But even so, I doubt whether the best of performances can remove the other serious objection to some of these passages—their too frequent interruption of the main musical stream. In both matters, however, I do not press my theory against Dr. Rootham's practice. In regard to the dramatic works, until I see some signs to the contrary I must adhere to my opinion that they are hardly likely to be performed save by Societies of an antiquarian or other special character. The Cambridge performances surely come under the second category. I have so much faith in the attractive power of the best of these works that I hope the missionary efforts of Dr. Rootham and others will lead to their being taken up by the average choral Society. Further, I suggest that during the week in which the "Fairy Queen" is given at Cambridge, the College chapels should draw their service music as far as possible from Purcell, using the orchestral accompaniments when practicable. Those of us who come will then have a fine opportunity for hearing and comparing two sides of the composer's work.']

PURCELL'S SONATAS.

SIR,—I entirely agree with 'Feste's' remarks on the Sonatas of Purcell. I am frequently asked to suggest music of the kind for concerts in England and abroad, and the only editions of the Sonatas that can be obtained are a few odd German ones. It is high time that the best of these works appeared in a cheap and handy form.—Yours, &c.,

'PURCELLIAN.'

BRITISH MUSIC AND PATRIOTISM.

SIR,—I have been listening to the controversy over British music which has been raging of late, with great interest and sometimes with no little amusement—to the senseless rant of the self-supposed patriot who denies the great German composers because they are German; to the unthinking enthusiast who persuades himself that British music is 'the goods' because it is British.

Both types of writer fail to understand that the intelligent listener wishes to hear *good* music, but cares not a rap what is the nationality of the composer. It therefore behoves the British composer to make *good* music rather than aim at *British* music. Most of the controversy has been argued, on the one hand by men with 'names' in the musical world who, from the tone of their arguments, seem to have axes to grind, and, on the other hand, by critics who are suffering from mental indigestion due to a surfeit of musical food. I have been in France four and a half years, returning home in March. During that time I have been quite out of touch with music other than marching songs and the like. I now find very great changes in British music at home. I derive comfort from and feel hopeful for the future when I listen to Stanford, Delius, Bantock, and a very few others; but the vast majority of stuff I hear fills me with despair. The recipe for most of it might well be as follows: Grate some sounds until they form a hard, chaotic mixture; mix with a lot of rests and a scale or two that has been buried for some hundreds of years; stir well; add a good lyric; serve hot, with lots of froth on top.

You have only to mix the same ingredients in different proportions, give the mess a different name, and there you have a new dish to delight British musical appetite!

I find far greater sincerity and true expression of feeling in songs of the 'Tipperary' class which I heard at the Front than the stuff I hear at home, which only masquerades as good British music. Thank God for Stanford and the few others!—Yours, &c.,

ALEXANDER BAILLIE.

28, Dartmouth Row,
Blackheath, S.E.

BRITISH MUSIC SOCIETY'S NEW CATALOGUE.

SIR,—Will you allow me the courtesy of your columns to call the attention of British composers to the catalogue which is now being compiled and which we hope to publish in October? I anticipate that it will be a bound volume of some 400 pages, and as we are anxious to make this, the general catalogue, as complete as possible, I invite those composers who have not yet been approached for lists of their compositions, to send such lists to me at once, with the names of the publishers.—Yours, &c.,

FRANK SOLMAN
(*Secretary to the Information Bureau Committee, British Music Society*).

19, Berners Street, W.1.
August 7, 1919.

THE GRAMOPHONE AS AN AID TO MUSICAL APPRECIATION.

SIR,—It has struck me that the frequent repetition of certain compositions at concerts is not due merely to the 'cussedness' of the British musical public, but to the fact that at present the only means that the listener has of becoming familiar with the masterpieces of music—of 'making them his own,' as it were—is by hearing them at concerts. I am of opinion that this intimacy is the *summum bonum* of music from the listener's point of view, but in any case the psychological factor cannot be ignored, more particularly by those who have the interests of British composers at heart. The policy of substituting for the present system one in which a great diversity of complex modern works are performed will inevitably tend to drive audiences back to that type of music which they can appreciate at a first hearing, the result being a degradation of musical taste which cannot but react on the standard of British composition.

The solution appears to me to lie in making the general public more familiar with the classics by improving and popularising the means of mechanical reproduction. In proportion as this object is attained, so will there be increasing opportunities at concerts for the introduction of new works, the concert-platform being thereby relieved of some part of its duties as a means of musical education, and becoming more the centre of musical progress.

As to the means of achieving this object, the gramophone seems to offer the greatest possibilities but for the fact of the limitations at present imposed by the size of records. I have recently heard reproductions of chamber music which in point of tonal fidelity were almost all that could be desired, but in which the compositions recorded were so ruthlessly mutilated, owing to lack of space, as to be hopelessly unsatisfying from a musical point of view.

Being interested in the possibilities of removing this limitation, I consulted the files of the Patent Office, and discovered that an instrument had been invented which could play any number of disc records continuously without a break, two turntables being provided, one record starting when the other came to an end. What the object of the inventor was I cannot say—there were dark references, either in that specification or in others of a kindred nature, to penny-in-the-slot machines, which seemed to hint at possibilities undreamt of by me—but if such an instrument could be taken up from the music-lover's point of view and made a commercial success, I believe that the contribution to musical knowledge (and indirectly the service to British composition) would be almost inestimable.

I should be glad if any of your readers could inform me regarding this type of gramophone, and as to whether the proposal for reproducing serious music by its means has ever been considered.—Yours, &c.,

IGNOTUS.

STRAVINSKY AND HIS CRITICS.

SIR,—Mr. Leigh Henry draws an arbitrary distinction between 'diatonic' and 'chromatic' music—as though five brand-new notes had recently been added to the scale. He might have learned, even from the 'obsolete *cliches* of academic theory' in which he has received so complete a training, that musicians have made use of twelve tones for quite a long while.

Stravinsky's chromaticism does not differ in kind from from that of Wagner or Delius, but only in degree of remoteness from the element of *key*. Any terminology that can be used for analysing the harmony of Wagner can be applied just as well in the case of Stravinsky—though harmonic analysis, at no time particularly profitable, becomes more than usually futile when, as in the example quoted by Mr. Henry, the progression is evidently the result neither of systematic thinking nor of an emotional impulse, but of 'objective investigation of actual tonal values and relationships' on the pianoforte.

I feel pretty sure that the term 'enharmonic modulation,' whatever its shortcomings may be, would give most musicians a clearer idea of the procedure than the paragraph —which I will forbear again to quote—immediately preceding Mr. Henry's exposition of Stravinsky's 'modulating method.' To one who, like myself, has been familiar for some years with such masterpieces of modern music as Schönberg's five orchestral sketches and the superb string quartet of Béla Bartòk, the study of Stravinsky's methods is hardly likely to present any great difficulties, nor to cause any great surprise, save that which is occasioned by the spectacle of a man turning to trivial account the resources which his predecessors and some of his contemporaries have evolved for the purposes of serious expression.

Experimentation for its own sake is of little value. In the first place, it is necessary to discover something which someone else has not already discovered—which Stravinsky has certainly not done—and in the second, to be able to turn that something to significant account. Stravinsky and his followers have too mean a conception of the purpose of art to be able to accomplish this.

'Dulce est desipere *in loco*'—but let us not be persuaded that the Joker is the most important card in the pack.

The propagandists of the Stravinsky cult should reflect that those who find 'Pétrouchka' an agreeable evening's entertainment will be more likely to pursue their study of the composer's music on the strength of this pleasant impression than as the result of reading articles *of* or *about* (or even *towards!*) the 'unprecedented,' if unphilosophical, things it is supposed to give utterance to. If these things are not apparent in the music, still less are they apparent in the propaganda.

And incidentally the disciples, whether 'literary' or illiterate, should combine together against mutual contradictions. For while Mr. Henry tells us of Stravinsky's 'keen rhythmic sense' and of the 'conciseness in structural dimensions' which imparts to every phrase, note, and chord in his work an 'acutened and carefully selected value,' another partisan, M. Florent Schmitt, in some recent comments on the stylistic similarity of Stravinsky and Lord Berners, remarks that in the music of both 'there is the same procedure of development *which consists almost always of repetitions* or fragments of repetitions cunningly managed and disguised, *the same stunning monotony of rhythm' (!)*.

Where shall the truth be found? I, for one, find M. Schmitt's account the more reasonable of the two.—Yours, &c.,

MORTIMER CATTLEY.

8, Warbeck Road, W.-12,
August 4, 1919.

MUSIC IN CAPETOWN.

SIR,—In a recently published article, Dr. Walford Davies discussed the necessity for the general public hearing big orchestral works frequently, in order really to love them as they deserve. 'If I hear a Brahms Symphony,' he remarked, 'I shall probably have to wait two years before I can hear it again'—or words much to that effect. This was presumably in London! On reading this I immediately said to myself, 'He would not have to do that in Capetown,' and pondering the matter further, I felt that a description of the musical activities here would be of interest.

Capetown had been very much cut off from the world during the last half of the war. On the average, mails arrived but once a month—sometimes only once in six or eight weeks. The difficulties of obtaining music from Europe have been great. Nevertheless in the short space of five years, Capetown has become a musical centre of unusual interest.

In these days it is not given to many to start an orchestra in, musically speaking, a new country. Yet this has been done by the Municipality of Capetown, and it is gratifying to record that the whole organization has been from the beginning in the hands of a man from the Royal Academy of Music, Mr. Theo. Wendt.

Organizing, conducting, and choosing the music for such an enterprise is no light work, but it has been admirably carried out. I am most impressed, however, by the way in which Mr. Wendt has handled, and indeed created, his audience. Though it is easy to sing a conductor's praises, it is hard to say exactly how this has been done. The fact however remains that the Symphonies of Beethoven and Brahms—and one notices particular enthusiasm for *all four* of the latter—are here looked upon as regular fare. This in a country where six years ago symphonies had not been heard, and where no orchestra existed within many thousands of miles!

Nearly all the established symphonic works of the 19th and 20th centuries are now well-known here. At the same time one is glad to say that the continual repetition which has become the fate of certain Schubert and Tchaikovsky compositions elsewhere, has been skilfully avoided. The symphonies which have received most performances in the last two years are those of César Franck and the fourth of Glazounov. Modern works and novelties are given in plenty, and in this direction one may confidently cite Capetown as a good model, both from the point of view of the enterprise of the conductor and the enthusiasm of the audience.

The orchestra is still of modest dimensions—about forty members, many being ladies. It is hoped to increase this number shortly, particularly in the strings and brass. Weakness in these has precluded the presentation of some of the biggest modern symphonic works. Several of the players have been on active service, and the orchestra is not without its casualty list.

Concerts take place in the spacious City Hall, which will accommodate some two thousand people. Symphony concerts are given with lowered lights, a practice one would gladly see become universal. The concerts are allotted to Thursday evenings for ten months out of the twelve. Afternoon concerts, which usually include a symphony, are given twice a week during the same period. In the last two years, all the Beethoven Symphonies (excepting the *Finale* of the No. 9) have been heard three or four times, the 5th, 6th, 9th, and all the Brahms Symphonies four or five times.

The following is a brief summary of other symphonic works heard during the same period. Each has received two or more performances, except that marked (*), which has been played only once.

SYMPHONIES.

Tchaikovsky	4th, 5th, 6th.
Dvorák ...	3rd, 4th, 5th, and Symphonic Variations.
Scriabin ...	2nd*.
Kalinnikov	1st.
Stravinski ...	1st.
César Franck	1st, 'Pysche,' and Symphonic Variations for pianoforte and orchestra.
W. H. Bell	2nd, Symphonic Variations, 'Arcadian Suite.'
Elgar ...	Variations.
Schubert ...	7th, 8th.
Schumann ...	2nd, and Pianoforte Concerto.
Glazounov ...	4th, 5th, 6th, 7th, and Violin Concerto.
Brahms ...	Violin Concerto.
Beethoven ...	Pianoforte Concertos.
Haydn ...	In D.
Mozart ...	In E♭, G, C.

In addition to symphonic works the orchestra has most standard works, and, as I have said above, plenty of novelties, in its répertoire.

For the forthcoming season most of the above are down for repetition, and there are novelties for Capetown in Symphonies by Berlioz ('Romeo and Juliet'), W. H. Bell (3rd, in F), M. Steinberg (1st, in D), and Glazounov (8th, in E♭); also in smaller works by Jongen, Duparc, D'Indy, Florent Schmitt, Sekles, and Sibelius. R. Strauss's 'Death and Transfiguration' will receive its first performance here this season.

Each season is generally arranged in conjunction with some special scheme. Last year all the Beethoven Symphonies were played in chronological order. This year there are to be fortnightly performances concurrently with Prof. W. H. Bell's University lectures on 'The Evolution of the Symphony.' These will cover ground from Haydn to César Franck, concluding with Symphonic poems by Liszt, Saint-Saëns, Franck, and Strauss, as a postlude. Plébiscite concerts are given at the conclusion of each season. On the last occasion the ninth Symphony obtained pride of place. A British Symphony (W. H. Bell's No. 2, in A) was an easy second.

This forcibly reminded one how unpardonably this composer (also a R.A.M. man) is neglected. No doubt the fact that most of his important work is still in MS. partially accounts for this. Nevertheless I cannot get away from the feeling that things would have been very different had he been a foreigner. Prof. Bell is head of the South African College of Music, where he has some six hundred pupils under his supervision, and simultaneously occupies the Chair of Music at the South African University. In spite of these arduous duties he has within the last two years turned out three large symphonic works, in addition to many songs and two sonatas for violin and pianoforte. I hope at an early date to write in detail about his Symphonic Variations and the second and third Symphonies.

A Municipal Choral Society has lately been formed which works in conjunction with the orchestra. Performances of 'The Last Post' (Stanford), 'Spirit of England' (Elgar), 'Song of Destiny' and Contralto Rhapsody (Brahms), and 'La Vita Nuova' (Wolf-Ferrari) are promised for the coming season.

All this musical activity at the Antipodes is remarkable, and to my mind not the least delightful feature is the sincere appreciation accorded to new and unfamiliar symphonic works. These, whether the composer be well known or a complete stranger, are guaranteed an unprejudiced hearing in Capetown.

M. VAN SOMEREN GODFERY.

Cape Garrison Artillery,
Drill Hall,
Capetown, South Africa.

INFORMATION WANTED.

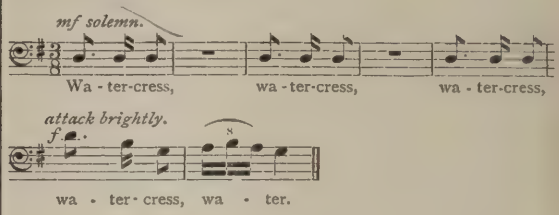
SIR,—Will any of your readers kindly tell me by postcard where I can buy 'Lochaber na mair' as a pianoforte solo and Allister McAlpine's 'Lament' as a baritone solo?

HENRY CUNLIFFE (M.A. Oxon.)

20, Eaton Gardens,
Hove.

A MUSICAL STREET CRY.

SIR,—Perhaps this street cry, I think an old one, will be of interest to your readers:



Yours, &c.,

4, Camden Crescent, Bath. N. F. BYNG JOHNSON.
August 5, 1919.

Obituary.

We regret to record the following deaths:

W. M. SHERRATT, for forty years organist of the Parish Church, Stoke-on-Trent. He was one of the leading musical personalities in North Staffordshire, where he did much to raise the level of musical life. As organist and accompanist of the North Staffordshire and District Choral Society, he helped this well-known choir to achieve its great successes. He was also organist of the King's Hall, Stoke, and of the Triennial Festival which was held in the Potteries.

OSCAR HAMMERSTEIN, on August 1, in New York. Well-known as an operatic impresario and builder of opera houses, among which the Manhattan Opera House was the most famous. In 1911 he built the London Opera House, Kingsway, now a picture theatre.

RUGGIERO LEONCAVALLO, on August 9. A critical and biographical article appears on p. 476.

Sixty Years Ago.

From the *Musical Times* of September, 1859:

. . . . Compositions for male voices should not be florid, and should contain but few rapid progressions, or should, at any rate, be facilitated by the use of simple progressions. . . . All difficult and troublesome harmonies should be avoided; therefore, the two lowest parts should be kept apart as much as possible in divided harmony, in fifths and sixths, and also in fourths (in chords of the second or ninth), by which the harmony will be more easily perceived and comprehended.*

CRESSWELL.—The fifth annual concert of the Cresswell Choral Society was held on the 3rd of August. The programme consisted of selections from the compositions of Handel, Haydn, Mendelssohn, Bishop, Hullah, and other eminent composers, which were performed very creditably, and gave great satisfaction to a crowded auditory. A vote of thanks was proposed to the conductor, Mr. W. H. Bliss, for his services on this occasion. After the concert, the choristers, the clergymen of the parish, and many of the neighbouring clergy and gentry, sat down to an excellent supper, presenting a spectacle of social intercourse seldom witnessed in this county.

MOZART'S TWELFTH MASS, by HENRY SMART, arranged for Pianoforte in a complete form. Price 3s. Boosey and Sons, Holles-street.

* From an article on 'Choral Part-Songs for Male Voices,' translated from the German by Sabilla Novello

MUSIC IN SOUTH AFRICA.

By ELIZABETH OLGA RACSTER.

To the majority of people South Africa brings nothing but vague thoughts of an untamed country, inhabited by wild beasts and savages. The artist has probably thought of it with aversion, if he has thought of it at all. Consequently the assertion that South Africa has a musical centre where the conditions are akin to other musical centres must cause surprise. As one who has acted as musical critic for the past seven years on the leading morning paper in Capetown, and who has only recently arrived in England, I am able to give accurate details of music in South Africa, which may induce people in the old country to look differently upon the art of the South African colonies.

The oldest city in South Africa is Capetown. It stands beneath Table Mount, in the heart of trees, flowers, oak groves, pine woods, healthy hills, and arum-lillied vales. On the south it is washed by the warm currents of the Indian Ocean, while on the north-west are the Atlantic breezes. In this spot musical art has been growing through the years, fostered by eager amateurs, until the professional standard has been achieved.

Capetown has now a large College of Music (over four hundred pupils), a Choral Society, Chamber Music Association, and Municipal Orchestra. The town, which fifty years ago was striving to support an amateur choir and orchestra of modest proportions and negligible capacity, can now claim the most desirable musical conditions. The Orchestral and Choral Society developed so that it was possible to hold regular musical festivals. In 1906, the Corporation of Capetown undertook to finance these concerts, which were then held for the first time in the City Hall, where there is a fine auditorium seating over twelve hundred people.

That year saw the commencement of a series of choral festivals on a massive scale, where such works as Berlioz's 'Damnation de Faust,' Elgar's 'King Olaf' and 'Caractacus,' Pierné's 'Children's Crusade,' Sullivan's 'Golden Legend,' and Coleridge-Taylor's 'Hiawatha,' were given. Quartets of solo-singers were brought over from London each season to take part in these festivals, and it became the rule for the Capetown Festival to be followed by similar festivals in Durban and Johannesburg, the soloists from England proceeding also to these other towns.

No one who has watched the course of music in any part of the world can have failed to notice the changes which orchestral concerts have wrought in the public taste. That which had happened elsewhere happened in Capetown also. The choral festivals claimed the interest of the community for about three years; then the orchestral portion of the Society severed its connection with the Choral Association and gave some orchestral concerts, with the result that a public which had formerly been content with choral music now clamoured for the delights of the Symphony. Two rival amateur orchestras vied with each other for a year or more; then they were both extinguished by a step which was taken by the Corporation of the City of Capetown.

In 1914 the City Council decided to form a Municipal Orchestra. Instrumentalists were brought out from England, and an orchestra of excellent players was assembled under an able conductor. It was a venture, but it was well worth while, for it raised Capetown music in one jump to the level of that of the big centres of the world. A comprehensive scheme of concerts was quickly organized by the musical conductor, a fine musical library was brought together, and the orchestra started upon a career which has made it famous in every part of South Africa. A preliminary tour of the Union was made, then the orchestra settled in its home, and except for two weeks' annual holiday, concerts have been given nearly every day in the week. Every Thursday there has been a Symphony concert in the City Hall, the best classical and modern works having been played on these occasions. There are some gifted pianists at the Cape, so that it has been possible to present most of the great Pianoforte Concertos; every Saturday evening a popular smoking concert, with good, light music, attracts large audiences; and during the week concerts are given by the orchestra at some of the most favoured spots in the Peninsula. On Sunday afternoons and evenings thousands flock to the orchestral concerts held on the pier. There are also dance evenings, when the pupils of the principal teacher of dancing at the Cape entertain large audiences with dance-poems accompanied by the Municipal Orchestra. I believe I am not wrong in stating that Tchaikovsky's 'Casse Noïsette' Suite has been danced only in Capetown outside of Russia.

In the matter of musical tuition South Africa was nothing but a cradle of dreams up to a few years ago. There was talent, there was the wish to learn—a combination that occasionally attracted teachers from England, who found the stress of making a livelihood by music in a big town too arduous to be agreeable. They scattered over the vast country, teaching in primitive villages, and occasionally settling in some of the towns. All beginnings are tentative, but no country I think could have suffered more from bad instruction in music than South Africa did in the past. Separated by immense distances, young students had to accept what they could get, and that charlatanism often crept in and took advantage is not to be wondered at; but the results were far-reaching and disastrous.

At last a change for the better was effected by the Superintendent-General of Education at the Cape. In conjunction with the South African Colonisation Society in London, he made it possible for teachers of music to be sent out from England to fill posts in Government Schools. This effected a great change, and it also brought about the establishment of private music-schools. Two women—one a teacher of the pianoforte, the other a teacher of singing—established the South African College of Music in Capetown. It started on a modest scale, on the system of teachers bringing their own pupils and paying a percentage of fees to the College. In 1912 a Government subsidy of about £1,000 a-year was granted the College, and a professor from the Royal Academy of Music, London, was brought over to fill the post of principal. After this it was merely a question of days and weeks.

The College grew with the speed of a prickly pear bush. When the change was made there were about half a hundred pupils. The next term there were a hundred and twenty-nine, after which the numbers increased rapidly, so that in 1914 the College had to be moved to much-needed larger premises in Capetown.

The College and the Municipal Orchestra created such a new atmosphere in the life of music in South Africa, that it is small wonder Johannesburg and Durban are also seriously thinking of establishing municipal music.

Mr. T. Wood, Mus. Bac. Oxon., has been appointed director of music at Tonbridge School in succession to Dr. H. Campbell Stewart, who proceeds to Magdalen College, Oxford.

THE MUSICIANS' GIFT TO H.M. FORCES.

TO PROVIDE MUSICAL ACTIVITIES AMONG THE MEN.

Committee.—The Editors of all the Musical Papers of the Country.
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	£	s.	d.
Total received	4,045	0	0
Total received since December 31, 1918	1,124	0	0
Receipts during the month July 11 to August 10, 1919	27	0	0

(*a*) THE MONTH'S DONATIONS AND COLLECTIONS.

	£	s.	d.
Mr. Tobias Matthay. Collection at Invitation Concert	20	10	0
Miss Esther Gilfillan. Collection at Pupils' Concert	5	5	3
Miss Agnes Fennings (5th Donation)	1	1	0
Mr. W. Bartley Robinson	0	5	0
	£27	1	3

(*b*) THE MONTH'S ORGAN RECITALS.

Preston. New Longton Church.—Mr. H. Lawson	£0	6	0

The receipts for this month are unfortunately smaller than ever before, while the needs are ever increasing. It is natural that summer brings with it a slackening of concert activities, but it is very desirous that those enjoying a holiday should remember their less fortunate fellow-men still on duty in Germany, in the East, in Russia and elsewhere, to whom music affords welcome recreation, as well as serious occupation for those who are taking it up as a study in leisure hours. It is hoped that not only will the autumn see renewed efforts from all music-lovers in organizing concerts to carry on the work of the Music Section, but that during the summer vacation open-air entertainments and organ recitals at seaside and country resorts may be arranged as a means of raising urgently needed money for the Musicians' Gift Fund.

A £1,000 SONG.

Wonderful is the enterprise of the Northcliffe Press. Some months ago the *London Magazine* offered a prize of £1,000 for a song commemorating 'Liberty.' As a result, nearly two thousand songs were sent in from all parts of the United Kingdom, and the decision was duly announced in the August issue of this Northcliffian organ. The three judges to whom the musical MSS. were submitted were: Sir Frederic Cowen, Mr. Landon Ronald, and Lieut. H. Williams, Mus. D. (Grenadier Guards), and they awarded the prize of £1,000 to Mr. Claude Arundale, of London, for his setting of 'The Flag of Liberty' to words by Fred E. Weatherly. The song has been issued, and our readers can form their own opinion of its merits, but the average musician will probably class it among the ephemeral trifles of 1919, although it is quite evident that the composer was writing down to the 'popular' level. If any reader seeks to know the personality of Mr. Claude Arundale, it is duly set forth in the August number of the *London Magazine*, copiously illustrated. It is permissible, however, to add that the pen-name 'Claude Arundale' disguises a really clever Irishman who is building up fame in another profession in London, one of whose forbears was the friend of Mozart and Brinsley Sheridan, and who came from the same county in Ireland that produced Oliver Goldsmith, T. P. O'Connor, and John MacCormack.

W.H.G.F.

Mrs. Mary Layton's annual students' concert took place at Fulham Town Hall on July 17, before a large audience. The programme included part-songs given by the Ladies' Choir and Mendelssohn's 'To the Sons of Art,' sung by the male-voice choir, recently strengthened by the return of demobilized pupils.

THE POSITION OF WEBER.

BY HERBERT ANTCLIFFE.

It is constantly asserted that the position of a musician is not assignable during his own lifetime because those who would assign it are too intermixed with his and their own circumstances. Judging by the fluctuating regard in which some composers who have been dead for several generations are held, it is no easy matter to place even these, unless they are of the few outstanding universal geniuses. None disputes the positions of Bach, Beethoven, Handel, Mozart, or Wagner. Many ask whether Brahms, Mendelssohn, Gluck, Spohr, and even Haydn, Schubert and Schumann are great musicians in the fullest sense of the term. Carl Maria von Weber also is variously estimated, and ranked according to the idiosyncrasies and tastes of those who have to place him.

With such a composer as Weber, one whose work possessed qualities which make it above all things attractive, it is easy to overlook or to forget what he did in the development of musical spirit and technique. We are entranced by the sheer beauty of sound in his 'Aufforderung zum Tanz' and his overtures, by the brilliance and sparkle of his pianoforte music, and the poetry of every one of his ideas. Never are we repelled, scarcely ever are we awed; but always we have aroused within us a feeling of affection which few other composers induce. Scarcely has he suffered even the disparagements of the ultra-modernists or incurred the hatred of the ultra-conservatives. True it is that much of his work is forgotten, sunk in the kindly oblivion which takes away our faults and weaknesses even though it be along with some of those things that we could wish to have remembered.

Weber's influence has been none the less strong because frequently it has been unconscious and unrecognised. Conscious imitation may make little impression on the imitators, and may readily be altered. That which is unconscious becomes infused into the being, and it invariably leaves its mark, though it may not always change entirely the mode of thought and feeling. And the reason why nine out of ten of the composers of the latter part of the 19th century were deeply influenced by the music of Weber is that they found it pleasing and, without any deliberate copying, allowed themselves to be imbued with the feeling it expresses. Weber has never been a classic in name; his position as a 'great master' of the text-books has been quite a limited one. In actual practice, however, his work has moulded that of nearly all his successors. With Gluck he was the regenerator and vivifier of opera, though his reform was on more natural and less drastic lines. He was the first to find in the orchestra an inevitable means of beauty and expression, so that those who hear his orchestral works now are never conscious of weakness or experiment. Not even of Beethoven or of Wagner can this be said, but it is true of Weber, and of many who have followed his lead. It is the result of the deepening musical feeling; of the growing union between the composer and his music, whereby the latter has become the most natural expression of all human emotions and of many human thoughts. 'From Weber's time,' said the late Mr. Dannreuther, 'about 1820, a new spirit was in the air, and an increasingly rapid process of change and expansion resulted from its appearance.' And Weber was in fact as well as by chronology the leader and inaugurator of this spirit.

The technical expression of this spirit was the development of programme music, and in all the details of this Weber anticipated Liszt, Wagner, and Strauss, as well as Debussy, Bantock, and John Alden Carpenter, as effectively as did Bach himself, and much more fully and completely. The 'Concertstück' may not be a great masterpiece; but it is in no small degree remarkable how it anticipated the symphonic poems of Liszt, Saint-Saëns, Smetana, Richard Strauss, and other composers. Nor, although it went further than any of his previous works, was it in any way an isolated or premature effort. In his Pianoforte Sonata in A flat first of all, and later in the 'Aufforderung,' the 'Jubel' Overture, and the Sonata in E minor, he had already prepared the way, and in each subsequent work he simply moved forward on logical lines. That it 'marks a new departure in the treatment of the pianoforte as a concert

instrument,' and is full of ingenious devices both in the solo part and the orchestration is only a matter of detail. It is of greater moment that it is written in one continuous movement, though based upon Concerto form.

This is an example of one of the strongest forces of Weber as a reformer. He never for a single instant lost sight of the firm support of classical tradition. His Overtures revolutionised that form, and prepared the way for the great concert-overtures and for such works as the 'Tannhäuser' Overture. Yet they were quite as closely related to those of Beethoven and even of Mozart and of their minor contemporaries.

Like all those who have created art-work which has demanded the attention of the world at large, his most important creations were of a national or racial character. Moreover, the nation to whose art he contributed and which in some degree he reformed was the only one in which he was really in sympathy. In spite of his friendship with foreigners, and particularly with Englishmen, he was a German of the Germans. Not, it should be noted, of the distorted Germanism of to-day, but of the best qualities of that race which produced the great musicians and the great writers as well as the finest housewives in the world.

His reforms arose from his essentially home-loving nature, not from any experience of other nations or any desire to take advantage of their better qualities or conditions. 'Oberon' was a German opera just as much as 'Der Freischütz,' though it was composed to English words and delighted the English people as much as the other had excited the Germans. In inaugurating or reinstating German opera he did for national opera in general what he could not have done had he been more cosmopolitan in education or sympathies. For he proved what no cosmopolitan could have done, that though it defies definition there is such a thing as nationality, and that it is a thing which finds expression in the higher forms of art. His principle that 'strict truth is the first and foremost requisite of vocal music,' and that 'any vocal music that alters or effaces the poet's meaning and intention is a failure,' sounds elementary now. It was by no means commonly recognised in his day, and even to-day many composers fail to put it into practice.

The music of Weber which suffers from modern disparagement more than any other is the bulk of what he wrote for the pianoforte. Apart from the pieces already mentioned, that is, those with a programmatic intention, his pianoforte music is frequently regarded as consisting of mere tonal glitter. There is some foundation for this idea, though it is somewhat exaggerated in its statement. Through the works of Chopin and his successors and imitators we have got into the way of expecting virtuoso music of any kind to be so labelled, and also to be given some other nominal object. Generally we demand that a 'study' shall be something more than a study in technic arranged in a manner to give musical satisfaction. It must be a study in emotion as well as in æsthetics. Weber, however, came before this method, and he adapted the methods of his own day to his own purposes. Consequently he wrote formal works which aimed chiefly at brilliance; and he achieved that—and at times something more. Pianists of to-day find his music not without its uses, and it does not altogether lack attraction to those who listen. When this is said, however, there is little more to add. What he did in this way was to help in making possible the brilliant technic of the 20th century. And he did it in a way that, except in rare instances, is always musical.

With these considerations Weber claims a place of his own, which, if it is not in the foremost rank of genius, is at least in its close vicinity.

BELLS.

By W. W. STARMER.

THE CATTISTOCK BELLS.

On Thursday, July 31, M. Josef Denyn gave his annual recital on the Cattistock Carillon. There was a very good audience, and the weather conditions were better than for some years past. A beautiful day—with ideal atmospheric conditions—added much to the enjoyment of a most interesting programme. Although the Carillon has a limited compass (three octaves) of small bells, with certain defects as to accuracy of tune, it is gratifying that M. Denyn has been induced to come over annually for nearly a quarter of a century and give these recitals, which have ever been greatly appreciated by all lovers of bell music.

The Rev. R. P. Stickland, Rector of Cattistock, faithfully carries on the project initiated by the Rev. H. Keith Barnes—the donor of the bells and the beautiful tower in which they are placed, together with a sum of money the interest on which up to the present has been sufficient to provide for the proper upkeep of bells and chimes. Now, however, with the increased cost of everything, something must be done to help this fund if these annual recitals are to be continued and the chime tunes changed each year. There should be no difficulty about this, and if the exact needs are properly made known surely there ought to be no lack of support for such a worthy object. Cattistock is the only place where the chimes play tunes on the Continental plan, *i.e.*, melodies harmonized in three or four parts, and not melodies only as with us.

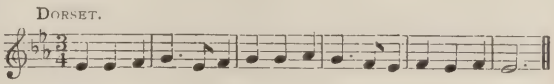
M. Denyn began his recital with a brilliant extemporisation on Mr. W. W. Starmer's Preludium specially written for the Peace celebrations at Malines, and played there for the first time on June 30. The Flemish songs were all charmingly treated, but the third item, by Miry, was exceptionally good. Pleyel's Rondo gave ample opportunity for executive display and artistic effect, while the most expressive number was undoubtedly Chaminade's 'Viens mon bien aimé.' The programme was as follows:

1. Extemporisation on Preludium for Carillon — *W. Wooding Starmer*
2. Flemish Songs—
   - (*a*) 'De Liefde op t'ys' .. .. *Houben*
   - (*b*) 'Roeland' .. .. *Houben*
   - (*c*) 'Al Zingend 't vry lied' .. .. .. *Miry*
   - (*d*) 'De Zwarte Leeuw' .. .. *De Laet*
3. Rondo from Second Sonatina .. .. .. *Pleyel*
4. Popular English Melodies.
5. Viens mon bien aimé .. .. *Chaminade*
6. National Anthems of the Allies.

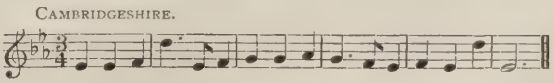
TUNES ON BELLS.

One of the popular English melodies played by M. Denyn at Cattistock was 'Tipperary.' With skilful treatment by such a virtuoso it was exceedingly effective—and this on the bells of Cattistock Church! The Vicar of Wellingborough, the Rev. R. Smeaton, recently refused to allow 'Tipperary' to be played on the bells of the parish church. Said he, 'If "Tipperary," why not the "Fox Trot" or "Tommy, make room for your Uncle"?' The analogy is by no means an apt one, and in these columns we have nothing to do with his reasons or prerogative. 'Tipperary' should not be attempted on the Wellingborough bells, because it cannot be played upon them without gross mutilation. The mutilation of any tune, and particularly of well-known melodies, is much to be deprecated. No tune should be attempted on a smaller number of bells than the *exact* notes require. In this respect probably our National Anthem has been most sinned against. Words fail to describe such caricatures as the following:

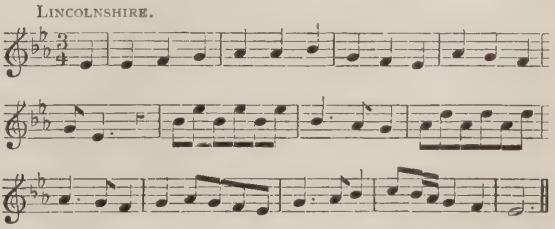
DORSET.



CAMBRIDGESHIRE.



LINCOLNSHIRE.



and yet these have been tolerated and listened to year in and year out without a word of protest!

ROYAL OPERA, COVENT GARDEN.

CLOSE OF THE SEASON.

A good climax was worked up before the Royal Opera Season of 1919—post-bellum and generally notable—came to an end at the unusually late date of August 2. The season improved as it went along—in other words, the foreign standard reasserted itself in a more decided manner at the later stages than was the case at the commencement. At the last performance of all—a gorgeous representation of Verdi's 'Aïda'—one felt that the old standard had been reached once more. It is important that this standard should be represented. It is a help to us in building up our operatic reputation. That reputation is growing. For one thing the season—that is the Royal Opera summer season—has this year witnessed what it has never witnessed before, namely, the production of an English opera sung to English words by English singers.

This is what happened when Mr. Isidore de Lara's 'Naïl' was produced on July 18. Whether it was the most representative work and whether the singers were the best the country could bring forward need not be discussed in this connection. The fact remains that at last native art—or a phase of it—has been represented in an undertaking so far devoted to foreign effort. The ice has been broken, and this constitutes the achievement. It is to be feared that neither the work itself nor its exponents will be held to have broken a record. Mr. Isidore de Lara is no stranger to opera. He has written several since the far off days of 'The light of Asia' and 'Amy Robsart,' but he does not seem to have profited by the experience. One does not discover the expansion of style to be expected in a hand that has been at work for five and twenty years. His plot offers plenty of opportunity. M. Jules Bois, the author—his book has been put into good English by Mr. Edwin Evans—has chosen a picturesque setting in placing his story in Algeria. He meets all requirements of grand opera, not omitting the tragic finale in which the lovers die miserably in the desert. Naïl is importuned by the Emir but prefers her bandit lover Hadyar. The Emir pursues her through various scenes, including that in which in order to save her lover she seems to yield. But ultimately the true hearts flee to the desert, where they are followed by the Emir. Hadyar is killed and Naïl poisons herself. There are some effective scenes, including that of the Street of the Ouled Naïl and the Moorish Café. It is in the latter that the composer is at his best. But the music never flows; it moves squarely. It is not lacking in emotion, and Mr. de Lara can make his climax as well as anyone else; but he seems to prefer awkward intervals, while his true nature is struggling to write flowing melody. The English singers who performed the work were Miss Rosina Buckman (Naïl), Mr. F. Mullings (Hadyar), with Messrs. Percy Heming, Foster Richardson, and Walter Hyde in the smaller parts, and an excellent trio of dancers. Sir Thomas Beecham conducted.

An Act from the work was included in the gala performance which took place in the last week of the season. It was given in aid of the Officers' Families Association, and was attended by the King and Queen and large numbers of the public. A modest scheme of decoration consisting of flags to drape the Royal and Ministerial boxes only was followed, and all the receipts, which must have been considerable, were devoted to the cause. Excerpts from 'La Bohème,' with Dame Melba, and MM. Burke and Sammarco, 'Roméo et Juliette,' with Dame Melba and M. Ansseau, and 'Louise,' with Madame Edvina and M. Ansseau, formed the bill.

The last novelty of the season was a one-Act opera by M. Maurice Ravel. It is his first essay for the stage. In it he brings his special powers of description to bear in illustrating his story of the elderly clock-maker, his young wife, and her numerous lovers. It is essentially modern opera, and represents the latter-day interpretation of the term. But the genius of the composer permeates the whole, and makes it completely acceptable to those who are ready to forget precedent. The charm is material as well as ethereal, for there is not only the representation of the clocks and mechanical toys, but also a good deal of expressive music that very well depicts the nature of the wife with many lovers. It was delightfully played, Madame Donalda distinguishing herself greatly by her presentation of the part of the wife who hides her lovers in the clock cases. MM. André Gilly, Dua, Maguenat, and Cotreuil assisted in a production that is in the nature of something operatically new, and is in itself a work of genius. Mr. Percy Pitt conducted, and the production was well received, particularly by the younger generation of opera-goers. Finally the season came to an end with a triumphal performance of 'Aïda,' in which Madame Amerighi, M. Lappas, Madame Kirkby Lunn, M. Cotreuil and Signor Mugnone had their share.

FRANCIS E. BARRETT.

THE PHILHARMONIC HALL.

It is to be hoped that musicians will not be led into regarding the performances of the Southern Syncopated Orchestra as merely a rag-time concert, or as a superior kind of nigger-minstrel show. The performers are coloured, and rag-time plays a considerable part in the scheme, but there is much of genuine musical interest both in regard to material and performance. The playing of the band is admirable, and though some of the instrumental numbers are decidedly noisy, the rhythmical energy and abounding spirit save much of it from banality. The cream of the entertainment, we think, is on the vocal side. The solo-singing of Mrs. H. K. Reavis and Miss Lottie Gee is of a high order, and the male chorus and double quartet performances of religious folk-songs, such as 'I got a robe,' 'Go down, Moses,' and 'Joshua fit the Battle of Jericho' are among the most fascinating things we have heard for a long time. Further variety is imparted by quaint dialect recitations. The whole performance, including the conducting of Mr. Will Marion Cook, is refreshingly unconventional.

THE PROMENADE CONCERTS.

The twenty-fifth season opened with the usual eclât on August 16. The programme consisted of familiar items, with one novelty, Mr. Balfour Gardiner's 'The Joyful Home-coming,' conducted by the composer. The new piece expresses the soldier's joy at the prospect of demobilisation. It is not a work of great importance or originality, but its breezy character was so much to the taste of the audience that they gave it an emphatic encore. On August 19, Moussorgsky's four 'Chansons Enfantines' received their first performance in England. They were sung by Madame Anne Thursfield. Unfortunately, the singer was so overweighted by the orchestra that it is difficult to give a judgment on the works. Our impression is that they are unduly complex for their childish text.

The novelty on August 20 was an Overture, 'Prince Hal,' by David Stanley Smith, an American composer who is professor of theory at Yale. The work begins in arresting fashion, but the interest falls off owing to the disjunct character of the middle portion. A very enjoyable feature of this concert was Melsa's brilliant playing of the Mendelssohn Concerto.

The Hall has been re-upholstered and decorated during the vacation. We hope the colour-scheme will improve on acquaintance. At present it strikes us as being painfully hard and aggressive.

Scholarships at Trinity College of Music, tenable for one year, with possible renewal, have been awarded to James Walter Borders, pianoforte; Elsie Minnie Brown, singing; Eva Kiss, pianoforte; Olive McInnes, pianoforte and singing; Cyril Archibald Marks, organ; Dorothy Isabel Rice, elocution and pianoforte; Vida L. W. Slocombe, singing; Grace Dorothy Stevens, singing; Muriel Winifred Stopes, pianoforte; and Gilbert Vere Sutton, pianoforte: for three months (probationary) to Edith Jessie Maud White, violin and singing.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

DEVON AND CORNWALL.

DEVON.

Local choral Societies are taking a holiday after a very busy period of work. Plymouth Orpheus Male Choir, however, already announces the opening of its autumn season on September 24, for which date it has engaged Madame Rosina Buckman, Mr. Tom Burke, and Melsa. An Orpheus Glee Choir from Llantrissant, comprising twenty voices, gave a concert at Dartmouth on August 8. The singers' tone-quality was very expressive, as, indeed, is usual with the Welsh choirs. This was also exemplified in the singing of the Welsh Serenaders, who visited Exeter on August 17. The richness of the voices and earnestness of expression imparted by the choir created, however, a longing for more intelligence in phrasing and interpretation.

It was a matter for deep reproach that music played a very inconspicuous part in the Peace celebrations at Exeter. At Plymouth a choir of fifteen thousand voices sang on the historic Hoe under the direction of Mr. David Parkes, and in many other places throughout the two counties choirs of proportionate numbers were organized. But at Exeter, which from its great advantages of position and tradition should be a busy musical centre, there was nothing of the kind. We understand that the sub-committee for music, that included Dr. Wood, desired to assemble a choir of fifteen hundred voices for open-air demonstration, but this proposal was negatived by a short-sighted general committee, and the day passed ignominiously so far as music was concerned. Certainly Mr. W. E. Cotton's Male-Voice Choir, or a portion of it, made a first appearance after re-organization, and we heartily welcome these choristers. The arrangements were, however, too informal to assume any historic significance.

The Isca Glee Singers, suspended during the war, made a re-appearance at Exmouth and Exeter on August 13, 15, 16. Their singing was characterised by the same spirit and unanimity as in former times, and when continued association has produced a more perfect blend of voices the effect will be all that can be desired.

In the process of a tour of Devon, Miss Carrie Tubb and party appeared at Torquay and Exmouth on August 12 and 13. The gifted soprano introduced some new songs by Alison Compton, A. Miller, W. Cadman (an attractive 'Time and I'), and Harold Craxton. Miss Beatrice Eveline's artistic playing was a distinct source of pleasure, and Mr. John Huntingdon and Mr. Berkeley Mason completed the party.

H.M. Grenadier Guards Band also toured Devon at the end of July, its novelties being a Marche Elegiac, 'Gheluvelt' (composed by the conductor, Capt. A. Williams, M.V.O., Mus. Doc., 'in memory of a great guardsman'), 'Esquisses Caucassiennes,' by Ippolitov-Ivanov, Edward German's Suite and 'The Tempter.' The band of H.M. Irish Guards, conducted by Lieut. Charles H. Hassell, visited Tiverton on August 14 to take part in an elaborate presentation in pageant of the history of the town as written by the Mayor, Mr. A. T. Gregory. The *entr'acte* pieces were well chosen, and the band gave a first performance of a March, composed by the musical director, Mr. R. Bareham, which, original both in matter and manner, was also well adapted for processional purposes.

Visiting Chudleigh Parish Church on a recent Sunday we were struck by the beautiful proportions of the fabric, which should present ideal acoustic properties. Of this, however, there was no opportunity to judge, for something like havoc was the result of the relations between choir and organist, the former being in the chancel and the latter at his instrument in the distant west gallery. With the congregation intervening, what sympathy could exist between the leaders of the music? On inquiry we were told that a sum of £300 was in hand for organ purposes, but that it had not been possible to procure permission to bring the organ to the east end or even to instal the console there. It is difficult to imagine any reason for retaining a condition of things which destroys all sense of worship and dissipates the fine effects which might be obtained from the Cathedral-like character of the Church and from the well-trained choir. A like condition of things obtains at St. Peter's, Tiverton, with the same unhappy results.

Organ recitals have been given in Black Torrington Church by Mrs. Carbonel on August 10, with Miss English as violinist; and at St. Mary's, Barnstaple (after rebuilding of the organ), by Mr. Courtney J. Williams on August 13, when the choir sang anthems.

Mr. Hugh Fowler, appointed in June last as organist at St. Peter's, Budleigh Salterton, has already proved an acquisition to the musical life of the town. His first organ recital, on August 13, was on good classical lines, and consisted entirely of organ music, the only novelty being a 'Coro joyeuse' by A. Sidney Marks. Oratorio pieces, sung by Mr. S. J. Bishop with artistic understanding, maintained the high standard of the recital. Organ recitals have also been given alternately on Sundays at Holy Trinity and St. Andrew's, Exmouth, by Mr. G. Bradford and Mr. F. Morley respectively, and a month's series on Wednesdays has been given in the Wesleyan Church. At Ashreigney the rector, the Rev. J. L. S. D. Bennett, gave an organ recital on July 30, and at Lynton on the same date another was given by Mr. W. H. Northcott.

A violin recital was given at Seaton on August 7 by the Rev. E. Newland-Smith.

CORNWALL.

The choir formed for Peace celebrations at Wadebridge by Mr. H. Devey has not yet been disbanded, and has given several concerts for local and other charities.

Church choirs of St. Buryan, St. Just, and Lelant held a united Festival at St. Buryan on July 23, with choral Eucharist and Festal Evensong. Mr. F. G. Luke's Centenary Choir at Camborne was assisted at its concert on July 24 by Holman Male-Voice Quartet, and the Holman Male Choir on the same date gave a concert at Basset Road, assisted by the Treloar Orchestra. St. Ives Choral Society has not waited long for re-organization, and sang selections from 'Faust' on August 7, with an orchestra led by Mr. Dowrick.

Mr. H. C. Tonking has carried out his usual summer series of organ and violin recitals at Newquay. On August 13 he played a Romance from a Suite for violin by David Parkes, with the composer at the organ, and the two musicians at another recital played Merkel's Sonata in D minor for two performers at the organ. Early in the month a Welsh choir, the Cambria Singers, visited the Pavilion, and sang with plenty of Celtic temperament.

Wesleyans of Cury, near Helston, have decided to build a new organ in their Church as a war memorial, at a cost of £330.

Organ recitals have been given at Mousehole on July 27 by Mr. A. W. Rablyn, of Newlyn, his programme including music by Bach, Handel, and Grieg.

DUBLIN.

The regrettable *impasse* in the Dublin music trade still continues, and a recent attempt at settlement (August 14) proved unsuccessful. As a result, at the date of writing business has now been suspended for seven weeks in the three principal music warehouses in the Irish capital, namely, Pigott's, Cramer's, and Crane's. In particular, those who desire sheet-music, or who wish to book seats for the theatres, are seriously inconvenienced. Another attempt at settlement is shortly to be made.

An Anglo-German, Carl Gilbert von Hardebeck, has been appointed to the recently-founded chair of traditional Irish music, founded at Cork.

It cannot be said that a high standard of music was attained at the Oireachtas (somewhat similar to the Eisteddfod) held at Cork during the first week of August. The pipe-playing was not at all up to that of former years, and the poor show for the Uilleann pipes competition was not hopeful for the vitality of that beautiful instrument—which, it may be said in passing, Shakespeare refers to as 'woollen' pipes!

The only music heard in Dublin during the drought in August was the scrappy stuff of the revues. Taken all

round, the music at the picture-houses is of a fairly good class, up-to-date classical items being included in most programmes.

Dr. Grattan Flood's 'John Field: Inventor of the Nocturne,' will shortly be published by the Caudle Press.

Recent visitors to St. Patrick's have been sorry to learn of the rather serious illness of the accomplished organist, Dr. Charles G. Marchant, who has so capably directed the music of the national Cathedral since 1879.

ITALY'S VOCAL TRADITION.

By E. HERBERT CESARI.

In most quarters of the world, and particularly in English-speaking countries, the ambition of students of the vocal art is to complete their studies in Italy. While the reasons for this predilection are many, it may be cited that the most perfect examples of beautiful singing have been provided by the Italians, and indisputably the finest voices have come from Italy. These alone would be sufficient to inspire vocal students with a desire to study in the same school which produced these prodigies; but another, and perhaps more impelling reason is that the highest pinnacle attainable by a singer is to take part in Italian Grand Opera. The principal passport into the great opera houses throughout the world where Italian opera is performed is a record of operatic successes in Italy. The singer who has not achieved success in Italy has very little chance of being engaged by the impresarios of the big undertakings, although there are of course exceptions to this, as indeed there are to every other rule.

The attraction that Italy has for vocal students from all parts of the world is extraordinary. It is also very dangerous, because the average student regards Italy as a sort of magic land where vocal miracles are performed for the asking, so that it is only necessary to get there and the rapid mounting of the ladder of fame will follow as a natural consequence. Singers have generally such supreme confidence in their latent powers that it seems to them that if only they can get to Italy then the great obstacle has been overcome and the rest is easy. But no art is easy, and singing is as difficult and complicated an art as any other.

This exaggerated estimate of Italy is unfortunate because students come here with a wrong idea. Instead of coming prepared to settle down to the hardest work, they regard study as a light affair, and seem only to plan to have a good time, combining business with pleasure. Thus much disillusionment and the crumbling of dream castles can be accounted for.

Italy has always been representative of the art of singing, and will always continue as such notwithstanding the distinctly palpable decadence which the art has undergone during the last fifty years. In no other country in the world is song felt so acutely to be the quintessence pervading the very existence of the entire nation, from the highest to the lowest rank, as it is in Italy. It is predominant and all-prevalent. The mystic attraction and fascination enshrouding Italy, of which most foreigners are keenly sensible—and which is indefinable—is also felt by the Italians themselves. As with many other branches of art, song had birth in Italy. The memory of the past is the attraction of the present. Song has had its part in the formation of this fascination and subtle magnetism. Song flourished in Italy long before other countries became alive to the latent potentialities of the human voice. The Italian voice is universally recognised as being the finest for beauty of tone and flexibility. Further, the question has often been asked concerning the reason for the abundance of voices in that country. A solution may be found in the hypothesis that the intrinsic mellifluence of the Italian language (to which must be added, as contributory factors, the effects of climate and temperament) is directly conducive to the development of a superior set of throat muscles which are constantly receiving from early childhood not only physical exercise but also mental excitation, such development being atavistic, and the aptitude for song instinctive in the race. This mental development might be compared with the theory advanced that racehorses and greyhounds have attained their present proportions indicative of speed and agility through the continued mental and physical endeavour of generations of these animals pitted against one another in the race. Where thought is action and action thought, the sum of well-directed continuity is growth and development. In Italy song is a national development, mental as well as physical—it is a national excrescence. Spain can be said to be the rival of Italy in point of quality in voices. It is however the quantity as well as the quality of voices born in Italy which is so astounding. So many of the *contadini* have glorious voices, developed naturally, singing, as do the birds, out of pure joy, with absolute freedom of throat. If approached by an inquiry as to whether they would care to study for the theatre, they enjoy the 'joke,' shrug their shoulders, and say that they have no desire whatsoever to become a *comico*. Many of these peasants, and especially those of Southern Italy, are far from lacking the requisite intelligence and verve to follow a serious course of vocal study, but to them the idea of the theatre is preposterous and not serious. Many of the greatest singers, past and present, come from the people. Italy still gives birth to many wonderful voices; competent masters, however, are lacking.

It is a fallacy that all throats are alike in construction. Nothing is further from the truth. The difference lies not only in the greater or lesser elasticity of the vocal ligaments, but also in the major or minor mobility and responsiveness of the pharyngeal parts as an integral whole when co-operating in the formation of sounds the spontaneity of which is but the direct result of throat muscles brought to a pitch of obedient perfection.

Very little reflection is required to satisfy ourselves that among more Northern nations speech tends to become guttural, and the number of fine voices fewer. With exceptions, English, German, and Russian voices do not possess the attractive quality and thrill of Italian or Spanish voices, neither have they that same facile extension and soulfulness. The Irish are more akin to the Latin races in temperament, while approaching them also in euphony of racial speech. They have given birth to some superb voices, quite capable of holding their own abroad.

Speaking a smooth, sweet-flowing language is a continual vocal gymnastic, and is undoubtedly a distinct aid to the correct 'placing' of the singing voice. The Italian language, into which no guttural sounds have been introduced, is first for suavity, whilst it is also first for the emission of pure vocal sounds. Yet Italy is not now producing singers that could be favourably compared with those of past glories, although beautiful voices still abound. The *bel canto* is, however, in a deplorable state of decay.

ITALY'S VOCAL DECADENCE.

The scarcity of genuine masters is the prime cause of vocal decadence to-day, whose baneful repercussion is everywhere manifest. This pernicious decay element could be crushed by solving the question of 'methods'—so-called—of singing. The terms 'method' and 'school' as applied to the teaching of singing should be abolished, because they are misleading. Half a century ago fifty masters had but one way of teaching, based on natural emission; to-day fifty masters have fifty different 'methods' or 'schools,' each vaunting pet theories of his own, duly magnified by the masters as discoveries or innovations.

In her time Italy has yielded the finest master-singers and singer-masters. How does she stand to-day in this respect? As a matter of sober fact she can lay no claim to superabundance, whether it be in singers or masters. There is still a slight ascendancy over other countries by reason of the existence of some of the 'old guard,' who are imparting their knowledge to the younger prospective exponents of the art as conceived by them and by their precursors. Masters who have reached the very core of their art are now rare among Italians. Some have emigrated, a few only remain. There are also some good masters abroad who are not Italians. It is difficult, however, to get a grip of the *bel canto* idea as the old singers meant it without having first sojourned in this country, which is so very much more in touch with nature in this respect. The air would seem to exude music and song. The sweet musical language, the surroundings, tradition—all are powerful coefficients in a musical education, especially with regard to singing. The *bel canto* means beautiful singing, and is but the development and education of the voice along natural lines. Rather than an art, it is an artful return to nature. The frequent fault of many masters who

have received accurate teaching is that they try to improve on the hard-and-fast rules handed down to them, and adduce for so doing the dogma of modern physiology on the subject, which is still unsatisfactory in its attempt to explain the mystery of vocal mechanism. Many *soi disant* masters profess to teach the *bel canto*, about which they have not the remotest idea. The intelligent perusal of treatises is useless for the acquisition of sufficient knowledge. Nothing short of actual personal endeavour, into which meditation takes no small part, guided by suggestions and examples of an experienced *bona-fide* teacher, can give an insight into the *bel canto*.

In Italy to-day there are hundreds of masters who are devoid of all fundamental knowledge of the art of singing except for a few ideas picked up haphazard, interspersed with some stock phrases drawn from a treatise or two written by competent men. Such is their sole equipment for an enterprise abounding in intricacies. During the last decade there has been a mania—as unscrupulous as it is insensate—on the part of many pianoforte- and music-teachers generally, and even accompanists, to turn their hand to teaching singing in consideration of its lucrative possibilities. In passing, I may state that one of the most distinguished professors of music in Italy admitted having been drawn momentarily into this cajoling vortex only to retire immediately on feeling his total incompetence. The conscientious ones—the real artists—have returned to their own particular profession. The song-wolves, styling themselves professors, would seem to prosper for a time. They impose their 'method' on the inexperienced, trustful, and, may be, enthusiastic pupils. Often they are brilliant pianists, and hypnotise their pupils by pianistic acrobatics. Dazzled by such technique, the tyros take for granted their ability to teach singing, and do not reflect that in order to train a voice much experience on the part of a master is necessary, the only way to sing being that based on naturalness, the understanding and absorption of which entails profound personal study of the idiosyncrasy of the vocal organ, not essentially from a physiological but rather from a practical point of view. Only years of unremitting, thoughtful study can give experience, competency, and consequent mastery over one of the most difficult of arts.

My limited space does not permit development of this subject as it merits. It is so vast that a volume would be necessary to embrace the whole question satisfactorily, and appease the appetite of curious students hungering for definite, reliable information.

There is a potent force, a very great fount of power and good behind the beautiful voice of a singer. Every effort to redeem and restore to present and future generations the traditions of a glorious past would be worthy of the noble art of singing.

Musical Notes from Abroad.

BRUSSELS.

The summer holiday of the Monnaie was of a month's duration only, and on August 1 it re-opened with 'Romeo and Juliet,' chosen as a tribute to the memory of Gounod, whose centenary it was impossible to celebrate at Brussels last year, as the Opera House was closed. The revival of this charming opera was a marked success. It was evident that a lot of work had been done in connection with the scenery both in new effects and in re-painting the old ones. Two artists new to the Monnaie were in the cast—Madame Helbronner, a delightful soprano from the Opéra-Comique, Paris, and Mlle. Terka Lyon, who was formerly an actress at the Théâtre du Parc, Brussels. Her change to the operatic stage had been a success in Paris and naturally in Brussels she was warmly welcomed. The season at the Monnaie promises to be very interesting.

M. Ansseau, fresh from his successes at Covent Garden, has returned, and goes to the Monnaie in October.

On the occasion of the recent visit of President Poincaré several decorations were handed to musicians, notably E. Ysaye, Kufferath, director, and Strong, conductor of the orchestra of the Monnaie. At the recent examinations at the Conservatoire, Brussels, a boy of ten gained the '1er prix' with honours in advanced theory of music.

The death is recorded here of F. Renard, the violinist, at the age of seventy-one. His latter years were devoted to teaching more than to public performances. He is best known, perhaps, as the composer of a popular 'Berceuse' for violin.

MILAN.

A NEW OPERA, 'IL PERGOLESE.'

The first performance of a new opera, 'Il Pergolese,' composed by Maestro Lamberto Landi, took place at the Carcano Theatre on June 7. The subject of this work is based on the legendary love-story of Pergolesi and Princess Maria Spinelli. According to this story, the tie of ardent sympathy was discovered by the young patrician's brother, who constrained her to enter a convent. For Pergolesi nothing remained but to compose and conduct the music of the vestural Mass to be held in the church on Maria taking the veil. The unfortunate attachment caused the death of Maria a few months after this event. On this legend, which has found credence with various historians and even by Florimo—although it is practically certain that it has no sure foundation—Marsili, the librettist, has built the subject-matter for this opera. It lays no pretence to literary merit, but effectively exploits the romantic and sentimental elements of the story.

The impression made by the first performance was favourable. The opera is not, neither is it meant to be, a ponderous score requiring dissection. It will work into the sympathies of music-lovers, especially as it calls into prominent relief the figures of the genius Pergolesi. Landi, the composer, who hails from Lucca, the birthplace of Puccini, had several calls before the curtain, and was given a whole-souled reception.

To judge by the frequency of performances, Beethoven's ninth Symphony has come again into particular favour. On June 7, in the Teatro Regio at Turin, it received an admirable performance under Toscanini, when a hundred professors played, and the choral forces numbered three hundred voices. The soloists were Di Giovanni, Toti, Dal Monte, Ida Bergamasco, and Paolo Ludikar. The Prelude and the 'Good Friday' music from 'Parsifal' preceded the Symphony, which was repeated the next evening. Since then the Beethoven work has been given in the large hall of the Verdi Conservatorium, Milan, again preceded by the Wagnerian items above mentioned. The choir of two hundred and eighty voices was divided into four groups—sopranos, mezzo-sopranos, tenors, and basses. Of these, a hundred and fifty singers were amateurs. The orchestra numbered a hundred and twenty players. The same soloists who lent their services to the Turin performances were also present on this occasion, and Toscanini was the conductor. One and all got a tremendous reception. On June 20 the Symphony was heard for the fourth time. Every performance saw the Conservatorium packed to overflowing. A few days later the great Maestro gave his last concert there. The programme consisted of Haydn's Symphony in D major, the Overture to Beethoven's 'Leonora' No. 3, Respighi's 'Fontane di Roma' ('The fountains of Rome'—a great favourite), Dukas's 'L'Apprenti Sorcier,' the Prelude to 'The Mastersingers' and 'Life of the Forest,' Wagner.

Toscanini the indefatigable closed the season of symphonic concerts at the People's Theatre on June 24 by conducting the same programme given a few days before at the Conservatorium: The Overture No. 3 of 'Leonora,' the Prelude to 'The Meistersingers,' and smaller pieces.

There is to be a grand open-air concert, 'pro orfani infanti,' on July 13, at the Arena, Milan.

E. HERBERT-CÉSARI.

Milan.

The ex-service men at the Chappell Pianoforte Company's factory made a presentation to Mr. William Boosey on July 18, in token of their gratitude to Mr. Boosey and the firm for generous treatment during their absence on service.

The South-West Choral Society re-starts work on September 23, the season's programme being 'Elijah,' 'Hiawatha,' and 'The Redemption.' The conductor is Mr. Arthur R. Saunders.

Miscellaneous.

The Royal Philharmonic Society announces seven concerts, all on Thursday evenings, for its next season which will begin on November 20, the last concert taking place on May 20. The conductors will be Mr. Albert Coates (two concerts), Mr. Landon Ronald (two concerts), Mr. Adrian Boult, Mr. Geoffrey Toye, and Mr. Kennedy Scott. The programme will be on familiar lines. At least one British work will be in each programme, and several new British works will be produced. An interesting new departure will be the first appearance of the newly formed Philharmonic Choir, of which Mr. Kennedy Scott is the conductor. It will sing in the ninth Symphony of Beethoven under Mr. Coates on February 26, and under Mr. Kennedy Scott, in a British programme, on March 25. In response to many requests Delius's Violin Concerto will be repeated. The names of soloists will be announced in due course.

July 31 saw the third annual musical Festival to be held in Lydbrook Parish Church, Hereford. Inaugurated by the present vicar, the Rev. G. A. Hopkins, these Festivals maintain a high musical standard and do a great educational work in this mining village. An orchestra from Ross-on-Wye, conducted by Miss Beatrice Bellamy, played Beethoven's 'Egmont' Overture, Schubert's 'Heroic' March No. 3, and 'Unfinished' Symphony, and also accompanied the choir in Brewer's anthem, 'God is our hope and strength.' Solos were sung by Mr. William Batey, of Hereford Cathedral, and Miss Olive Bevan, of Abercarn, N. Wales. Violin solos were contributed by Miss F. Oliver. A notable feature of the Festival was the singing by the boys of Handel's 'Rejoice greatly,' and the organist, Miss Elsie Black, is to be congratulated on the high pitch of excellence which these village lads have reached under her training.

The principal scholarships at the Guildhall School of Music have been awarded as follows: Special Corporation Scholarships to Antoinette Trydell, Margaret Fairless, Marie Dare, Marjorie L. Hall, Sydney Harrison, Kathleen B. McQuitty, Rose Kosloff, Doreen Thornton, Albert Edward Stambrey, Ivy M. Jermy, May Busby, and Moses Mirsky; the Heilbut (Major) Scholarships to Pamela Baselow, Marjorie Claridge, and Rene Maxwell; the Heilbut (Minor) Scholarship to Doris Godson; the Mitchell Scholarships to Marion Doris Brown, Audrey Hemmerde, David Latner, and George E. Smith; the Mercers' Scholarship to Frank Laffitte; the Carnegie Scholarship to Reginald Pursglove and Kenneth Turner; the S. Ernest Palmer Scholarship to Henry Stanley Taylor. The two last-mentioned are scholarships of the Worshipful Company of Musicians.

The first performance at Kingston, Jamaica, and the first in the colony, of Coleridge-Taylor's 'Bon-bon Suite,' was given on June 24 by the Kingston Glee Singers' Society, under the conductorship of Mr. George D. Goode. The baritone soloist was Mr. W. Spooner, and Mr. L. Carvalho accompanied. Other choral items were Parry's 'Blest Pair of Sirens,' Tomkins's madrigal 'Weep no more,' Hullah's 'The sands of Dee,' Newton's 'The frog,' West's arrangement of 'The lass with the delicate air,' and Parry's 'Music, when soft voices die.' The concert was so great a success, and so many would-be listeners were excluded, that the programme was repeated on July 1.

On July 18, 19, and 21, the Borough of Richmond, Surrey, indulged in organized Peace festivities, music playing a prominent part. Massed singing by three thousand school children took place on Richmond Green; a grand procession paraded the town on the Saturday, and further massed singing followed; and on the Monday an entertainment and tea given to old people at the Drill Hall, Old Deer Park, included a programme of orchestral music, solos, and ladies' choral singing. The chief musical organizer was Mr. J. Hullah Brown, who was assisted in conducting by Mr. Ambrose P. Porter and Mr. Frank E. Lyne.

The Bristol Gleemen announce that their work, which was suspended during the war, will shortly be renewed. Some fifty members have re-joined, and under the direction of Mr. Charles Stear, rehearsals are in progress.

Answers to Correspondents.

M.D.D.—When Wagner said that 'the first six bars of "Rule, Britannia" expressed the British character,' he evidently saw in it the directness and simplicity with which our race has long been credited. But he said it so long ago, and so much has happened since, that possibly the estimate needs revision.

CÆSAREA.—We do not know of any organ arrangement of the slow movement of Schumann's second Violin Sonata, Op. 121. Can any reader oblige with the information?

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57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid... ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid	,,	1½d.
70	Woman's smile	,,	3d.
71	Autolycus' Song	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God	,,	3d.
76	Awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song...	H. Hiles	1½d.
88	Evening	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.),	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing heigh ho!	,,	1½d.
118	Fairy Song... ...	A. Zimmermann	1½d.
119	Good-Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day... ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love...	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy Ring... ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field... ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d.
174	A Spring Song	Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good-Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait, The (Come live with me),	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting	,,	2d.
203	Whether kissed by sunbeams,	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady Moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices),	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious fly ...	,,	2d.
224	Good-night, beloved,	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer,	,,	1½d.
227	King Witlaf's Song ...	,,	3d.
228	Tars' Song	,,	3d
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ...	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ...	,,	3d.
236	Way to build a boat ...	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning	,,	3d
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth... ...	,,	3d
251	Sweet Vesper hymn	,,	3d
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn... ...	,,	3d.
255	The land of wonders	,,	3d.
256	Ye little birds that sit and sing,	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

MADE IN ENGLAND.

ROLLING DOWN TO RIO

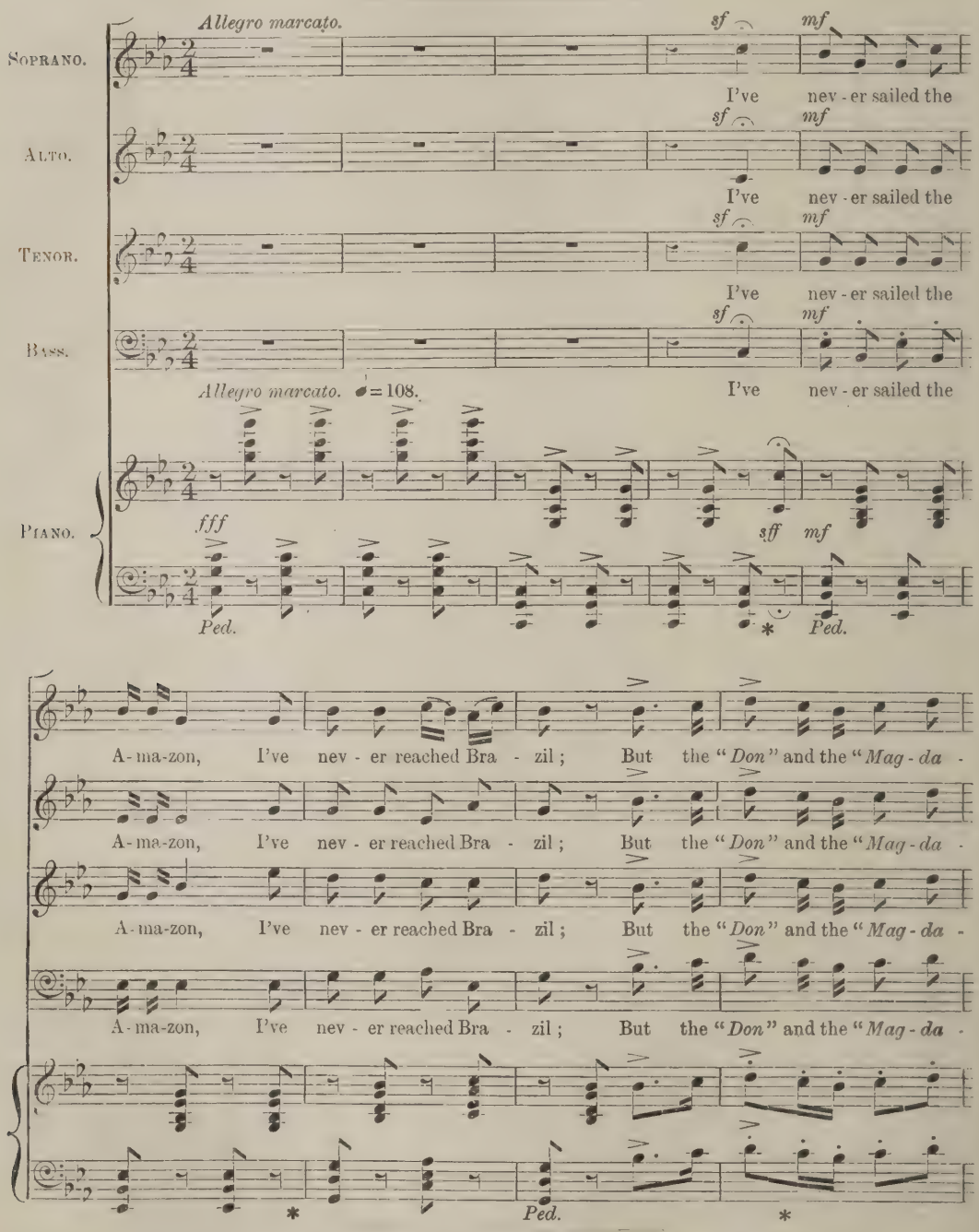
THE WORDS WRITTEN BY RUDYARD KIPLING

THE MUSIC COMPOSED BY

EDWARD GERMAN.

ARRANGED AS A PART-SONG FOR S.A.T.B. BY THE COMPOSER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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ROLLING DOWN TO RIO.

p *f*

- le - na," They can go there when they will! Ah!

p *f*

- le - na," They can go there when they will! Ah!

f

- le - na," They can go there when they will! Ah!

p *f*

- le - na," can go there when they will! Ah!

p *f*

p *cres. e rall.*

Yes, week - ly from South - amp - ton, Great steam-ers white and gold, Go . .

p *cres. e rall.*

Yes, week - ly from South - amp - ton, Great steam-ers white and gold, Go . .

p *cres. e rall.*

Yes, week - ly go, ... Go

p *cres. e rall.*

Yes, week - ly from South - amp - ton, Great steam-ers white and gold, Go . .

p ten. *cres. e rall.*

a tempo marcato.

f

roll - ing down to Ri - o, (Roll down, roll down to Ri - o!) And I'd

f

roll - ing, roll - ing, (Roll down, roll down to Ri - o!) And I'd

f *p* *f*

roll - ing down to Ri - o! (Roll down, roll down to Ri - o!) I'd

f *p* *f*

roll - ing down to Ri - o! (Roll down, roll down to Ri - o!) I'd

a tempo marcato.

mf

sf *p*

Ped. * *Ped.* *

like to roll to Ri - o Some day be-fore I'm old! to roll, ...

like to roll to Ri - o Some day be-fore I'm old! to roll, ...

like to roll to Ri - o Some day be - fore I'm old! to roll, ...

like to roll to Ri - o Some day be - fore I'm old! to roll, ...

mf *f*

Ped. *

rit. *ff* *a tempo risoluto.*

. . . . . I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*

. . . . . I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*

. . . . . I'd like to roll to Ri - o Some

rit. *ff* *a tempo risoluto.*

. . . . . I'd like to roll to Ri - o Some

rit. *a tempo risoluto.* *ff*

Ped. * *Ped.*

day be-fore I'm old!

day be-fore I'm old!

day be-fore I'm old!

day be-fore I'm old!

sff

Ped. * *Ped.* *

sf *mf*

I've nev-er seen a Jag-uar, Nor

sf *mf*

I've nev-er seen a Jag-uar, Nor

sf *mf*

I've nev-er seen a Jag-uar, Nor

sf *mf*

I've nev-er seen a Jag-uar, Nor

sff *sf* *mf*

Ped. * *Ped.* * *Meno mosso.*

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, And I

pp

yet an Ar-ma-dill-O dil-low-ing in his ar-mour, I

Meno mosso.

pp

Ped. *

A tempo.

s'pose I nev - er will, Ah! . . . . . Un - -

s'pose I nev - er will, Ah! . . . . . Un - -

s'pose I nev - er will, Ah! . . . . . Un -

s'pose I nev - er will, Ah! . . . . . Un - -

A tempo.

cres. e rall. *a tempo marcato.*

- less I go to Ri - o These won-ders to be - hold, Go . . roll - ing down to

cres. e rall.

- less I go to Ri - o These won-ders to be - hold, Go . . roll - ing,

cres. e rall.

- less I go, ... Go roll - ing down to

cres. e rall.

- less I go to Ri - o These won-ders to be - hold, Go . . roll - ing down to

a tempo marcato.

ten. *cres. e rall.* *sf* *p*

Ped.

Ri - o, Roll real - ly down to Ri - o! Oh, I'd love to roll to

roll - ing, Roll real - ly down to Ri - o! Oh, I'd love to roll to

Ri - o, Roll real - ly down to Ri - o! I'd love to roll to

Ri - o, Roll real - ly down to Ri - o! I'd love to roll to

f *p* *f* *p*

* *Ped.* *

Ri - o Some day be-fore I'm old! to roll, ...

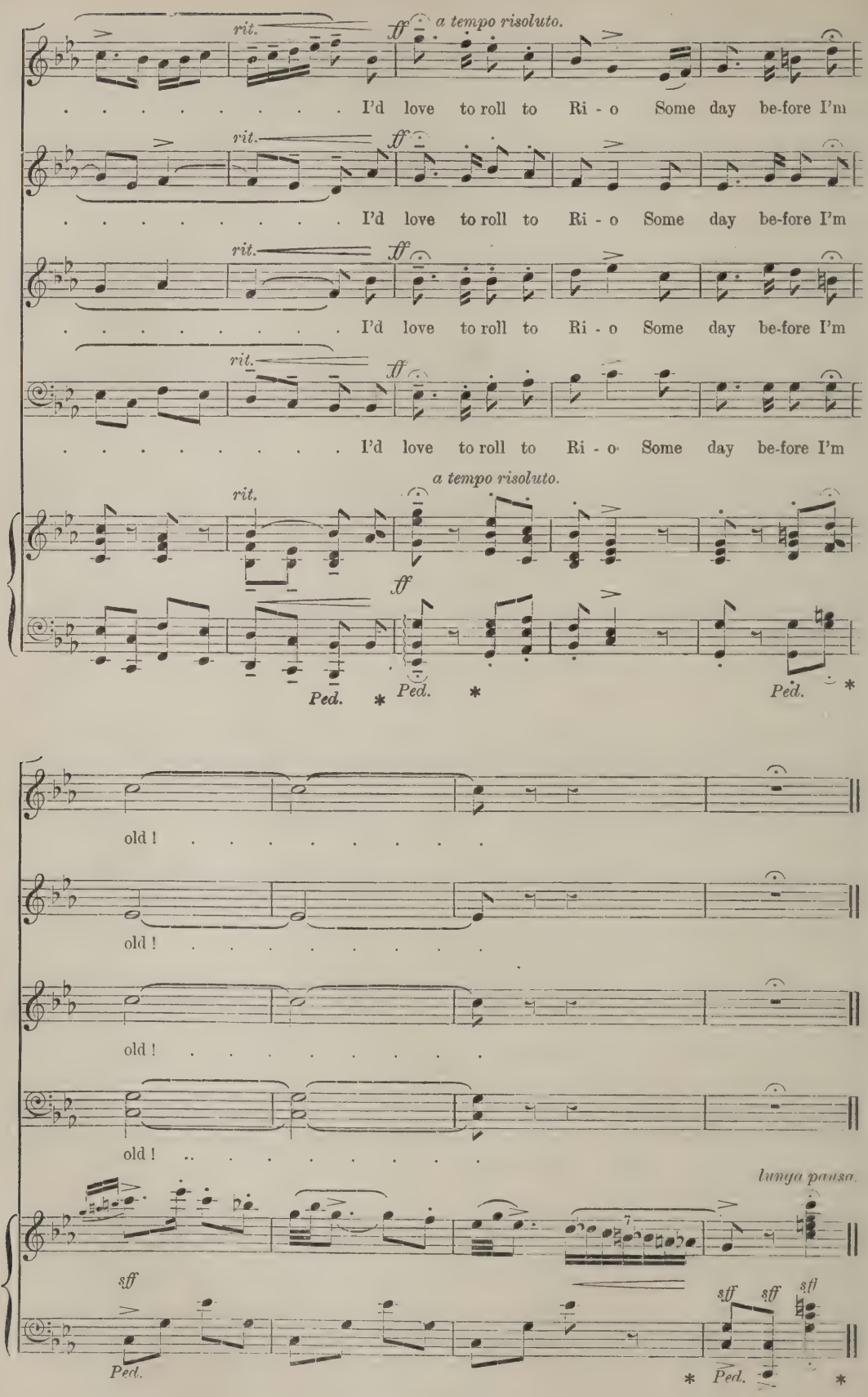
Ri - o Some day be-fore I'm old! to roll, ...

Ri - o Some day be - fore I'm old! to roll, ...

Ri - o Some day be - fore I'm old! to roll, ...

f

Ped. *


rit.
ff
a tempo risoluto.
I'd love to roll to Ri - o Some day be-fore I'm
Ped.
old !
lunga pausa.
sff

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MISS AGNES NICHOLLS. | MADAME KIRKBY LUNN.
MR. BEN DAVIES. | MR. HERBERT BROWN.

SATURDAY, NOVEMBER 29, 1919, AT 2.30 P.M.

A TALE OF OLD JAPAN - COLERIDGE-TAYLOR
THE PIED PIPER OF HAMELIN - PARRY
NEWS FROM WHYDAH
H. BALFOUR GARDINER
THE SPIRIT OF PAGEANTRY (ORCHESTRA ONLY)
PERCY E. FLETCHER

MISS FLORA WOODMAN. | MISS DILYS JONES.
MR. WALTER HYDE. | MR. FREDERICK RANALOW

SATURDAY, DECEMBER 20, 1919, AT 2.30 P.M.

CAROLS

MISS RUTH VINCENT. | MISS DORIS VANE.
MR. JOHN COATES. | MR. GEORGE BAKER.

SATURDAY, JANUARY 3, 1920, AT 2 30 P.M.

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MR. GERVASE ELWES. | MR. ROBERT RADFORD.

SATURDAY, FEBRUARY 14, 1920, AT 2 30 P.M.

HIAWATHA - - COLERIDGE-TAYLOR

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SATURDAY, MARCH 13, 1920, AT 2.30 P.M.

THE DREAM OF GERONTIUS - ELGAR

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MR. GERVASE ELWES. | CAPTAIN HERBERT HEYNER.

GOOD FRIDAY, APRIL 2, 1920, AT 2.30 P.M.

MESSIAH - - - - - - - - HANDEL

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MR. JOHN COATES. | MR. NORMAN ALLIN.

THIS IS NOT A SUBSCRIPTION CONCERT.

SATURDAY, APRIL 24, 1920, AT 2.30 P.M.

THE VOYAGE OF MAELDUNE - STANFORD
SONGS OF THE FLEET - - - - STANFORD
THE MYSTIC TRUMPETER
HAMILTON HARTY
THE VISIONS OF HANNELE (ORCHESTRA ONLY)
HUBERT BATH

MISS CARRIE TUBB. | MISS PHYLLIS LETT.
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HIGHER EXAMINATIONS, 1919.

The following is the List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to July, 1919:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Olive M. Allatt, Jessie M. Ackroyd, Annie D. H. Anderson, Eileen Allison, Elizabeth Bullock, Mary A. Bailey, Doris Button, Mary Brown, Alice I. E. Bartlett, Jean Brown, Doris M. Carver, Elizabeth Chard, Alice E. Cann, Doris C. Chapman, Harriet E. Caswell, Edith V. Clark, Margaret V. Chi d. Bridie C. Daly, Bessie Davies, Hilda F. Exley, Kathleen M. Evans, Harry M. Firth, May Frizzel, Clare C. Flanagan, William A. Gill, Ethel Gane, Lilian M. George, Kathleen M. Graham, Florence H. Harris, Grace E. M. Hurn, Annie J. Henderson, May Horton, Ivy E. Hill, Nora L. Hamilton, Amy Idle, Nancy Jones, Mary B. Johannesson, Leonard A. Kew, Joseph W. Lyons, Joseph Lancaster, Rees T. Lewis, Elsie M. Louis, Blodwen M. Lewis, William H. Mould, Leslie D. Maitland, Florence E. Morris, Rose E. Moore, Elizabeth M. Maxwell, Mary B. Morgan, Blodwen Miles, Cragg W. Moate, Etheline Mitchell, Veronica M. Meyers, Ada Nicholls, Emma Oliver, Dorothy M. Prince, Doris Prothero, Ella M. Procter, Mena Pfeiffer, Kathleen E. Reynolds, Harry Richards, Margaret M. Roche, Nettie Rice, Ivy L. Sandstrom, Winifred Savage, Elsie Shoard, Maisie D. Srawley, John Sanderson, Douglas Smith, Mary E. Smith, Gladys M. G. Scott, Dorothy Simpson, Dora Sanderson, Margaret A. Smyth, Mavis I. V. Spurrell, May Smith, Dorothy Tranter, Ina Tocher, Minnie G. Tomkins, Lydia Unwin, Elsie Wood, Emily Woodworth, Marie Wall, William G. Woolton, Winifred Worrall, Fred Watson, Helen I. S. Wragg, Alice Wilcox, Amy J. Witheford, Florence Winsbury.

Violin Playing.—Alfred Copp, Albert Davis, Alex Gordon, Elsie Hill, Irene Hill, Lily Hopkins, Oswald Yat Sen Lyen, John McIlroy, Elizabeth Moody, Elizabeth R. Pocock.

Organ Playing.—Alexander B. Anderson, William H. Simon.

Singing.—Edith Bannister, Gladys Bolton, Daphne Farrell, Mabel Harwood, Violet E. E. Jones, Edward J. Meredith.

Elocution.—Mona M. Scilley, Lily Ward, Ethel Waller.

TEACHERS' DIPLOMA (T.D.L.C.M).

Pianoforte Playing.—Charles H. H. Bock, Beryl Clark, Cecilia Conaghty, Ada E. Thomas, Phillis B. Angela Taylor.

Elocution.—Patrick J. Dear, Sally Lobel, Primrose Spence.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Ethel Anderson, Olive E. Aspinall, Donald Atkinson, Donald Andrews, Ellen Allen, Grace O. Anderson, May Andrew, Minnie E. Breeze, Thomas Bridges, Ada C. Bennett, Agnes Beahan, Gladys V. Buckley, Ellen Boulter, Alfred Bollington, Mary Bryant, Gladys C. Burnett, Elsie Brown, Winifred M. Butler, Doris K. Ball, Richard A. B. Burke, Doris E. Baker, Sybil E. Baynham, Catherine Beddoe, Ivy W. Browne, Emily Bowling, Lilian Booth, Dorothy G. Bargery, Doris Blinkhorn, Thelma E. Bennett, May Brooks, Hilda Boyton, Hannah Blakey, Doris M. Brett, Marjorie Broomfield, Eva M. I. Butt, Doris M. Bywater, William R. Bennett, Olga I. L. Clark, Lillian A. Cooper, Elletta R. Coulson, Fedora Curry, Eunice Corner, Amy Cobb, Alice Craig, Edith Carter, Dora L. Chambers, Gladys V. Crick, Sallie Connor, Kathleen M. Carrington, Vida C. Coldwell, Theresa Clough, Doris Cowell, Sarah Crewe, Doris V. Clitherow, Eliza Carnall, Emma Connor, Florence H. Cross, Annie I. Close, Marie T. Cadisch, Alice M. Carr, Kathleen M. Cowley, Mary Cooper, Edith Connor, Louis A. Crerar, Constance M. Cave, Ruth Crawshaw, Elsie M. Charman, Hilda Crook, Freda E. Carpenter, Edith Court, Edna Courtis, Elizabeth Corrie, Annie E. I. Chilton, Eileen M. Coles, Agnes M. Cooke, Macey Cadden, Hanna W. Cameron, Lilian E. Curtis, Eleanor E. Clancy, Jane Carlyle, Irene Cumming, Isabella Cosson, Cicely V. Critchley, Maudie Dunn, Hope Dalley, Nellie I. Duncan, Elsie Davies, Florence Davies, Lizzie C. J. Delaney, Eileen Duffy, Mary A. Denton, Hilda V. F. M. Davey, Eva E. Driver, Hannah Davies, Cyril Davis, Maisie Dunne, Violet Davies, Ida F. M. Day, Nancy N. Dix, Elsie M. H. Davis, Lilian Drowley, Margaret Davies, Rachel A. Davies, Ruth Edwards, Elizabeth L. Evans, Mary Egan, Marianne E. English, Margaret S. Edwards, Evelyn E. Ellis, Effie Ellis, Beryl M. Elliott, Elizabeth Etchells, Doris A. M. Flegg, Vera N. Fordham, Cissie T. Field, Olive E. Fisher, Miriam Freiman, Catherine H. L. Forbes, Ethel L. Freeman, Nellie B. Field, Gladys M. Foster, Florence Francis, Nellie Frost, Florence A. Friswell, Alice Grigg, Yvonne Gombert, Agnes Gray, Ida Gibbs, Elsie Gleeson, Annie E. Garfirth, Marjory Griffiths, Mary E. Griffiths, Susa Gleeson, Annie Griffiths, Edith M. Granger, Lloyd George, Margaret B. Gardner, May Gordon, Ellaline M. Gentry, Minnie Galzini, Agnes Gray, George Gorton, Jessie S. Galloway, Eliza Goodwin, Lavender W. Gerard, Elizabeth Geraghty, Isabel Goitisolo, Gladys Gadsen, Gertrude M. Giles, Agnes Galvin, Monica M. Gibson, Caroline H. Gill, Iris Green, Lily C. Holt, William R. Hanson, David W. Hughes, Winifred K. Harding, Sarah F. Hopkins, May Harren, Margaret Holdcroft, Ida V. Hincks, Mary A. Higgins, Marjorie Howard, Maud Hill, Mona Holt, Lilian Heath, Doris M. A. Horton, Sarah E. R. Hunter, Clarice F. Hart, Dorothy S. Horne, Lilias Hunter, Alice D. Hefferman, Cecily M. E. Hill, Dorothy L. Hawtin, Mabel W. Hudson, Marion Henry, Veta Hewett, Lily Ingram, Elsie Isaacs, Mary A. Jones, Ceinwen Jones, May Joynson, Marjorie Jones, Hugh Jones, Eric Jones, Blodwen Jones, Trevor I. Jones, Harry Jordan, Tom Jones, Ellen Jones, Mary A. Johns, Marie James, Gladys Jones, Elsie Jones, Margaret A. Johnson, Evelyn M. B. Jackson, Violet James, Cushla Jones, Mary C. Jones, Muriel L. Jephson, Florence L. King, Kathleen Kelly, Esther M. Kitchin, Eleanor A. King, Gladys V. Knapman, Mary I. Koch, Evelyn Kirk, Lillian Keep, Gwendolen Lewis, Edith F. Lyne, Mary Long, Margaret B. Laird, Hilda R. Lloyd, Amy M. Lowsby, Dorothy Lee, George H. Law, Ethel Leaver, William Longdin, John E. L. Lazzari, David T. Lane, Frederick E. Lefever, Aline M. Lovett, Eva I. Lines, Iris A. Longmuir, Annie Lockett, Lilian Loynds, Gwladys Mathias, Hannah McKavanagh, Ethel E. Mackinlay, Christina M. Miebach, Florence McKenzie, Florence Michaels, Florence M. Mellors, Barbara Marshall, Hilda A. Mursell, Rosa Masson, Gertrude McMahon, Mary E. G. McIntyre, Una M. Morris, Cora E. Morris, Pearl F. Marshall, Doris C. Macpherson, Evelyn R. Montgomery, Alice McDougall, Millie McLaren, Jessie H. Meyer, Ivy P. Mitchell, Ella Miller, Linda M. Mason, Sylvia I. Matthew, Vivie F. McCardle, Connie Mullin, William Mackay, Alma H. Macgraw, Lucy Mullens, T. Oriel Meredith, Caroline M. E. Newall, Edith V. Newman, Gertrude Needham, Gertrude M. Noonan, Ruby Neilson, Vera Nelson, Katie Owen, Mary J. Owen, Edith M. Owen, Francis M. A. Officer, Alice M. O'Gara, Dora O'Connor, Grace Oxley, Theresa O'Halloran, Gladys Pedlow, Rose D. G. Paton, Hilda W. Phillips, Alice E. Price, Gwedoline A. Preston, Alice G. Pilling, Dorothy Pearson, Eleanor E. Perkin, Elizabeth Pimblett, Edna R. M. Pryor, May L. Plummer, Rita Perry, Elizabeth Perry, Lizzie Power, Lucy Patrick, May Patmore, Janet Patterson, Philomena Rheinberger, Elsie Richardson, Aileen M. Ryan, Lena M. Ryan, Molly Ryan, Edna Robson, Winifred E. Russell, Kathleen H. Rolph, Elsa Rowntree, Edna E. Reader, Cecil Reece, Edith I. Roscoe, Millicent Rolfe, Foma D. Renton, Beatrice Rhodes, Elizabeth R. I. Roberts, Grantley Rudge, Freida Robinson, May Rooney, Renee Riesterer, Ethel Riley, Catherine Rothwell, Constance G. Robertson, Annie H. Rankin, Idris Roderick, Edith Rogers, Ethel M. Reed, Dorothea I. Rudland, Elsie Riddle, Jean S. Ross, Arthur Street, Mina Sims, Kathleen D. Sargent, Lynda M. Spray, Alice Sykes, Constance Simpson, Joseph Simpson, Dorothy Simpson, Gena Scott, Clara J. Stewart, Doris E. Short, Elsie S. Simpson, Ethel W. Scriven, Nellie Sparkes, Annie B. Strangleman, Amy Slater, Lottie Shaw, Lilian Standerwick, Stella B. Shallcross, Audrey Smith, Bessie M. Salmon, Emily M. Stephens, Cora A. Smythe, Doris Stuckenschmidt, Rita Suffern, Rita Sayers, Winifred N. Stacpool, Irene E. Stebbing, Edna L. Stone, Elma Sawyer, Ettie M. Suna, Lila A. Sanders, May E. Timbs, Florence L. Tomkins, Edith Thomas, Gladys V. 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Wood, Doris Walton, Esther M. Watters, Gladys A. Whitten.

LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—*Continued.*

VIOLIN PLAYING.—Anna L. Bartels, William T. Backhouse, Charles W. Clark, Eileen Connell, William E. Dalleywater, Doris Formby, John Farrimond, Evelyn Gibbs, David Jacobson, Frederick R. Johnson, Ilma Marie, Mavis Morris, Phyllis O'Dwyer, Winnie Pithie, Freda A. Rigby, Thomas Slattery, Una A. Schlesinger, Norma A. Telgmann, Mary Thornton, William H. Yates, May Young.

SINGING.—Jessie M. Bilby, Gladys Bolton, Violet F. Bryant, Minerva M. Clarke, Marie Cobbledick, Nellie Courtial, Evelyn Daniels, Dora M. Derbyshire, Alice Eyre. Rosina I. Edwards, Elizabeth E. Evans Dora Gray, Hilda L. Hawkins, Leonard W. Hanks, Florence E. Jones, Hope Kerr, Ruby Kemelfield, Olive C. Lewis, Elizabeth L. Mackenzie, Barbara F. S. Masters, Elsie Molyneux, Charles H. Pollard, Dorothy Speight, Dora Stansfield, Florence H. Wakefield, May Willis, Grace Wilkinson, Katie Woodbridge, Ellen G. L. Young.

ORGAN PLAYING.—Wilfred A. Bishop, Ernest H. Davis, Frank H. W. Monk, Cecil S. Richards, William H. Simon.

VIOLONCELLO PLAYING.—Tasma Tiernan.

CORNET PLAYING.—Arthur Eaves, Frank Wright.

EUPHONIUM PLAYING.—Thomas S. Johnstone.

ELOCUTION.—Beatrice M. Ashton, Annie R. Adamson, Dorothy F. Ashton, Constance H. Barritt, Rosalind M. Branford, Elsie B. Church, Francis J. Duffy, Annie A. Fleming, Alice C. Greenwood, Eleanor J. Herriott, Annie Hutton, Beatrice M. Hoyle, Cherry Holmes, Francis P. Jones, Ursula Kirkbride, Agnes Milroy, Dora McCall, Ada Plant, Marjorie Pym, Florence A. Sloss, Lily Ward, Winifred Ward, Mabel A. Worrall, Mary W. C. Young.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Grace E. Blencowe, Alice Couchman, Albert Green, Mary Hand, Ernest E. Huck, Albert H. Jones, Enverness W. McDavid, Ada Nicholls, Nicholas Robins, Beatrice F. Stables, Gladys Stewart.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc., Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Algernon Ashton, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; H. Bromley Derry, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon. et Dunelm., F.R.C.O.; W. O. Forsyth, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; Thomas Hassard, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A R.A.M.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; George Hooper, Esq., A.R.A.M.; A. H. Howell, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; D. J. Montague, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc., Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; Reginald J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 1,140 Candidates for Diplomas, of which number 628 passed, 486 failed, and 26 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 245th Students' Concert took place in the Concert Hall of the College on July 9.

The Opera Class have in rehearsal "Iolanthe," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to A. GAMBIER HOLMES, Secretary.

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Director of Examinations: E. F. HORNER, MUS. D.

October 1st, at 3 p.m.—Inaugural Address, to be delivered by H. A. HARDING, MUS. D., F.R.C.O.
October 8th and 22nd, at 3 p.m.—Students' Concerts.
October 15th, at 3 p.m.—Lecture-Recital by Dr. C. W. PEARCE, on "The English School of Organ Building and Organ Playing, between 1815 and 1851."
October 23rd, at 4 p.m.—First of Four Musical History Lectures by Dr. C. W. PEARCE. Subject: "The immediate predecessors of J. S. Bach in his own country."
October 29th, at 3 p.m.—Pianoforte and Violoncello Recital by Messrs. HENRY GEEHL and L. LEBELL.

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QUEENSTOWN CATHEDRAL.

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The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1, 1919.

QUEENSTOWN CATHEDRAL.

By W. Wooding Starmer.

On entering the 'Cove of Cork,' admittedly one of the finest harbours in the world, the most conspicuous object on the hill overlooking Queenstown Harbour is the beautiful cathedral of St. Colman—the glory of the diocese of Cloyne, and one of the most graceful structures in the kingdom. The site on which it stands—that of a former church—is 150-ft. above the sea level, and commands a magnificent view seawards. This noble building, which has been in course of erection for half a century—the first stone was laid on September 30, 1868, by the then Bishop of Cloyne, the Rev. Dr. Keane—is now completed, and was consecrated with due solemnity on Sunday, August 24. At first considerable trouble was experienced in making the foundations, which in some places are over 25-ft. deep; these difficulties, however, were so successfully dealt with that the substructure is as solid as the rock itself.

The original designs of the Cathedral were by the eminent architects, Messrs. Pugin & Ashlin. When the outer walls had reached a height of 12-ft. it was decided that these designs were too plain, and lacked the requisite dignity of an important cathedral church. Consequently Mr. Ashlin prepared the new plans for the present ornate Gothic structure, a special feature of which is the artistic elaboration of detail in every part of the building. It is surely Mr. Ashlin's *chef d'œuvre*, displaying genius and capacity of the highest order.

Bishop Keane died in January, 1874, and was succeeded by the Rev. Dr. McCarthy, who pushed on the work to such advantage that the roof was completed in 1879. He also adorned the exterior with a number of fine statues of apostles and saints. The High Altar—a gem of art as to design, materials, and execution—was erected by the priests of the diocese to commemorate the fiftieth year of Dr. McCarthy's priesthood. Bishop McCarthy died in December, 1893, and was succeeded by the Rev. Dr. Browne, the present Bishop of Cloyne, who by his zealous labours and long years of office has completed the magnificent building scheme. During his period the most important additions have been the completion of the tower and spire, the clock and chimes, the carillon of forty-two bells with clavier, the sacristies, numerous stained glass windows, and much other decorative work. The internal dimensions are as follows: Length, east to west, 210-ft.; width, nave and aisles, 84-ft.; height of roof, nave, chancel, and transepts, 100-ft.; height of interior ceiling, 80-ft. The height of the tower and spire (to the top of the cross) is 300-ft. The structure has cost approximately £200,000.

The nave and transepts are groined with pitch-pine and the aisles with stone. The outer walls are of blue Dalkey granite, with cut stone dressings of Mallow limestone. The columns of the nave, shrines, and confessionals are of Irish marble from the quarries of Fermoy, Midleton, and Connemara. All these take a very high polish, and no material could have been used with better results. The mosaic flooring is of exquisite Celtic pattern. The tower is faced with Newry granite, but the spire is of limestone.

A RICH INTERIOR.

Internally, the vertical mouldings, the diapered ornamentation of the walls, and the elaborately carved capitals, combine to produce a richness of effect unequalled in any other modern church in Ireland. The continuation of the nave walls as a screen across the transepts, and the open triforium with its moulded arches and columns extending throughout the building, are remarkable features. The apse, with its rich arcading and tracery, gorgeous colouring of the windows, and the very beautiful detail of the marble reredos, is most striking in character.

THE EXTERIOR.

The exterior is a most impressive example of early decorated French Gothic. The west front is particularly attractive, with its deeply recessed moulded arch, rising the full height of the front and enclosing the main entrance doorway and the rose window above it. The elegant tower and spire, the octagonal turrets, and the flying buttresses, complete the general effect of proportion and beautiful outline of the building as a whole.

THE ORGAN.

The organ, by Messrs. Telford, of Dublin, is erected in the west gallery. The splendid oak case is specially designed so as to accentuate the graceful lines of the rose window and its stained glass. Rising to a height of 45-ft. on either side are towers in Gothic tracery, forming a most artistic adornment to the west end of the Cathedral. For the front there are seventy-seven pipes of pure tin, polished and burnished. The action is tubular pneumatic throughout, with a console facing west. There are fifty-nine draw-stops, nine combination pistons for Swell, Great, and Pedal organs, pedal helps for each manual actuated by hinged tablets, and 2,468 pipes. The wind supply is excellently provided for by the electric installation in the tower.

Specification.

Great Organ (Compass CC to G), 56 notes.

		Ft.			Ft.
1.	Double Salicional ..	16	10.	Flute	4
2.	Bourdon..	16	11.	Gemshorn	4
3.	Large Open Diapason	8	12.	Twelfth	$2\frac{2}{3}$
4.	Small Open Diapason	8	13.	Fifteenth	2
5.	Flute	8	14.	Mixture ..	(3 ranks)
6.	Stopped Diapason ..	8	15.	Double Trumpet ..	16
7.	Gamba	8	16.	Trumpet	8
8.	Quint	$5\frac{1}{3}$	17.	Clarion	4
9.	Principal	4			

Swell Organ.

		Ft.			Ft.
18.	Lieblich Gedackt ..	16	25.	Harmonic Piccolo ..	2
19.	Open Diapason ..	8	26.	Mixture ..	(3 ranks)
20.	Gedackt	8	27.	Double Bassoon ..	16
21.	Dulciana	8	28.	Cornopean	8
22.	Voix Celeste	8	29.	Oboe	8
23.	Principal	4	30.	Clarion	4
24.	Wald Flute	4	31.	Tremulant	—

Swell Pedal Organ and Couplers.

		Ft.			Ft.
32.	Violone	16	35.	'Cello	8
33.	Bourdon..	16	36.	Swell to Pedal ..	—
34.	Flute	8	37.	Swell to Great ..	—

Choir Organ.

		Ft.			Ft.
38.	Gamba	8	41.	Clarabella	8
39.	Dulciana	8	42.	Harmonic Flute ..	4
40.	Stopped Diapason ..	8	43.	Clarinet	8

Choir Pedal Organ and Couplers.

		Ft.			Ft.
44.	Bourdon	16	47.	Swell to Choir ..	—
45.	Flute	8	48.	Great to Choir ..	—
46.	Choir to Pedal	—			

Pedal Organ and Couplers.

		Ft.			Ft.
49.	Open Diapason ..	16	55.	Gross Quint	$10\frac{2}{3}$
50.	Violone	16	56.	Bombard	16
51.	Bourdon..	16	57.	Trumpet	8
52.	Octave	8	58.	Swell to Great ..	—
53.	'Cello	8	59.	Great to Pedal ..	—
54.	Flute	8			

The Clock and Quarter Chimes.

The clock and carillon machine is by Messrs. Smith, of Derby, and the movement is the largest and most powerful in Ireland. The clock face is 7-ft. 6-in. in diameter. The quarter chimes (Westminster) are played on four bells, and the hour is struck on the great bell—the first stroke being the *exact* time. The clock also operates the chime-tune mechanism which requisitions seventeen bells of the carillon and plays twelve tunes: (1.) 'The Minstrel Boy'; (2.) 'The Harp that once'; (3.) 'Let Erin remember'; (4.) 'Faith of our fathers'; (5.) 'Erin, the Tear'; (6.) 'God of mercy'; (7.) Adeste Fideles; (8.) 'Hail! glorious St. Patrick'; (9.) 'God bless our Pope'; (10.) Tantum ergo; (11.) 'How dear to me'; (12.) 'Avenging and Bright.'

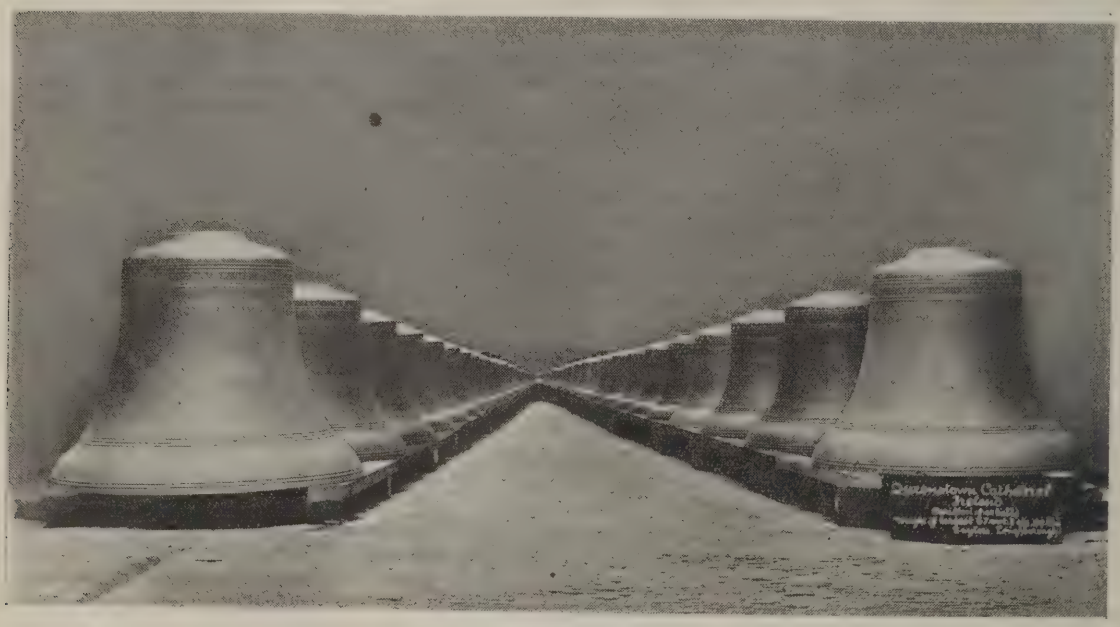
The chime-tunes are so arranged that, so far as possible, the bells are used equally, such a method keeping the whole of the mechanism in working order and preventing the undue wear of any particular bells and their connections.

The Carillon.

The carillon of forty-two bells with clavier $3\frac{1}{2}$-octaves in compass is the largest and finest in the United Kingdom, and the most perfect set of bells in the world tuned to equal temperament. The founders are Messrs. John & Denison Taylor, of Loughborough. The total weight of the bells is 17-tons 2-cwt. The weights of the six largest are as follows:

		cwts.	qrs.	lbs.
1.	E	20	0	5
2.	D♯	24	2	6
3.	D♮	28	2	26
4.	C♯	35	1	15
5.	B♮	48	2	3
6.	A	67	2	22

The smallest bell weighs only 13-lb.



THE QUEENSTOWN BELLS

SCALE.

All sounding one octave higher.

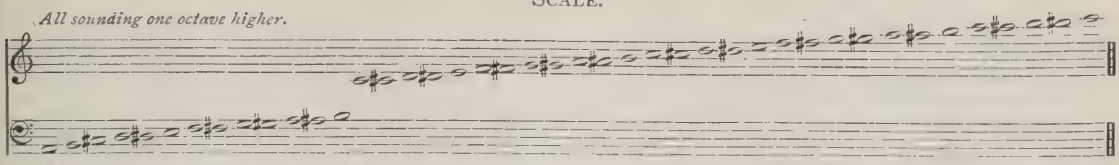


Photo. by INTERIOR OF THE CATHEDRAL. *Thos. Barker, Cork.*

A special feature of the day's proceedings on August 24 was the inauguration of the carillon by M. Antoine Nauwelaerts, the city carillonneur of Bruges, who gave three recitals, the programmes of which were as follows:

MORNING, 11.15 TO 11.45.

Sonata	*G. Van Hoey*
'Ave Maria'	*Schubert*
Prelude in C major	*Bach*
Adagio from 'Pathetic' Sonata	*Beethoven*
Neapolitan Song	*Casella*
'Rubensmarch'	*Benoit*

AFTERNOON, 3.45 TO 4.30.

'Song of Victory'	*Mestdagh*
'Pêcheurs de perles'	*Bizet*
'O star of eve'	*Wagner*
Gavotte	*Vandervell*
'Spring Song'	*Mendelssohn*
Serenade	*Gabriel Marie*
'Rubensmarch'	*Benoit*
'Berceuse de Jocelyn'	*Godard*

Evening, 7.30 to 8.15.

Fantasia 'Les Cloches de Corneville' ...	*Planquette*
Flemish Songs:	
(*a*) 'My mother tongue'	*Benoit*
(*b*) 'When the swallows homeward fly'	*De Broeck*
(*c*) 'Antwerp Tower'	*Verhaeren*
Stances	*Flegier*
Andante cantabile	*Denyn*
Intermezzo	*Mascagni*
Fantasia, 'Carmen'	*Bizet*

In listening to carillon playing it should be borne in mind that practically all the music must be specially arranged by the player for the instrument on which he is performing, as carillons vary so much in the number and weight of the bells and in the compass of the clavier. A noteworthy feature of the Queenstown carillon is the great advance made in the action-work connecting the clavier with the bells, giving the player easy and absolute control over the amount of tone he desires. The Queenstown carillon is tuned to equal temperament to the accuracy

M. ANTOINE NAUWELAERTS.

of a single vibration—a splendid achievement which is historic in the matter of bell-tuning. In the Continental carillons—not excepting the most famous ones (particularly when they contain bells of many periods and founders), the tuning has never been accurate enough to permit of any consideration as to 'just' or 'equal' temperament. The task of the carillonneur has always been to hide the defects of his instrument and to choose only those keys and harmonies which are most effective. The Queenstown bells offer no such difficulties to the player.

M. Nauwelaerts is one of the best representative players of the modern Belgian school of carillon playing. The items of his programmes were all well chosen, showing the possibilities of the bells as well as his great executive ability, for he is indeed a master of his art. His playing was brilliant, with well-defined rhythm. The deep expressive powers displayed in Schubert's 'Ave Maria' and Beethoven's 'Adagio' were a revelation as to the capabilities of bells. Benoit's 'Rubens-march' perhaps showed his splendid pedal technique to the greatest advantage. The immense audience—for the town was thronged with people—was quite carried away by the delicacy of the *pianissimo* passages and the rich and resonant tone of the bells.

MODERN BRITISH COMPOSERS.

By Edwin Evans.

(*Continued from September number, page 462.*)

VI.—Gustav Holst.

When, at an earlier stage of the movement which has attracted attention to our native composers, many of us were distressed at the devastating uniformity of the products of our teaching institutions, one commonly heard two names cited as striking exceptions—those of Gustav von Holst (as he was then known) and Vaughan Williams. Because they had escaped the impress of the mould, there was an excusable tendency to regard them both as revolutionaries. Now that the passage of time has improved our sense of perspective, we are compelled to admit that there is very little that is typical of revolution in either of them; that, at least in some respects, they might both be described as reacting towards influences historically anterior to those brought to bear upon them in their student years; and that if their work differs characteristically from that of most of their contemporaries, it must be attributed to causes other than those which precipitate a mutiny. If at any time in his career Holst appeared to be shouting 'À la lanterne,' it was not because he wanted to cut off anybody's head, but because he wanted more light. Possibly that desire contained within itself elements of heresy, as the student who seeks enlightenment other than that of authority is not commonly held up for the emulation of his fellows; but if heresy there was, it was passive, without flags or manifestos, and, above all, without proselytism. The fact is that Holst seems to have set out with an unusually clear conception of what he wanted to do, and whatever he may have rejected in the course of moulding his music to his liking, he rejected, not because he disapproved of it, but because it did not happen to suit his purpose. At the same time, he was then too diffident concerning his own aim, and has remained far too modest, to attempt to prescribe for others. In this fashion he has attained to an achievement which is rare, not only in music, but in all art: the assertion of personality without arrogance. Both in his music itself, and in such utterances as he may be persuaded to make about music, there is a contrast amounting almost to paradox between his insistence upon

self-expression and the absence of egotism in his musical ideals. Such freedom as he has won for himself, he encourages the humblest of his pupils to seek. As an instance, if they invent—or think think they have invented—a melody, he tells them to give it a free rein, and leaves others to impose the shackles of the four-bar phrase with its cadential handcuffs. Such license as may result will, if it is bad, correct itself with the gradual development of musical taste; but, given innate talent, there is always the chance that it may be good, and the phantasy of which it is the expression might be dulled for ever if subjected to rigid symmetry at the tenderest stage of its growth.

The statement that Holst set out with a clear conception of what he wanted to do requires qualifying. It was not a dogmatic programme, nor was it aggressively self-conscious. I have described it as clear, but this clearness is due to its original simplicity. In the first place he wanted to write music. The other articles of his musical creed evolved gradually, and clustered round this elementary impulse. Now, it sounds like a platitude to say that a successful composer began with a desire to write music, but it is nothing of the kind. Most budding composers are hampered by a multitude of other motives. The lowest of them is to acquire fame and applause. Wealth may be left out of account, for it is happily inaccessible to composers of artistic worth. The highest of them is to reform a world which does not want to be reformed. Between these two lie all kinds of impulses arising out of youthful emotions. The young aspirant who sits down to a sheet of music-paper with no other desire than that of making music is in reality very exceptional. Holst himself, in retrospective mood, claims that he had the initial advantage of not being hampered with great and noble ideas clamouring for expression. There is evidence of it in his early works, which held no greater promise than that of a pleasantly melodious writer of unexciting music. An anonymous critic in a musical contemporary suggests that he might have developed into another Edward German. He sowed no wild oats, not from excess of scruple, but because he had none to sow. Most emphatically he has not sown the wind, and so has been preserved from reaping the whirlwind. And the secret of this commendable abstention is contained in that apparent platitude. His preoccupations at this time were exclusively musical. He seems to have been strangely immune even from the most prevalent of youthful temptations, that of showing how clever he was. In fact, in the conventional, and especially in the academic sense, he had no cleverness to display. Scholarships exist in this country in such profusion that scarcely any pupil of respectable ability escapes one. As a boy, Holst tried seven or eight times in succession to secure one, and succeeded only within a few days of passing the age-limit. It is beginning to be recognised that failure to obtain a musical degree is of excellent augury for a musician's future. Holst's case shows that there is something to be said in favour of failure to win a scholarship.

Gustavus Theodore von Holst, to give him for once his full name, was born in 1874, at Cheltenham. Before the war he was assured by cynically-minded friends that this exotic handful would be of great advantage to him in an English career. When war broke out it became very much the reverse. Having no occasion to bear his ancestors any ill-will, he appears to have been indifferent to either argument until last year, when offering his services under the Educational scheme of the Y.M.C.A.* It was then pointed out to him that the 'von,' however innocent in itself, would not be helpful in the task he was about to undertake, and he thereupon took the necessary legal steps to free himself from the encumbrance. As however a foreign tinge still clings to his name, it is perhaps advisable to say something of his family, although the tale has been told so often that there can be few musicians left who still regard him as anything but an Englishman. It was originally a Swedish family, but at the time when Sweden was practically mistress of the Baltic, branches of it settled in Dantzic and Riga. The composer's great-grandfather, born in 1767, migrated from Riga in 1807 with his Russian wife, and died at Hampstead in 1854. Their son Gustavus Valentin von Holst was born at Riga, but was only eight years old when they brought him to England. His wife, Honoria Gooderich, hailed from Norwich. They settled at Cheltenham, and their son, Adolf von Holst, became well known locally as pianist and organist. He married a Cheltenham lady, Clara Lediard, and students of heredity can work out for themselves how much of Swedish or Russian blood circulates in the veins of Gustav Holst, their son. Of German blood there is certainly none, for the family never had any German connections. Even the collateral branch which settled at Dantzic did so when this was still a Polish city. The 'von' probably indicates a Baltic barony conferred by Russia. These details are, of course, entirely irrelevant to our purpose, but given solely in deference to the very natural state of public feeling. Otherwise it would suffice to say that the composer comes of an English family that has been musically inclined for three generations.

His father intended him to become a pianist, but he proved refractory, and turned his attention to composition. A village organistship gave him the first opening in a direction which was to have important results for his career—the handling of choirs, of which he had conducted several, besides a small orchestra, before coming to London to study at the Royal College of Music. He became a pupil of Sir Charles Stanford for composition, armed with a certain facility which might have run away with him if there had been anything to run away with, which, as we have already explained, there was not at this early period. Whatever Stanford may have objected to in his young pupil's work was, as the latter confesses, not far-fetched,

* Under this scheme he went last October as musical organizer to Salonika, the following March to Constantinople, and then travelled to various camps in Asia Minor.

but merely immature. On the other hand, he gained much from constant association with Vaughan Williams, his senior by two years. They met regularly three times a week, and Holst ascribes much of the knowledge and experience that came to him at this time to the influence of this friendship.

Meanwhile he had become a sufferer from neuritis, which compelled him to abandon definitely all prospects of playing the pianoforte or the organ. Like a true philosopher, he has discovered advantages in the affliction, which he regards as the best of all safeguards against overscoring. A sufferer from writer's cramp is not likely to put in much unnecessary padding. But although his predilection for choir training and composition easily consoled him for the sacrifice of the keyboard, it must not be assumed that he has any real prejudice against the pianoforte as a musical instrument. On the contrary, he regards it as a limitation that he has never succeeded, to his own satisfaction, in writing a pianoforte piece. He is, however, an enthusiastic and successful teacher of the young, and he is quite definitely convinced that the pianoforte has a pernicious effect on musical education, and should not be tolerated in the class-room. So far from his being alone in this, the great body of Continental experience is on his side. With no other aid than a tuning-fork, notes, intervals, and chords assume a reality to the young mind which is of far greater musical value than any results that can be obtained mechanically by depressing keys. Of this I can speak from my own knowledge, for I owe a great debt to the *classe de solfège* of a French school which I attended at the age of nine. It is undoubtedly this conviction that has made Holst so admirable a choir-trainer. Early this year his duties took him to a camp in Asia Minor, where he found sixteen candidates awaiting musical tuition. Obsessed by the fetish of the pianoforte, fourteen of them desired instruction on that instrument, and two wanted to sing. After a heart-to-heart talk, these numbers were exactly reversed, and Holst had a little choir of fourteen voices, which six weeks later was awarded the first place in a competition. What became of the other two aspirants I have not heard, but if they had a strong bent for the keyboard it was right that they, and they only, should be taught the pianoforte.

Holst felt, however, the necessity for taking up an instrument, and his choice fell upon the trombone, with which he had acquired some familiarity as a boy. On leaving the Royal College, he took it up professionally, and joined the orchestra of the Carl Rosa Opera Company, for whom he also acted as *répétiteur*. Afterwards he was engaged by the Scottish Orchestra, and he did not definitely relinquish this part of his musical activities until his appointment as musical director and teacher of composition at Morley College, a post which he still holds, in conjunction with that of principal teacher at St. Paul's Girls' School. He was also, for a time, musical director of the Passmore Edwards Institute, and has played the organ at Covent Garden. This summarises the practical side of his career, which is of more importance than usual in the development of this composer, for in his case development has always proceeded from practice to theory, and never, as so often happens, from theory to practice.

This characteristic feature is nowhere better exemplified than in his cult of pure melody. So far as he can be accurately described as a revolutionary, his personal revolt is against the restraints which the course of musical history has imposed upon the melodic line. First came measured music, with enforced symmetrical bars from which we have only lately commenced to emancipate ourselves, and then followed the great ascendency of instrumental over vocal music which, owing to the adoption of forms originating in the dance, added the further restraint of symmetrical grouping of the bars themselves, chiefly in multiples of four, a restraint which probably had its origin in the requirements of the dance-figures of the period. Natural melody knows no such restrictions, and Holst insists always that natural melody should be allowed to take its course. In his own case, the melodic thought appears to flow easily in the uneven rhythms, such as 5-4 and 7-4, the latter of which is a great favourite with him:

'Choral Hymns from the Rig-Veda'—Second Group.

Ex. 1.

1st & 2nd Treble.

mf

Burn up our sin fierce flam - ing Ag - ni,
Thou with thy face that shi - neth bright - ly,

Alto.

mf

Burn up our sin fierce flam - ing Ag - ni,
Thou with thy face that shi - neth bright - ly,

Piano.

mf

cres.

Flame for us O Ag - ni,

cres.

Flame for us O Ag - ni,

cres.

f

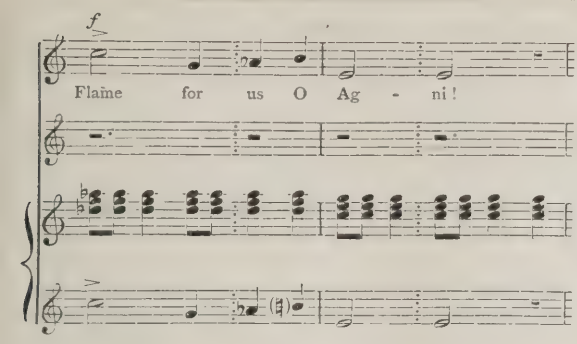
Flame! . . .

f

Flame!

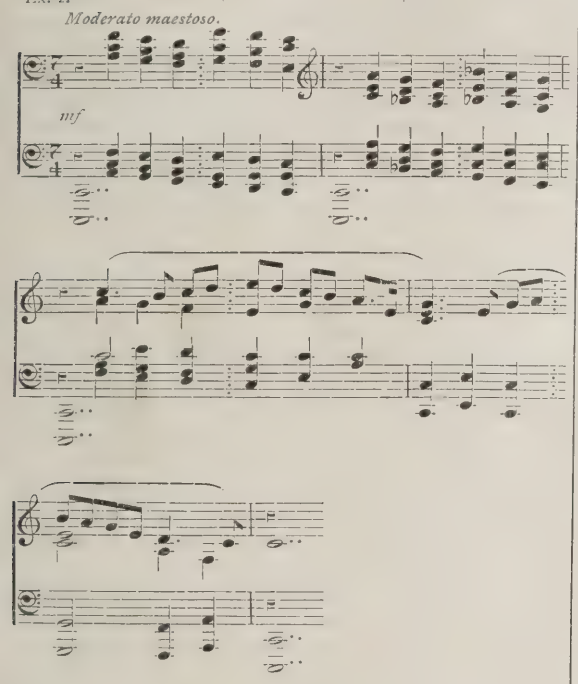
f

2



'CHORAL HYMNS FROM THE RIG-VEDA'—First Group.

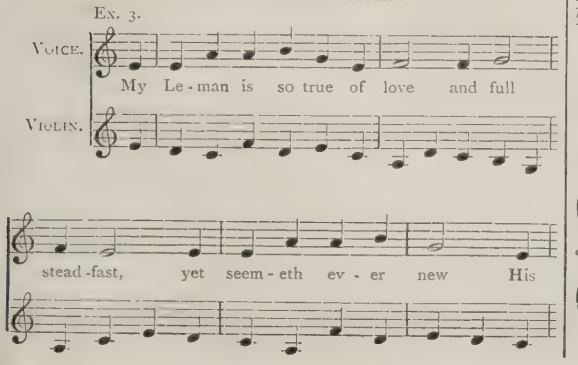
Ex. 2.

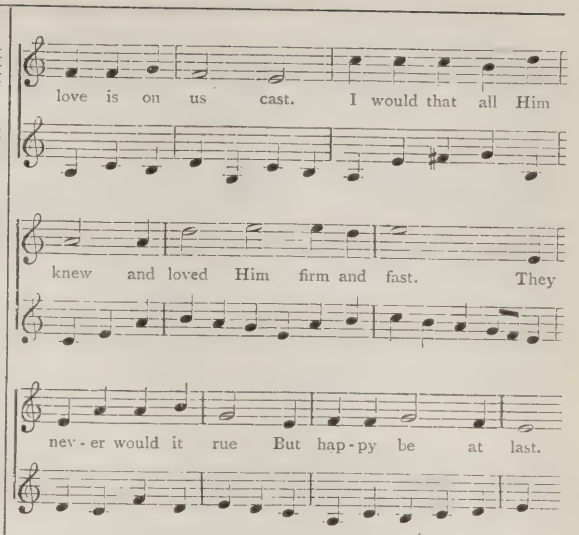


But he does not stop there, and in one of his recent compositions, which consists of four songs with accompaniment for violin only, he dispenses with the time-signature altogether and allows the melody to proceed with whatever degree of rhythmic freedom appears requisite to its complete expansion:

SONGS FOR VOICE AND VIOLIN.

Ex. 3.



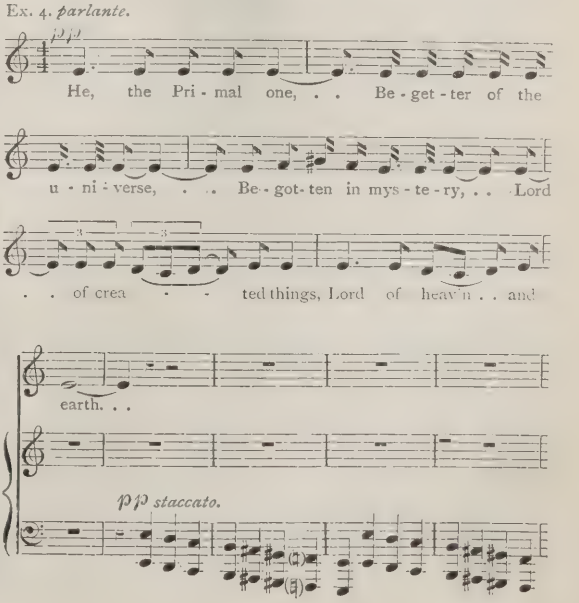


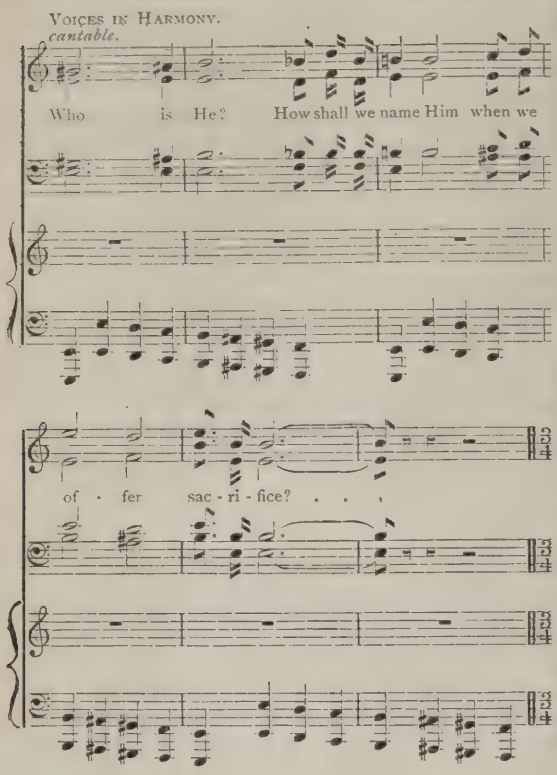
As an ideal, he has kept this always before him, but in its attainment he has been influenced by three phases of his experience. The first of these is represented by the Oriental studies of which we shall have more to say when dealing with his compositions individually. The East has its own conventions, but symmetry in rhythmic invention is not one of them. The second influence is the prolonged study of folk-song, and of our older music, the melodic freedom of which is the source of so much beauty. The third is his preference for providing his own texts. In many cases it would not be entirely accurate to say that he has set his own words, for words and setting were so interwoven from their inception that probably he himself would be unable to say which brought the other in its train:

'CHORAL HYMNS FROM THE RIG-VEDA.'

Adagio. VOICES IN UNISON.

Ex. 4. *parlante.*





Having no knowledge of foreign languages, except a little Sanscrit acquired during his poetic excursion to the East, he has sought consistently for the true melodic equivalent of English speech. Concerning this aspect of his music I wrote, some months before the outbreak of war, as follows*:

'I have often complained that our native composers are not inspired by the qualities of their own language. Instead of seeking its true musical expression they are content with what is in reality instrumental writing, thinly disguised by words, rather than a true use of the vocal medium. Holst is here an honourable exception. His vocal writing obviously grows from his text. The path by which this result has been attained is not without interest. As the masters of the classical tradition were German, the knowledge of vocal writing he acquired in his student years was almost entirely based on translations, which are nearly always very poor. So far from learning how to set an English text adequately, he and his fellow students were not even made aware of the difficulties of the problem. Subsequently, when teaching at Morley College, he used the vocal material at hand to perform some works of Purcell, and he had the unusual acumen to realise what we have lost under the musical hegemony of Germany. To recover it has been his ideal ever since, and his peculiarly admirable vocal idiom is the result. *Si sic omnes!*'

(*To be continued.*)

* *The Outlook*, March 21, 1914.

BEFORE-BREAKFAST MUSIC.

By Gerald Cumberland.

If I had time and the necessary knowledge, I would write a learned and vituperative book on the influence of the digestive organs on the theatre, and in my book my readers (I am postulating readers) would discover a long and, I hope, amusing chapter devoted to that form of art we call opera. If it were the custom to perform operas before breakfast instead of after dinner, do you suppose for a moment that Mascagni would have composed 'Cavalleria Rusticana,' Puccini 'Madame Butterfly,' Wagner 'Tannhäuser,' and Richard Strauss 'Elektra'? If ever we are sane, we are sane in the morning. After dinner and (conceivably) wine, we are, so to speak, a little bit 'above ourselves': the world is romantic for a few hours, our worries are buried, our unpaid income-tax is forgotten. Already divorced from the realities of life as we enter the theatre, we are quite prepared to be carried still further into that grotesque land where passionate love, undisciplined and unveiled, appears to be the only topic of conversation.

Until a few months ago I congratulated myself that I had escaped seeing 'Thaïs.' True, I, to my shame, had heard 'Cavalleria Rusticana' twenty-seven times and 'Elektra' nine; but 'Thaïs'—never. Then one evening, on entirely false pretences, I was taken by a friend to Covent Garden. They were doing 'Thaïs.' I suppose this opera belongs to that class of art which Nietzsche called Mediterranean music. It bored me, for I soon discovered that it portrayed the passion of love in its crudest and most naked form. Love was represented as a kind of sick frenzy—a long, feeble, and voluptuous cry of the flesh for satiety. It was a third-rate kind of love, and the characters on the stage were third-rate characters. The orchestration was lusciously sumptuous, the melodies were 'melting,' and the harmony glittered with the third-rate glitter of spangles.

I remember that as I came out of the theatre I began to recall to my memory, one by one, all the 'grand' operas I had heard. I could think of but a very few that were not concerned, in one form or another, with the passion of love; I could not recall one that was totally devoid of 'love' interest. And before I had reached home, 'This accounts,' said I to myself, 'for my waning interest in opera. It is not a form of art for grown men; it is fit only for boys in their late 'teens and early twenties.'

I told myself that of all the operas which exhibit the passion of love, 'Carmen' is the only one that does so in an endurable manner, for the music of 'Carmen' is witty and taunting, sunny and a little fierce. Bizet was not the kind of man to indulge either himself or any of the creatures of his imagination in long swooning ecstasies in which everything is told and nothing worth while is said. And I compared Bizet's music with Wagner's rich vulgarity of sex, with Richard Strauss's conquering

brutality, with Puccini's lingering voluptuousness, and with Massenet's picture-dramas in which kissing lips, four times life-size, are thrown eternally on the screen.

'Are we, then, all dominated by this one passion?' I asked my friend, as we stood under a lamp-post at the parting of our ways; 'are we who compose music and write verse, novels, and dramas obsessed by a passion which, to most men, is but a passing, if volcanic, interruption in their lives?'

'No,' answered he, 'it is only composers of operas who wallow in the passion of sex. Consider our novelists and dramatists. Take "Hamlet," for example. The love interest there is of no account. Also "The Merchant of Venice," "The Tempest". . . .'

'Yes,' I answered, 'much of Shakespeare is immune. Think of the comedies and the historical plays: there is a world of different interests there. *He* doesn't surround you with a horde of mouthing men and prowling women. Then there are our modern comedies—Shaw, Barrie, and the rest. And Drinkwater's . . .'

'Novels also . . . Frank Norris, Harold Frederick. . . .'

'Both American novelists!' I said; 'have we any English writers not . . .? As a matter of fact, even Mrs. Humphry Ward. . . . Yes, I'm afraid we shall find very few, if any. All novels, I suppose, are smeared with sex. But, after all, our writers have reticence and decency. They don't underline everything. They credit their readers with *some* imagination. But in opera,—No. I suppose it is because music so readily lends itself to hysteria and passion. The veriest fool can concoct musical frenzies. It is, I imagine, because opera is so full of passionate love let loose that it is held in derision and contempt by so many men of musical tastes.'

'But if you exclude love,' began my friend, 'what subjects would you put forward for operatic treatment?'

'I don't exclude love. Let it take its proper place in art as it does in life. All I maintain is that it should not be the all-absorbing topic.'

'But surely it is clear that many subjects suitable for treatment in novels, or poems, or in dramas, are, by their very nature, unsuitable for treatment in operas. You might, for example, write an admirable novel about the local politics of, say, Liverpool—the jealousies, the intrigues, the self-interests, the hypocrisies of all the people involved; but you could not possibly put that kind of thing into an opera.'

'Why not?'

My friend hesitated a moment, and lit a cigarette before replying.

'Well, it's obvious. The spirit of music is too intense, too elevated, too—well, sublimated, for low passions and mean ambitions. Music is so far removed from everyday life that it cannot express the commonplace ugliness of our natures, the common round and daily tasks of our existence. A man may conceivably express himself in song when he is making love, or even when he is seeking revenge, but it is ridiculous to expect him to sing, say, when he is trying to bribe his workmen to vote for him. You remember how absurd it always seemed to hear Pinkerton in "Madame Butterfly" ask for a whisky-and-soda.'

'True, it is impossible for music to express the ordinary commonplaces of every-day conversation, but even the mean things, like the local politics of a large town, can be dealt with in a lofty manner. There are both tragedy and humour in a subject of that kind. You cannot turn a realistic libretto into music, but any libretto that deals artistically and truthfully with life—no matter how commonplace its subject may be—is fit and suitable for operatic music. After all, music is the most fluid of all the arts: it can be made to express any shade of any emotion whatsoever.'

'I wonder . . . Indeed, I doubt it.'

'You are doubtful because it has never yet been done. And why it has never been done is fairly obvious. It is too big an experiment: a composer might devote two years' hard work to writing an opera about the politics of Liverpool, but in the present state of the public taste he would get no manager to stage it. Composers of orchestral and chamber-music all over the world are sitting biting their nails in their anxiety to be original at all costs. But not composers of opera. Few men have the courage of Debussy. Operatic composers seem more than content to work on the old lines—to get as far away from real life as possible. Why, even Rutland Boughton, who is certainly original and energetic, saturates himself with all the flapdoodleism of Malory and Fiona Macleod. They can see beauty only when it is far off. And yet what gorgeous operas might be made of such subjects as the harvest, the building of a cathedral, any of Sherlock Holmes's stories, war, religion, or almost any subject that comes into your head.'

'Our librettists and composers would have to change their methods.'

'Obviously. But why not? Isn't it time they *did* change them? Aren't we all sick of their post-Wagnerism? Let us have the before-breakfast opera instead of the after-dinner affair. Let our operatic composers cut down into the very tissues of our multiform life instead of merely exposing and dissecting exaggerated lust. Not until they do this will many of us regard them with anything but amazed contempt. Opera, as we have it to-day, is on its death-bed; it is dying through lack of nourishment—the nourishment of human life with its thousands of diverse pleasures and pains and ambitions and despairs. In all the stuff we have seen at Covent Garden this year a man either gets the woman he wants or he doesn't get her. And men and women of experience were asked to go, listen, and admire.'

'And our librettists—where shall we find them?'

'Perhaps we shan't find them—I don't know. It is certainly very singular that none of our poets of to-day knows anything of music.'

'Yes. Worse still, only half-a-dozen of our composers know anything about poetry.'

'So I'm afraid the time for the before-breakfast opera is not yet.'

THE RELATIONS OF MUSIC AND POETRY.

By Arthur L. Salmon.

It is often necessary for composers to consider 'words for music,' to examine lyrics with a view to their musical setting; but it may be questioned whether they often seriously think about poetry in its true relation to their own art. Without offence it may be said that they are seldom fully qualified to do so. Music and poetry, though closely allied at times in the emotion that prompts them, have in reality a very definite distinction; and if we speak of them as sister-arts, they are quite as dissimilar as any two sisters can be. To music, probably, we may grant the earlier birth; if we claim a priority on all other grounds for the art of verbal utterances, there will undoubtedly be much dissent from those to whom music appears the more entirely satisfying. Leaving that thorny question of preference, we may yet say that poetry at its height has nothing to do with actual music at all—it needs no 'setting'; it brings its own music with it; it satisfies the soul and the inward ear with no need of help from external sound. This is really incontrovertible; the musician who has any just understanding of literature will at once admit it. What explicitly follows is that the truest, the most profound and complete poetry is not fit for music at all, and composers make a mistake when they turn their attention to it. The basis of true poetry is thought, permeated and transfigured by emotion; the basis of music is emotion. The sphere of music, and it is a very noble sphere, is that of the inarticulate; it does for us what, at times, no words can do. In a sense it utters, or at least suggests and partially conveys, the unutterable. It is really as absurd to speak of metaphysical or philosophic or ethical music, as it would be to speak of historical; music cannot convey record or incident, neither can it embody a process of thinking or reasoning, except simply as concerns its own formal structure. Music appeals to that part of the soul for which words are not enough; it appeals to the mood that is reverie rather than thought, dream and vision rather than definite expression. This being so, it is at its highest independent of words; but also, this being so, when it takes to itself words, they should be words of emotion rather than of deep thought.

Though it may sound heretical to say so, those composers who have been very careless as to the merit of the verses or libretti they have chosen have not really been very wide of the mark. If the right emotion was suggested, the words did not matter essentially. When we listen to a beautiful song, though we pay due heed to the lyric as well as to its setting, we do not listen critically, we do not ponder the words and draw profound spiritual meanings from them, or note their perfection (or the reverse) of verbal phrase. It is the emotion that moves us; the verse has actually done its work when that emotion has been suggested to us and its response won. This does not excuse those who select lyrics that are absolutely poor or defective from the literary standpoint; but it does explain why a judicious composer will often turn from the finest poetry to something of slighter literary value. He cannot cumber his music with words that listeners have to think about; thought and feeling are very distinct, and, as has been said, music is concerned mainly with the latter. A good lyric for music may be perfect of its kind, but its kind cannot be the highest as estimated by the most exacting literary criticism. A song of Heine's may be a perfection of exquisite graceful utterance, but we do not place it on the same level as a page from Dante or Milton at their noblest. It is enough if verses chosen for music be simply successful in their superficial expression of human feeling. Or, perhaps, as the word 'superficial' sounds depreciatory—but is not here intended so,—it may be better to say that their meaning should lie at the surface, phrased intelligibly, so that the emotion is at once grasped, and the appeal made, without the intervention of thought, the words being lucidly at one with that which they would express. Occult meanings, deep philosophic truth, can have no place in musical utterance. The best poetry, as Raff once said, may be too 'thought-heavy' for setting. Music cannot be didactic or propagandist; it cannot convey a theory. It is not a criticism of life, but an utterance of life's emotion. Do we really listen to the words of an opera or oratorio? Are we not rather caught up and borne on by the emotion that those words have suggested, so that we pass beyond the articulate to the undefined limitless region of the things that have no verbal language? As poetry at its highest has no need whatever of musical accompaniment, so does music itself, at its own highest, transcend entirely the spoken or written word, passing to that domain of pure spirit where the 'songs unheard' are sweetest.

The wise musician, therefore, goes to poetry for his emotion, but with the emotion his connection with them ends. They form the starting-point from which he rises; his music must say more than they do, or it has failed in its mission. His sphere is the sphere in which words fail—that mood of sheer emotion which becomes like trance, in which we thrill with ecstasy that no language can define, or quiver with a poignancy of sadness for which also any verbal utterance would be inadequate. Great poetry is not merely song, it is literature. Music is the perfection of song, but it must fail if it try to become literary.

We are glad to record that the great Midland Competition Festival at Birmingham, which has been in abeyance since 1915, is to be held again on May 8 to 15 next year. Judging from the syllabus, it promises to be the most complete and thoroughly-organized event of its kind. It is particularly worthy of note that all the 158 test-pieces (of which a full list is printed in the *School Music Review* for October) are British, and that they make a most attractive bill of fare.

Interludes.

A weekly journal has lately been catechising more or less eminent people as to what books they re-read, and 'Alpha of the Plough' has discussed the question in the *Star*. He says 'The most pathetic reply made to the inquiry is that of Sir Arthur Conan Doyle. "I seldom re-read now," says that unhappy man. "Time is so short and literature so vast and unexplored." What a desolating picture!' It is. But there is one even more desolating, and it is provided by 'Alpha' himself. 'I rejoice to say that I have no passion for shaking hands with strangers . . . . And so with books. Time is so short that I have none to spare for keeping abreast with the circulating-library. I could almost say with the Frenchman that when I see that a new book is published I read an old one. Like Shallow, I am always in the rearward of the fashion, and a book has to weather the storms of many a voyage before I embark on it. . . .' He ends by announcing his intention of sticking to his well-tried volumes, 'leaving the vast and unexplored tracts of the desert to those who like deserts.' In other words, 'I have no interest in the literature of my own day. In fact I don't even call it by such an honoured name, preferring to use the slightly-contemptuous term "circulating-library." When those of my fellows who are so bitten with curiosity that they must needs go gadding about after new books unearth an undoubted masterpiece, I may (when it has weathered the storms of many a voyage) lay my Thucydides or Saint-Beuve aside in its favour for an hour. Till then, don't bother me. Can't you see I'm busy, growing a fine crop of mental fungi?' What a desolating picture! And 'Alpha's' allusion to the desert is less scrupulous than we expect from him. Sir Arthur spoke of literature as vast and unexplored. He will rub his eyes when he sees himself and other eager readers described as 'those who like deserts.' Meanwhile, I am wondering how the books which 'Alpha' himself has written would have fared had there not been a few thousand readers able and willing to keep abreast with the circulating library. Fortunately most of us manage to strike something like a happy medium between these two desolating extremes. Time may be short, but it will always be long enough for us to give our contemporaries fair play, and at the same time keep in touch with the best of the past. A world of Alphas, in which the making of new friends was shunned as being disloyal to the old, and as a risky speculation, would be no place for me.

'What has all this to do with music?' you ask. The point of the paragraph, like the bearings of Mr. Bunsby's observations, lies in the application thereof. The musical world has too many Alphas. It always has had too many. I can believe that when John of Fornsete shyly brought forward 'Sumer is i-cumen in,' and said to his fellow-monks, 'Here is a little thing of my own,' all but a few expressed a preference for the strings of 4ths and 5ths of good old Hucbald. Brother Alpha, the ceremoniarius, was particularly withering. 'I could almost say with the Gaul, that when I hear that a new *carmen* has been composed, I straightway sing an old one. I shall go on whistling Hucbald, leaving the howling wilderness of harmony for the impious among you who like howling wildernesses, and who do not know a good thing when you've got it. *Retro Sathanis!*'

The Philharmonic players who laughed at the first rehearsal of Beethoven's ninth Symphony were Alphas to a man, and the bulk of our concert audiences of to-day are sealed of the same tribe. A few Doyles there are, restless souls (mostly critics, blasé, and with an eye on the going to press of to-morrow's paper), who estimate the hour at which a new work comes on, prowl in and hear it, and prowl out again, carefully avoiding Largos, Cavatinas, and Solemn Melodies. But, on the whole, the Alphas have it, and conductors and orchestras with little time for rehearsal are well pleased. Think what a life would be theirs if they had to cater for a public of Doyles.

It is much easier to hold the balance between the old and new in literature than in music. I can indulge my taste for Sir Thomas Browne or Malory without compelling you to share the volumes. You, on your side of the party wall, can take your fill of Pope, and I wish you joy of it. But unless my appetite for the older music is that of the majority, I am likely to go hungry. Those of us who want to hear Byrd or Palestrina, Scarlatti or Couperin, come badly off. I would go a long way to-morrow to renew acquaintance with Schubert's C major Symphony, but so long as most people are satisfied with a state of things which gives us twenty performances of Beethoven's No. 5 or No. 7 to one of Schubert's masterpiece, I must stay at home and get what comfort I can from the full score. As a matter of fact, too, the average man is much more curious about new books than about new music. Generally his reading is almost confined to works of to-day. If his taste in books lagged with his taste in music, we should daily see trainloads of him going citywards reading Thackeray, with a volume of Carlyle in reserve for more serious moments. But he has forgotten these two writers long ago, to his loss. The artistic part of him is developed as Touchstone said Corin was damned, like an ill-roasted egg, all on one side. He will stand for hours in a draughty side-street in order to be present at the first performance of a new play which may prove to be the poorest return for his vigil and the good hard money he has spent on a ticket. He will join a circulating library, and order the new Wells or Arnold Bennett without waiting to read the opinion of the reviewers. But when he takes to concert-going, he looks out a programme that gives him as large a percentage as possible of the music he enjoyed years ago. He is even rather proud of this loyalty to his old favourites,

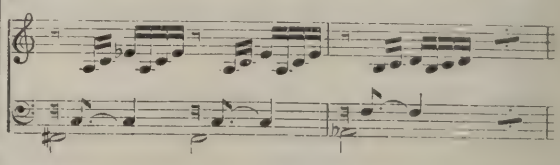
and if you venture to hint that possibly the best of some new writer may be worthier hearing than the worst of Beethoven, he thinks you are an iconoclast. (But he won't use that word—why should he, with 'Bolshevist' lying handy?)

This ringing the changes on a few well-worn works is one of the greatest hindrances to musical progress. Even if the favourites happen to represent the composers at their best, the resultant neglect of the remainder of their work would be bad. When, as is too often the case, the popular item is merely a hashed-up affair or a transcription the case is far worse. If Bach and Handel, turning uneasily in their graves, could give us a piece of their mind, we should probably hear something like this. George Frederic, choleric as ever, would take the first innings. 'I had some pretty warm enemies when I was alive,' he would say (speaking unexpectedly colloquial English), 'but they take a back seat compared with some of my undiscriminating admirers of to-day. The first and worst of my posthumous enemies was he who lifted the tenor air, "Ombra mai fù," from my opera "Serse," transposed it from F to G, weakened the harmonies by turning some of my chords of the 6th into six-four-three (a chord I rarely used), and made it into a quasi-religious sweetmeat, served up in all sorts of tasty ways. You English are bad enough, but the Germans are worse. If you look at the catalogue of Carl Simon, of Berlin (don't start; we know more of what goes on than you think!), you will see advertised no fewer than forty-two perversions of it. My copy of the catalogue is an old one—1905. Probably there are even more editions available now. The disarrangement that touches me up the most is one for voice, 'cello, harmonium, and two guitars, with a third *ad lib.* Some day my poor ill-used tune will be set for bass-tuba, ocarina, and a jew's-harp quintet, with (of course) the organ supplying the regulation dose of religiosity. A nasty jab was dealt me about a century ago, when my "Hallelujah Chorus" was arranged for two flutes. (How Mr. Swiveller and a friend used to enjoy thundering it out!) But it has been left for the far more musically advanced 20th century to give me the knock-out blow. And all the while there are scores of good tunes (though I says it as shouldn't) lying buried in my operatic and other works; movements from organ concertos that are never heard except as organ solos (with modern cadenzas that are about as much in keeping as a top hat would be on my wig), and splendid choruses (I can't help saying what I know to be true) that ought to be lifted from their oratorio and other surroundings and given a fresh start. When I was alive the man in the street knew dozens of my tunes: his successor to-day thinks of me as a writer of two—an air in E (which he associates with a story of a cock and a bull and a village blacksmith) and "Ombra mai fù," known to him only as "Handel's Largo in G," and which makes him feel good and comfortable and Pleasantsundayafternoonish.'

By this time John Sebastian has his speech ready. 'Alas! my poor brother!' he begins, 'my case is even harder than yours. You are at least known by a couple of your own melodies, whereas the most popular work connected with my name is one in which I merely supply the accompaniment to a modern Frenchman's tune. It is called a "Meditation," and sung to "Ave Maria"—a Roman Catholic's melody over a Lutheran's harmony. What do you say to that as a step towards the re-union of Christendom? I admit the tune is good—even beautiful, though it is rather too hectic in places for my taste. Still, the job could not be much better done. There are two serious objections to it, however. First, it has not merely decorated my little Prelude: it has killed it. How often do you hear the Prelude without the Gounod trimmings? And for one performance at Queen's Hall of a Prelude and Fugue from the "48" you have dozens of the "Meditation." This is hard on me, but it is harder still on your audiences. They should be saved from themselves. If I were Sir Henry Wood I should occasionally announce the "Meditation" or the "Largo in G," and having lured the faithful inside, I should shut the doors and explain (*viâ* Mrs. Newmarch, per programme), that Bach and Handel had a good deal to say to present-day audiences, but they couldn't get their message to ears that were deaf to all but a tiny fraction of their music. (You should have heard Handel's comment on the fact that his "Waft her, angels," was sung twice in nine days at the Promenades.) Then I should say that instead of the "Meditation" Mr. Harold Samuel would play one of the "48," say the C sharp major from the first book (one of my pet works), or the French Suite in G (another of 'em). Instead of the Largo, Mr. Gervase Elwes would revive one of the beautiful airs that are buried beneath an absurd libretto. The bulk of the audience (perhaps the whole) would be delighted to have heard George and me at our best. George's vein of melody would not surprise them, but I am sure many would be astonished at finding the Prelude and Fugue as bright and free from dryness as any of my orchestral Suites of which they appear to be so appreciative.

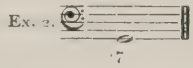
'The other serious objection I have to the "Meditation" is that it perpetuates a miserable bit of editing on the part of Schwenke. Bars 22 and 23 of the Prelude I wrote thus:

Ex. 1.

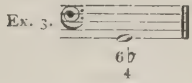


Schwenke (I'd Schwenke him!) couldn't stand my unresolved discord. I can see him shaking his head. "What! a bass moving from F sharp to A flat? *And* a false relation? My dear Herr Bach! you should have known better—you,

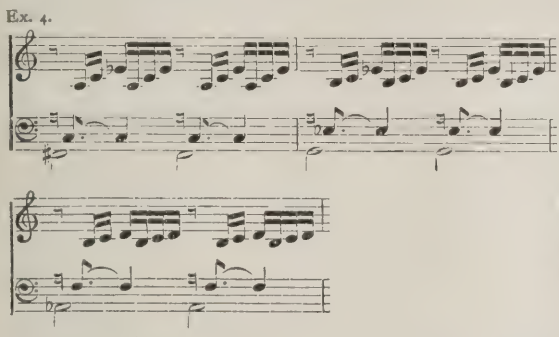
who read many a treatise on harmony, and, with more leisure, might even have written a tolerable one yourself. This sort of thing simply isn't done. Bar 22 must be followed by:



or:



which is even better. With your figuration kept up, the join is imperceptible. Don't thank me, Herr. Any little plumbing job of this kind I gladly do. Here is the passage, all nice and tidy and according to Cocker:



And now (Bach would go on) very few people know of my little anticipation of the modern practice of elision of cadences owing to Schwenke's impertinence having become a fixture through Gounod's adoption of it in the "Meditation." But I had a chuckle when Gounod afterwards tried his "Meditation" recipe with a Prelude in D minor from my shorter clavier works. It was as well done as the other, though my basis and his superstructure were perhaps a bit less attractive. Anyway, it fell so flat that it simply stuck, and nobody has yet picked it up. Not many sequels are successful, but few have failed so completely, and it is the only failure that has given me satisfaction.

'Another aspect of this overplaying a few works: Isn't it a bit hard on living composers? I ran against Beethoven the other day, and he was volcanic about it. He said he supposed he ought to be gratified at pianistic lions still tinkling away at his Andante in F, and Rondo in G, and other things that he never took much stock in, but if the players of his time had neglected his Sonatas in favour of such small beer by dead and gone composers he would have made a few appropriate remarks. In fact, he made a few on the spot, just to show what he could do when roused.'

There is something in old Bach's suggestion that an unfamiliar work should sometimes be sprung on the public in the place of a hackneyed one. At present, eleventh hour changes in the programme do the reverse, and please only the Alphas. But what is really needed is a kind of self-denial season, in which the old favourites (and a few fairly new ones) should be given a rest. Think what a step forward in appreciation would be made if, instead of six performances of such works as the 'Largo' we had two each of three good modern works that so far have not had a chance. Consider the growth of the repertory of both players and hearers (for hearers no less than players have to acquire a repertory, and one performance is almost as useless to the latter as to the former) if this self-denying ordinance were carried out thoroughly for a year. Here is a list of works that would be all the better for a rest: Handel's 'Largo,' the Bach-Gounod 'Meditation,' Walford Davies's 'Solemn Melody,' Raff's 'Cavatina,' Rachmaninoff's Prelude in C sharp minor, Mendelssohn's 'Bee's Wedding' and 'Spring Song,' Brahms's Hungarian Dances in D and G minor, Beethoven's 'Leonora,' 'Coriolan,' and 'Egmont' Overtures, Overture to 'William Tell'—the list shows signs of being too long for convenience. And add to it many vocal items that have the minimum of interest for us to-day—especially the operatic arias that lag superfluous merely because there is supposed to be a dearth of good songs with orchestral accompaniment, or that are taken down from the shelf from time to time in order that a singer may show his or her (especially her) paces. With more courage and enterprise on the part of conductors and audiences we should in a short time have a really musical public, with a proper curiosity as to new works, and a power of discrimination equal to that shown in regard to investments, clothes, food, and affairs generally. The chief shortcoming of our musical public to-day is this lack of discrimination, and there will be no improvement so long as the programme of the average concert and recital (especially pianoforte recital) is framed on lines that do little to extend the hearer's repertory. The average man takes his music mostly on Saturdays and Sundays. What exercise do his critical powers get? Occasionally he hears the first (and last) performance of a novelty. At its close, 'For what we have received,' he says, and claps his hands devoutly—even enthusiastically, if the composer comes on to embrace the conductor. The remainder of the programme is largely made up of music so familiar that what slender critical faculties he has promptly go to sleep. When he tires of these familiar pieces, what will take their place? I see no items clearly marked out as successors to the 'Cavatina' and the 'Solemn Melody.' And yet there are plenty in the background. They are among the great mass of fine and attractive works that receive only about one or two performances a year, and so never get thoroughly assimilated. On the symphonic side take one convincing example. Franck's Symphony is now a popular work—thirty years after its appearance. Until the past few seasons it was rarely heard in this country. If it had been performed six times in the seasons of (say) 1900-01, what an impetus would have been given to popular appreciation of the modern symphonic school! As an example of the short work, there is the 'Queen Mab' Scherzo of Berlioz.

Did the composer ever write anything more attractive? How many times was it played in 1918? And yet I feel sure it would give our average man no less pleasure than the 'Bee's Wedding.' It would not be difficult to make a long list of works of this kind—works that should provide three-fifths of every programme, the remaining two parts being reserved for (*a*) first and second performances of new music, and (*b*) established favourites just short of the threadbare stage.

There will be little improvement until old works come up for scrutiny as severe as that given to new ones. There is a wide difference between literature and music in this respect. In books, the survival is to the fittest: in music it is too often to the familiar, and this familiarity is frequently a matter of luck.

The average man is at heart neither an Alpha nor a Doyle. His musical education could easily be advanced to such a stage that, asked as to his re-hearing of old music, he would say something like this: 'Time is short, and the field of music is vast, with an ever-growing horizon. Clearly I have no time to hear or study any but the best. If music, like literature and art, expresses something of the spirit of those of us living now, I must on no account neglect modern music. Its composers need not only my sympathy and encouragement but my financial support as well. On all grounds, then, my first duty is to the living composer. I must keep up my acquaintance with old and middle-aged music, but only with the very best. Of course it would be infinitely easier to stick to the old than to get at the very core of the new, but, with the help of the conductors and performers, I mean to do my duty and keep abreast with the musical circulating library. I must adapt and reverse the remark of the Frenchman, and say that when I hear a new work is down for performance I realise that an old one is in danger of being superseded. As long as possible I shall persist in being an optimist in regard to new music, believing that there are at least as good fish in the musical sea as ever came out of it—and perhaps even better ones. They are merely waiting to be landed. All that is needed is a wide net, fair play, perseverance, and a ruthless throwing back of the small fry.'

Feste.

We gladly draw attention to the appeal on page 553 on behalf of the Glastonbury School. In most ventures there comes a critical moment when failure or success seems to depend upon the grasping of an opportunity. Such a moment has arrived for the Glastonbury School in the sudden opportunity for the purchase of a site whereon to build a permanent theatre. It will be a calamity for British music-drama if the School is unable to consolidate its work by such a purchase. The appeal makes out such a strong case for support, and is so weightedly endorsed, that there is no need for us to do more than draw attention to it, and to wish it full success.

MUSIC IN ENGLAND DURING THE FIRST HALF OF THE SIXTEENTH CENTURY.

By Jeffrey Pulver.

(*Concluded from August number, page 412.*)

The fifth Earl of Northumberland may be taken as a specimen of that powerful class of noblemen keeping a state almost regal. And the choice is made not so much perhaps because of the proven high standard of the music made in his household, as on account of the ready source of information we possess in the 'Northumberland Household Book.' According to this valuable and interesting volume (1512), 'The Chapel of his Grace of Northumberland must have been on a par with those of the King and the Cardinal. In the year named there were permanently employed eleven gentlemen including the Master of the Children, six children, and players on the '"tabrett, luyte, and rebeck."' A couple of years later their numbers were increased. Following the King's example, the Earl paid his musicians extra sums of money for special work, and public holidays were not allowed to go by without some present to mark the event. At New Year the minstrels received rewards: 'Item. My Lorde usith ande accustomyth to gif yerely, when his Lordschipp is at home, to his Mynstraills that be daly in his Houshold, as his Tabret, Lute, and Rebec, upon New Yeres-day in the mornynge, when they doo play at my Lorde's chambre doure, for his Lordschipe and my Lady, xx*s.*, viz., xiij*s.* iiij*d.* for my Lorde, and vi*s.* vii*d.* for my Lady, if sche be at my Lords fyndynge and not at her owen. And for playing at my Lordis Sone and heir Chaumbre doure the Lord Percy, ij*s.* And for playing at the Chaumbre doores of my Lords yonger sonnes my yonge Maisters, after viij the pece for every of them—xxiij*s.* iiij*d.*' (Northumberland Payment Book, p. 343.) The Northumberland Household Book tells us what the minstrels received in wages: 'Every Mynstrall, if he be a Taberett, shall have iiij*l.*; every Luyte and Rebec, xxxii*s.* iiij*d.*; and to be payd in houshold if they have it not by patent or warrant' (p. 48). Minstrels frequently travelled with their masters when the latter paid visits; not seldom musicians went from place to place, and castle to castle, to exhibit their skill, and these the musical Earl also treated well: 'Item. My Lorde usith and accustomyth to gyfe yerely to every Erlis Mynstrellis, when they custome to come to hym yerely, iij*s.* iiij*d.* And if they come to my Lord seldome, ones in ij or iij yeres, than vj*s.* viiij*d.*' On St. Nicholas eve, the Master of the Children was paid 3*s.* 4*d.*; on Christmas morning the chapel received 20*s.* for playing the 'Nativitie' and the 'Excelsis'; and for the 'play of the Resurrection on Easter morning, xx*s.*' Like the King, these noblemen employed a Master of the Revels 'for the overseyinge and orderinge of Playes and Interludes and dressing that is plaid in the xii Dayes of Crestenmas' (Northumberland Payment Book, p. 343). The performers in these masques were generally the Gentlemen and Children of the Chapel: 'Item. My Lorde useth to gyf yerely when his Lordeship is at home, in reward to them of his Lordschip Chappel, that doith play upon Shroftewsday at night x*s.*' (*Id.*) Burney gives many of the entries in this book, and adds (II., p. 571): 'This magnificent nobleman dying 1527, his son, the sixth Earl, whose passion for Ann Bullen is supposed to have occasioned his disgrace at Court, seems to have been treated with great insolence and indignity by Cardinal Wolsey, who, by an extraordinary stretch of power, to which the Earl thought it prudent to submit, demanded his Choral Books for the use of his own Chapel.' Letters concerning this requisition are still preserved in the

family, in which the Earl says: 'I do perceaff my Lorde Cardinalls pleasour ys to have such Boks as was in the Chapell of my lat Lord and ffayther (wos soll Jhu pardon). To the accomplychment of which, at your desyer, I am conformable, notwithstandinge I trust to be able ons to set up a Chapell off myne owne. I shall with all sped send up the Boks unto my Lords Grace, as to say iiij Antiffoners, such as I think wher not seen a gret wyll, v Gralls [Graduals], an Ordeorly [Ordinal], a Manuall, viij Prossessioners [Processionals].' Such a requisition was thoroughly characteristic of the Cardinal.

The travelling minstrels mentioned above must not be confounded with the Waits, an entirely distinct body. The latter were trained musicians, and not wandering minstrels or 'vagabonds' within the 'meaning of the Act': nor were they anything like—in work or excellence—the so-called 'waits' who make the nights at Christmastide so horrible to-day. They enjoyed privileges of their own and received official recognition (*v.* article by F. A. Borland in *Musical News*, July 31, 1915). They were properly apprenticed to masters in their calling, and each of them, under an Act of 2 Edward VI., was entitled to take two apprentices. Their work was very varied, and the accounts of their activities as enshrined in various municipal and civic archives make extremely interesting reading. In the sixteenth year of Henry VIII.'s reign a Royal Order compensated the Waits for the loss they had sustained by the discontinuance of the ceremonial observance of dedication-days of churches (Borland). In 1536-37 there was a 'Triumph ffor the concepcion of the Queen's Grace' (Jane Seymour, the mother of Edward VI.) at Norwich: 'Paid to the iiij Waytes for their labor blowynge upon the crosse time of the p'cession xij*d.*' By 'blowynge' I suppose is meant a performance on the Recorders. The Feast of Corpus Christi, with its procession, was celebrated in York with much splendour, and the Waits had their place in the ceremonies. In 1546, 11*s.* is ordered to be paid for a 'base shalme.' (*Ibid.*). These few references should suffice to show what part this body of instrumentalists played in the musical scheme of the period.

The instruments in vogue during the fifty years under consideration were, first, trumpets, trombones, and drums; then lutes, shalms, pipes, harps, organs, rebecs, and virginals. All these are mentioned in the various books of payments and in the annals of royal and ducal bands and chapels. About half-way through the period we meet with viols. The performers on these instruments—so far as concerns those employed at Court—were largely foreigners: Italians, Frenchmen, Dutchmen, Germans; but, naturally, there was no lack of native players, as so many indications prove. It has, unfortunately, too often been the rule of the powers-that-be to employ an inordinately large number of alien musicians. This, when the result justifies the action, is not to be blamed; it is perhaps the only fault that can be found in the attitude of the Tudor sovereigns to music that they gave such great preference to foreign musicians when there was no dearth of excellent virtuosi of English birth. Viewed from the standpoint of the internationality of art, such preference cannot be condemned; but it is a habit that easily becomes a fashion, and as such is with great difficulty bounded by reason and justice.

The religious revolution that was coming could not but have affected music very much. The break with Rome would not have immediately made any great change in our music; but the versification of the Psalms in the vernacular would, and did, do so. Their editors, naturally enough, recommended their use in preference to the 'ungodly songes and ballads'; and Anthony à Wood says of Sternhold that he versified fifty-one of the Psalms, and 'caused musical notes to be set to them, thinking thereby that the courtiers would sing them instead of their sonnets, but did not, only some few excepted.' Miles Coverdale's 'Address unto the Christian reader' in his 'Goastly Psalms and Spirituall Songes' (1538) has:

> . . . . Wolde God that our Mynstrels had none other thynge to play upon, neither our carters and plowmen other thynge to whistle upon, save psalmes, hymns, and such like godly songes. . . . And if women at the rockes [distaffs], and spinnynge at the wheles, had none other songes to pass their time withall, than such as Moses' sister . . . . sange before them, they should be better occupied than with *Hey*, *nonny*, *nonny*, *Hey*, *trolly*, *lolly*, and such like fantasies.

Early in the reign we find the ballads much admired. Barclay, in the fourth Eclogue (*c.* 1514), says: 'Then laude ye songs, and ballades magnifie.' Certainly the King found nothing wrong in such light secular music, for—so far as we can tell with certainty—he composed some himself. Yet later in his reign (in 1543) an Act of Parliament was passed suppressing them almost entirely. Although some few exceptions were made, Henry seemed determined that nothing should appear which could be used 'as a weapon against the Reformation' (Chappell). The Act states that:

> . . . . froward and malicious minds, intending to subvert the true exposition of scripture, have taken upon them by printed ballads, rhymes, etc., subtilly and craftily to instruct his highness' people, and specially the youth of this his realm, untruly. For reformation whereof, his majesty considereth it most requisite to purge his realm of all such books, ballads, rhymes, and songs, as be pestiferous and noisome. Therefore if any printer shall print, give, or deliver, any such, he shall suffer, for the first time imprisonment for three months, and forfeit for every copy 10*l.* and for the second time, forfeit all his goods and his body be committed to perpetual prison.

Books printed and published before 1540 were exempted.

In reviewing the composers of the period it will not be necessary at this time of day to give full biographies of the musical giants of that era; a few notes will be all that is called for in this place. Of 'the father of English Cathedral music' not much can be said to-day; moreover, Tallis's greatest activity as a creative musician was developed after the half-century under consideration. Tye, too, came to maturity when the fifty years designated had almost come to an end; he was not organist at Ely until 1541, and only achieved the Doctorate of Music in 1548. Still there can be little doubt that he enjoyed an enormous popularity in his own day; and in Sam Rowley's play, 'When you see me, you know me,' the Prince repeats what Grove thinks 'may be a genuine saying of Henry VIII.':

> I oft have heard my Father merrilly speake,
> In your high praise and thus his Hignesse sayth:
> 'England one God, one truth, one Doctor hath
> In Musicke's art, and that is Doctor Tye
> Admired for skill in harmony.'

Contemporary—for our present purpose—with Tallis and Tye was Robert White, a man of quite exceptional talent who is far too little known in this, his country. It is as Dr. Walker justly remarks: '. . . . Whyte . . . . is fairly to be reckoned—even remembering that Palestrina and Lassus were contemporaries—as among the very greatest European composers of his time. No English musician deserves more

emphatically a tardy resurrection.' John Taverner is another name high in the list of English talent, and although its bearer could not hope for favourable comparison with Tye at his best, his genius was still sufficiently great to merit recognition to-day. Indeed, Foxe tells us that when imprisoned at Oxford for alleged heresy, he escaped death on account of his music. The same authority adds that 'this Taverner repented him very muche that he had made songes to Popishe ditties in the tyme of his blindenes.' While speaking of narrow escapes from the stake, we may mention that of John Merbecke, whose 'premature reforming zeal,' to use Burney's words, 'nearly made a martyr of him. . . . . He had, indeed, the honour of being condemned to the stake, but was pardoned.' It should be mentioned, however, that this pardon again must have been on account of his excellence as a musician, since such powerful personages as Sir Humphrey Foster and the Bishop of Winchester interceded for him. Then there were John Sheppard, whose three-part 'Stev'n first after Christ for Gods worde his blood spent' is described by Ambros as 'nothing less than a master-work'; the early John Dygon, who graduated as a B. Mus. in April, 1512, and whose motet 'Ad lapidis positionem' is printed by Hawkins; John Thorne of York, though late in the period, whose three-part motet 'Stella Coeli' is well worthy of notice, the conduct of the several parts being very dignified and full of vigour, the harmony excellent, and the imitation interesting (Ambros), Grove mentioning two more MSS. of his; and Edmund Turges, represented in the Fayrfax MS., and not even mentioned in Grove. Another early figure was William of Newark, Master of the boys of the Chapel; and still another was William Cornysh, whose son William was advanced enough to use the 'chord of the sharp seventh of a key, with a false fifth' (Burney).

Hugh Aston was a very eminent figure early in this half-century, and one of the most celebrated of pre-Reformation composers. A hornpipe of his, contained in the Royal MSS. App. 58 (British Museum) is, as Henry Davey remarks, 'an extraordinary piece of keyboard execution,' and its composer is claimed by this historian 'as the inventor of instrumental composition.' The Bodleian Library and that of the Music School (Oxford), Peterhouse Library (Cambridge), and the British Museum all possess specimens of his work. Robert Fayrfax was another famous writer of the period, but since I have dealt with him already in three articles contributed to *Musical News* (January 20, February 3 and 10, 1917), I shall do no more than refer the possibly interested reader to them. I think the names already mentioned will be sufficient to impress the student with the high importance of this period, to the history of English music. Nor does this list by any means complete the tale. But two minor lights might be mentioned, since they had to do with the controversies surrounding Henry's matrimonial affairs. The first is Mark Smeaton, groom of the chamber to Anne Bullen, and a musician high in Court favour. He was accused of misconduct with the Queen, and he ultimately confessed, though Anne strenuously denied it. That some understanding existed between the two can hardly be doubted when we consider some of the contemporary correspondence; but that he deserved the hanging he received, is quite open to question. The other was Thomas Abel, who instructed Queen Catherine in music. This meddlesome musician was injudicious enough to perpetrate a treatise entitled 'De non dissolvendo Henrici et Catharinae Matrimonio,' and came to an untimely end by hanging and quartering in 1540. The moral whereof is, that it was good for cobblers to stick to their lasts in the first half of the 16th century.

Before leaving the subject, I should like to draw attention to three volumes which illustrate, each in a different way, the music of the period. The books I am referring to are the MS. above mentioned (Royal MSS. 58), Rastell's 'Interlude of the four Elements' (1510), and a song-book published by Wynkyn de Worde, in London, in 1530. The first of these three contains what is the first music actually composed expressly for instruments, and not simply arranged vocal pieces. As such it is of great interest and value to the musical historian. The 'Interlude' illustrates one of the uses to which music was put secularly. It describes various natural phenomena in verses spoken by different allegorical characters. Towards the end is the direction, 'Then the dauncers without the hall sing this wyse and they within answer'; after which follows music to the text 'Tyme to pass with goodly sport, etc.'—obviously a popular song at the period. Wynkyn de Worde's publication arrived on the scene at a time when country and king were busy with religious controversy. Yet these things did not seem to affect the general public much, if such a collection of secular songs could find use and customers. In the book, of which the Bass part is in the British Museum (K.l.e.l.), 'ar conteynyd XX songes IX of IIII partes and XI of thre partes.' The composers included are Cornysh, Pygot, Taverner, Fayrfax, Cowper, and Jones. There appears to be no other copy, or other part, of this work known.

The first half of the 16th century is important, therefore, for several reasons, and political and religious causes often had great effects. Church music was passing through one of its trying times, and methods were considerably changed in the fifty years under review. During the period, too, we find the King composing genial music; we see composers rising who could brave comparison with their Continental *confrères;* we notice the writing of original instrumental music, and the publication of the first book in England to consist exclusively of music. This was the critical time when music was kicking off its ancient swaddling-clothes, and was becoming the sturdy youth that reached such noble manhood at the close of the Elizabethan era.

WELSH HYMNS AND HYMN-SINGING.

By William Child.

The Hymn Festivals that have been held in England during the past few years have been well worth while. They have undoubtedly improved congregational singing in the districts in which they took place by drawing attention to, and rehearsing, many new and neglected old tunes of the best type. But their indirect influence has been even greater. They have not only brought the question of popular hymnody well to the fore, and kept it there; they have reminded church-goers generally that the hymn-tune is not a part-song for the choir, but a song for the people, with the result that much of the old congregational diffidence is gone. Many organists and choirs now take a sympathetic view of the subject, so that the prospects of co-operation between the trained singers and the untrained crowd were never so bright as to-day. The Hymn Festival was an English adaptation of a peculiarly Welsh institution, but it can never flourish so vigorously as its original, because it will necessarily lack the note of frank emotion that distinguishes the Welsh gatherings. Moreover, fond as the English are of hymns, comparatively few of their favourites appeal to them on the national side. The old Welsh tunes have a good deal of the character of folk-song, and the

intense racial feeling of the Welsh finds almost as much outlet in 'Caerlleon' or 'Joanna' as in 'Men of Harlech.' English people are fond of 'St. Anne,' or 'Ravenscroft,' because of long association, with little or no recognition of the fact that they are as characteristically English as any music we have produced.

The 'Cymanfa Ganu,' or the Psalmody Festival, was made a part of the Eisteddfod only as recently as 1916. The suggestion came from Mr. Lloyd George, —surely the first British Prime Minister to take any practical interest in popular music. At Corwen the hymn-singing was the final event of the Eisteddfod. Two sessions were held, from 1.30 to 4.30, and from 5.30 to 9. Could we collect eight thousand English people for such a purpose twice on a hot summer's day? The gathering was supposed to be grouped according to voices, but the arrangements broke down, and although some hundreds of tenors and basses were in their proper places the majority of those present never got sorted out. I am inclined to think this was a gain. The effect of such a mass singing in harmony would have lost in blend had there been too rigid a classification. The accompaniment was provided by the band of the Welsh Guards and a local orchestra. Mr. Emlyn Evans conducted, and had his huge force remarkably well in hand throughout. The book contained thirty hymns, tonic sol-fa and staff editions being provided. The festival partook somewhat of the nature of a practice, as some of the tunes were new. I gathered from Mr. Evans that the book forms a kind of supplementary hymnal for the ensuing year, and is widely circulated throughout the country. The 'Cymanfa Ganu' has thus great educational responsibilities. The singing was overwhelming in its volume and fervour—so much so, that although I had heard glowing accounts of Welsh hymn-singing, I felt inclined to say with the Queen of Sheba, 'The half was not told me.'

There was little or no attempt at light and shade—a surprise in view of the violent dynamic contrasts in other Welsh singing. Moreover, the Festival book, like the Welsh hymnals generally, was plentifully sprinkled with expression marks. It would have been thrilling to hear a *pianissimo* from such a crowd, and I am sure it could have been got. What was needed was not sudden contrast in power, but the variety obtained by an occasional hymn sung softly or *mezzo-forte* throughout. There are many hymns which call for such treatment. The singing at Corwen was too continuously full-voiced.

To the visitor, the habit of singing the final portion of a verse over and over again was somewhat trying. There was apparently no method in this repetition. The conductor seemed suddenly to make up his mind, and took the crowd with him. As the structure of most Welsh tunes involves a good deal of repetition, the result led to monotony.

The band played the tunes over very woodenly, and it was fortunate that their accompaniments were audible only rarely. I was surprised at the ineffectiveness of even a good band for this purpose. There was a lack of foundation and sustained power, the bass being especially weak and tubby. One longed for the roll of an organ, with a big pedal and fine diapasons.

In my article on the Eisteddfod I mentioned the curious lack of appreciation of the beauty of unaccompanied singing. The same lack was apparent here. The band was of little practical use save for 'giving out' the tune, and if most of the singing had been unaccompanied, with the players joining in an occasional unison verse, they would have worked less with better results. Perhaps, too, the committee might consider the advisability of interpolating a good instrumental item halfway through each session. It would give voices and ears a much-needed rest, and the band would welcome the task as more congenial than playing hymn tunes.

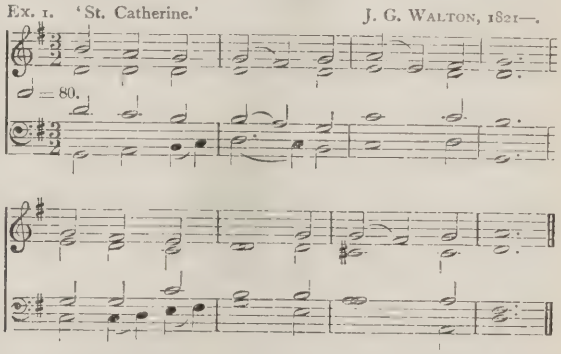
The 'Cymanfa Ganu' is a wonderfully impressive affair, despite some details that strike the visitor unfavourably. He may have his doubts, for example, as to the advisability—even the decency—of making such promiscuous use of hymns in which the note of personal and intimate religious feeling is uppermost. Especially does this question arise when hymns are introduced to soothe the crowd, or to beguile the tedium of waiting. I understand that they are used thus even before political meetings and football matches! Of course, if the assembled politicians and sportsmen feel impelled to sing to the praise and glory of God on such occasions, so much the better. But without being uncharitable, I could not avoid an impression that the music, and the sheer physical joy of singing, were the prime considerations at the Eisteddfod.

This danger is apparently exercising some native leaders of thought. Thus, an outspoken article in the *Welsh Outlook* for August says:

> The parasitic 'Cymanfa Ganu' must be subjected to an effective surgical operation, relieving the body Eisteddfodic for all time from an alien cankerous growth which threatens to sap its vitality. Those who witnessed the scenes at Birkenhead, and still more emphatically at Neath, cannot fail to have realised that the 'Cymanfa Ganu' was held not so much to the glory of God as to the glorification of man.

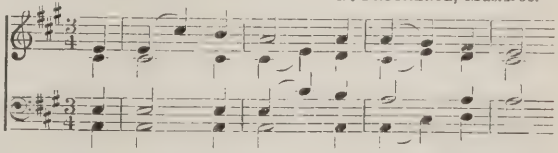
Even on the educational side the Festival leaves much to be desired. As a means of popularising good new tunes such a gathering is of immense value. But how if the tunes be bad? The 1919 book contains some very weak numbers, and I blushed to find that the weakest was an English tune, a miserable specimen of one of our worst types. I quote its opening phrases, so that I may not be suspected of exaggeration:

Ex. 1. 'St. Catherine.' J. G. Walton, 1821—.



It is good for the Welsh to borrow music from their neighbours, but it is bad when they lay hands on the worst. I note, too, on the part of some of the Welsh hymn composers of to-day, a regrettable tendency to adopt an idiom that we in England are rapidly outgrowing, *e.g.*:

Ex. 2. 'Milwaukee.' D. Protheroe, Mus.Doc.

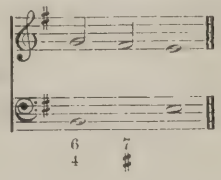


Wales had far better stick to a handful of the best of her old tunes than adopt such enervating strains as this. Unfortunately, I gathered from conversations at Corwen that there is a tendency to discard the old

in favour of the new—especially when the new is down to the above sample. Can the Welsh Folk-song Society do nothing to save the situation? It will be disastrous if future Psalmody Festival books are allowed to go further on the downward path. The evil wrought by so widely circulated a collection containing even a moderate percentage of feeble tunes is incalculable.

In regard to the older tunes, and indeed Welsh tunes generally, there is a tendency to overrate them. The very best, such as 'Ymdaith Mwngc' (E.H. 203), Prichard's 'Hyfrydol' (E.H. 301), 'Bangor,' or 'Merionydd,' are everything that a popular melody should be, but a good many that are better known in England have some obvious faults. 'Aberystwyth,' for example, has a poor melodic line for its first four phrases, and is saved only by the fine rise just before the end. Three of its four opening phrases end with:

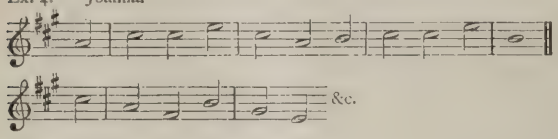
Ex. 3.



and the other adds little variety by ending on the dominant of E. Sung to a long hymn, this opening becomes wearisome. Even a rolling performance of the tune by one of the biggest crowds at the Eisteddfod did not alter my conviction that it is overrated, and good in only one half.

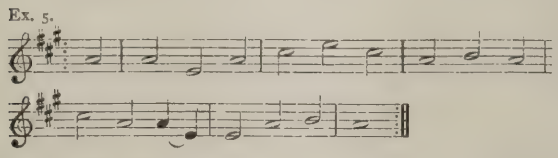
The construction of the average eight-line Welsh tune—*a b a b c d a b*—tends to monotony. The frequent use of melodic passages founded on the common chord sometimes gives an impression of marking time rather than of sweeping progress, *e.g.*:

Ex. 4. 'Joanna.'



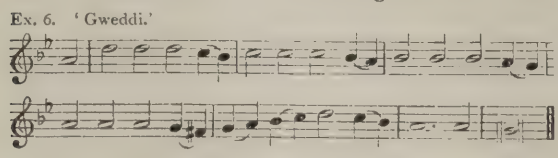
and this, from 'Elliot,' a tune by John Ellis, 1750-1834:

Ex. 5.



The oldest tunes are none the worse for a decidedly secular folk-song flavour, and in several 'The Miller of the Dee' seems to be in the background:

Ex. 6. 'Gweddi.'



The minor key is rather too much in evidence, and (at all events to the reserved Sax n) there seems to be too frequent leaning towards the lachrymose.

I have often heard English people discuss the harmony sung by a Welsh crowd. Credulous laymen tell us that the harmony is improvised: unbelievers say that it consists of what is known in England as 'singing seconds'—that is, thirds. The improvisation theory may be knocked on the head by the simple experiment of playing a well-known air and asking three musicians to extemporise the under parts. I have assisted at such a demonstration, and have seen the credulous laymen easily convinced that each of the parts so supplied may be excellent in itself, but not calculated to go well in harness. I have always fancied the 'singing seconds' theory was near the mark, but I now see that the great majority of these Welsh singers know the published harmony of their tunes, and sing it from memory. After all, this would not be an astonishing feat, even with a race less musical than the Welsh. Compared with the English and German their standard hymn tunes are few in number. There is, so far as I can gather, but one harmonization in regular use, and this is very simple. With the large mixed choirs at Welsh churches, and the constant repetition involved by the small repertory, it is not surprising that such a large proportion of the population should be able to sing hymns in harmony on the smallest provocation. Moreover, as we have seen, with the Welsh the hymn tune often takes a place that in England is filled by the popular song and chorus. For example, one day a char-a-banc passed me, filled with young fellows singing 'Tôn-y-Botel' in four-part harmony with delightful effect. A similar party of young Englishmen would have given us something very different, both in matter and manner.

At the Psalmody Festival the crowd were all singing from music-books. Neither on this nor on any other occasion did I hear any singing of 'seconds.' A few men sang the melody an octave lower—never a bad effect when the mass of harmony is big, and excellent in this case, as the hymns were always pitched high.

In England we have lately been preaching the virtues of unison singing, and certainly the method is infinitely preferable to the go-as-you-please mixture of unison, improvised harmony, and 'seconds', we have tolerated for so long. But I fancy that the Welsh Psalmody Festival, and Welsh hymn-singing generally, would convince us that the ideal is congregational harmony, with a moderate use of unison. I am yet to be persuaded that an average English congregation cannot be taught to sing simple part-music. All they need is a copy of the music, periodical practices, and encouragement. The handful who are unable to do more than follow the tune should be told to stick to it. The men who double the melody in the octave below have been laughed at too often. What organist does not value his 16-ft. diapason on the Great? When he has a few in trousers he ought to be thankful.

Occasional Notes.

Miss Dorothy Howell, whose symphonic poem, 'Lamia,' met with such emphatic success on its production at the Promenade Concerts on September 10 and 13, is a native of Birmingham. Miss Howell's musical gifts are an inheritance from both her parents. Her father is an amateur pianist of taste and ability, and, through her mother, she is descended from Alfred Feeny, who was editor and musical critic of the *Birmingham Daily Post* in the days when the Birmingham Musical Festival was an event of the first importance in the musical life of England. Miss Howell, who has just attained her majority, has been writing music since she reached the age of nine. Her systematic study, however, may be said to date from September, 1913, when she came to London and entered the Royal Academy of Music. Her teachers there were Mr. Percy Waller, pianoforte (and during Mr. Waller's absence on active service, Mr. Tobias Matthay), Miss Gladys Chester, violin, and Mr. J. B. McEwen, composition.

'Lamia' was begun two years ago, and the score was completed in something over twelve months. While the composer was busy on this work she found time to write a number of pianoforte studies and smaller compositions of other kinds. Miss Howell's output includes also songs, chamber music, the first act of an Opera based on 'The Winter's Tale,' and smaller pieces for orchestra. She is at present engaged on the composition of a Ballet dealing with the legend of the Willow Pattern Plate. Arrangements are now being made for the performance of 'Lamia' in the chief provincial musical centres, including the composer's native city.

Believing, as we do, that the music of London should be decentralised as far as possible, we are glad to hear of the formation of the Hammersmith Sunday Concert Society. The Society will give a series of subscription concerts at the Lyric Theatre, Hammersmith, on Sunday evenings at 8.30, beginning on October 5. The programmes are of first-rate quality, the following works being among those down for performance: John Ireland's Trio No. 2, Bantock's Old English Suite, Ravel's Trio in A minor, Herbert Howell's Comedy Suite for clarinet and pianoforte, Haydn's Symphony No. 13, Bach's C minor Concerto for two pianofortes and strings, &c., with vocal items of equal interest. The performers include the Philharmonic String Quartet, the Lyric Hammersmith String Quartet, Miss Rhoda Backhouse, Miss Gladys Moger, Messrs. John Ireland, Felix Salmond, Clive Carey, and other well-known soloists. The enterprise is under the direction of Mr. Arthur Bliss, 21, Holland Park, W. 11.

The *Chesterian* made its appearance as a musical journal on September 15. The aims of the newcomer are well set forth in an editorial, entitled, 'Aut frigidus aut calidus'—not the journal's only example of an unusual caption, for Mr. George Moore heads some interesting reminiscences, 'The nineness in the oneness.' Mr. Ernest Newman contributes a London Letter, Mr. Cyril Scott writes on Eugène Goossens, and Mr. Granville Bantock genially blesses the enterprise. The *Chesterian* promises to be a lively addition to the musical Press.

Mr. Josef Holbrooke's five concerts announced to take place at Marble Arch House have been cancelled, owing to the premises being unavailable through the falling-in of the lease. Mr. Holbrooke has arranged to give two concerts at the Portman Rooms instead. We have no information as to date.

BRASS BAND ARRANGEMENTS OF ELGAR'S SYMPHONIES.

At first sight a brass band seems the least suitable of mediums for such complex and subtle works as Elgar's Symphonies.

It is interesting to hear that the Black Dyke Mills Band is giving the best of proofs to the contrary. We learn that during the past season the band has fulfilled about forty engagements, and in every instance an outstanding feature has been the enthusiastic reception of the Elgar arrangement. The superb technique of such bands as the Black Dyke has long been recognised, and criticism has been mainly directed to their choice of music. That this fine band and its thousands of hearers are appreciative of such works as Elgar's Symphonies is the happiest of omens for the future of popular musical taste. We congratulate the bandmaster (Mr. A. O. Pearce), his players, and, not least, his audiences, and cannot refrain from expressing some envy. We in London get all too few chances of hearing the works in their original form.

THE MUSICIANS OF CHARLES II.

By C. Edgar Thomas.

Regarding the musical tastes of the 'Merry Monarch' there appears to be some slight diversity of opinion. The general impression seems to be that Charles did not concern himself much with the older and more solid kind of music represented by the compositions of such men as Gibbons, Byrd, and Tallis, and that he was impatient of anything but the lighter types of composition, a frame of mind for which his lengthy exile in France was no doubt in large measure due. Be this as it may, there is no doubt that the King displayed a great interest in the music and musicians of his age, and particularly in connection with the Chapel Royal. With the idea of encouraging his choirboys in the French style, Charles sent one of the foremost of them—Pelham Humphrey—to study in Paris, while it was from the Chapel Royal of the Restoration that the majority of the best composers came.

Pelham Humphrey—or Humfrey—was born in 1647, and at the Restoration became one of the first set of Children in the Chapel Royal under 'Captain' Henry Cooke. The latter, it may here be added, had seen service under the standard of the ill-fated Charles I., having gained a commission in the Royalist Army, from which service he was afterwards known as 'Captain.' In 1660 he was appointed one of the Gentlemen of the Chapel Royal and master of the Children, and four years later 'Composer of the king's private music for voices,' at a salary of £40 per annum. He died in 1672, finding a last resting-place in the Abbey, and the old chronicler Anthony Wood says that his death was in great part caused by chagrin at finding himself surpassed in favour by Humfrey, who, as before stated, had been his pupil. Humfrey succeeded him—he had previously studied in Italy as well as France—but he enjoyed his preferment only two years, for in 1674, at the early age of twenty-seven years, he died, and like his tutor Cooke, was buried in the Cloisters of Westminster Abbey.

Another distinguished musician of the early days of the Restoration, and also among the first set of boys in the Chapel Royal of Charles II., was Dr. John Blow. A pupil of 'Captain' Cooke, he early evinced talent for composition, being one of the three concerned in the production of the 'Club Anthem,' written, so it is reputed, to celebrate a naval victory over the Dutch in 1665. Blow afterwards became the pupil of John Hingeston and Dr. Christopher Gibbons, and in 1669 was appointed organist of Westminster Abbey, a post which he held until 1680, when he generously resigned in favour of a pupil of his, Henry Purcell, then but a lad of twenty-two summers. After the latter's early death in 1695, Blow once more became organist of the Abbey, continuing there until his death. The fame of Purcell has been sung so often, and in general is too well-known to need anything more than a casual mention in this brief paper.

That delightful old gossip Pepys the Diarist has written this concerning John Blow, under date August 21, 1667:

> This morning came two of Captain Cooke's boys, whose voices are broke, and are gone from the Chapel, but have extraordinary skill; and they and my boy, with his broken voice, did sing three parts; their names were Blaew [Blow] and Loggings; but, notwithstanding their skill, yet to hear them sing with their broken voices, which they could not command to keep in time, would make a man mad—so bad it was.

Some doubt exists, however, if Blow was actually the boy referred to, especially when it is considered that he would then have been nineteen years of age.

Among the pupils of Dr. Blow may be mentioned Jeremiah Clark, who eventually became organist of Winchester College in 1685 or thereabouts. Eight years later he became almoner and master of the children at St. Paul's Cathedral, in succession to his former master, Blow. Another famous pupil of Dr. Blow's was William Croft (1677-1727), who after leaving the Chapel Royal—he had lost his treble voice—was appointed the first organist of St. Anne's, Soho. In 1700 he and Jeremiah Clark became Gentlemen of the Chapel Royal, and joint organists there some four years later.

The music for the Coronation of Charles II. was composed by Henry Lawes, who had survived the Interregnum, and died two years after the Restoration. Milton and Waller were ever fond of lauding the merits of this composer's works, and he would appear to have enjoyed great popularity during his day; but in the opinion of later critics quite unworthily. Dr. Burney, with engaging frankness, declares his work to have been 'languid and insipid, and equally devoid of learning and genius'; while Hawkins remarks that his music was 'deficient in melody, and neither recitative nor air, but in so precise a medium between both that a name is wanting for it.'

William Child, a pupil of Bevan, in 1660 became one of the King's private musicians, and Chanter of the Chapel Royal. A thorough Royalist, Child during the Commonwealth retired to a small farm and devoted himself to composition, declaring his feelings in the anthem 'O, Lord, grant the King a long life.' He died at Windsor in 1697 at the ripe old age of ninety years.

The following list is Charles II.'s Chapel establishment as recorded in a document entitled 'The Old Cheque-book of the Chapel Royal,' and which was edited for the first time by the late Dr. Rimbault, and published by the Camden Society, 1872:

The names of the Subdeane, Gentlemen, and others of his Majesties Chappell Royale, at the time of the coronation of King Charles the Second, Aprill 23, being St. George's Day, 1661.

Doctor Walter Jones, *Subdeane.*

Roger Nightingale. John Sayer
Henry Smith. Ralphe Amner
Durant Hunt. William Tinker
Phillip Tinker. George Low
} *Ministers.*

Henry Cooke, *Master of the Children.*

Henry Lawes, *Clarke of the Checke.*

Thomas Peers, Thomas Hazzard,
John Harding, *Gentlemen.*

Edward Low, William Chylde, Christopher Gibbons,
Organists.

William Howes, James Cob, Edward Coleman, Thomas Blagrave, Nathaniell Watkins, Thomas Purcill, Gregory Thorndell, John Cave, Henry Frost, Edward Bradock, Alphonso Marsh, John Goodgroome, Henry Purcill, Raphaell Courteville, George Betenham, Matthew Pennell.

Thomas Haynes, *Sergeant of the Vestry.*

William Williams, *Yeoman.* Georg. Whitcher, *Yeoman.*

Augustine Cleveland, *Groome.*

At which time every Gentleman of the Chapell (in orders) had allowed to him for a gowne, five yards of fine scarlet, and the rest of the Gentlemen, being laymen, had allowed unto each of them four yards of the like scarlet.

Much additional matter of interest concerning Charles II. and his musicians constituting the State Band may be gleaned from the following extracts from the House Accounts now preserved in the State Paper Office. The quotations are valuable inasmuch as not only are the names of the various instrumentalists set forth, but the amounts of their salaries are given in detail. Nominally for the year ending at Christmas, 1663, it yet includes payment for arrears—here and there covering the two preceding years—a fact that brought the total to £2,880 8*s.* 6*d.* It says much for a man like King Charles that he paid these arrears, and would seem to suggest that the King cherished a real regard for music. It should be noted that of the total sum just given, £668 13*s.* 8½*d.* was paid in settlement of the violinists; £162 17*s.* 11*d.* for the wind instruments; £358 13*s.* 10½*d.* for the lutes; £43 for the virginals; and £30 for the tuner. The trumpeters, however, were the heaviest item, amounting to £1,590. Irrespective of these items, certain members of the royal band obtained varying sums from time to time, for the purchase of new instruments, the repair of old ones, travelling expenses, &c. Finally, not the least interesting portions of these old transcripts are the prices that musical instruments then obtained.

The King's Private Band.

The Violins:

Alsoe allowed for mony paid to viiij of his Ma^ts Music'ons for the Violins, viz., Ambrose Beeland, John Singleton, Wm Young, Henry Brockwell, John Atkinson, Symon Hopper, John Huggins, and William Claxton, to every of them at xx^d p' diem for his wages and xvj^li ij^s vj^d p' annum for his Livery, all payable quarterly and due to them for halfe a yeare ended at our Lady Day 1662, Ciiij^xx vj^li iij^s iiij^d.

To Richard Dorney and Theophilus Fitz, two other of the said Musicon^rs, at the like wages and Livery p'ann., payable as before and due to them for halfe a yeare ended at Midsum^r 1662, xlvj^li x^s x^d.

To Walter Yonckney, one other of the said Music'ons at his like wages and Livery, payable as before and due to him for One yeare and a halfe ended at our Lady Day 1663, lxix^li xvj^s iij^d.

To John Yonckney, another of the said Music'ons, at the like wages and Livery, payable quarterly and due to him for half a yeare ended at our Lady Day 1662, xxiij^li v^s v^d. And to Henry Smith succeeding him in the said roome and place at the like wages and Livery p' ann., payable quarterly by virtue of his Ma^ts warr vnder the signet dated the Fifth day of October A^o RRs Carol' S'cdi xiiij^to and due to him for halfe a yeare ended at Mich'as 1662, xxiij^li v^s v^d. In all xlvj^li x^s x^d.

To Davis Mell, one other of the said Music'ons, at the like wages and Livery, payable as before and due to him for three quarters of a yeare ended at Midsum'er 1662, xxxiiij^li xviij^s j^d ob. And to Wm. Yonckney, succeeding in the roome and place of the said Davis Mell at the like wages and Livery, payable q^arterly by vertue of his Majesties War^t vnder the Signet dated the xxvjth of September: A^o RRs Car' S'cdi, xiiij^to and due to him for one quarter of a yeare ended at Mich'as 1662, xj^li xij^s viij^d ob. In all xlvj^li x^s x^d.

To John Bannister, another of the said Music'ons, at the like wages and Livery, payable as before and due to him for one Yeare ended at Mich'as 1662, xlvj^li x^s x^d.

To Matthew Lock, Composer of the said Violins, at the like wages and Livery, payable q^arterly and due to him for halfe a yeare ended at Christmas 1662, xxiij^li v^s v^d.

To George Hudson, another Composer of the said Violins, at xlij^li xv^s x^d p' annu', payable as before and due to him for one quarter of a yeare ended at our Lady Day 1662, x^li xiij^s xj^d ob.

To Wm. Saunders, another of the said Music'ons, at ij^s iij^d p'diem for his wages and xvj^li ij^s vj^d p' ann. for his Livery, payable as before and due to him for halfe a yeare ended at our Lady Day 1662, xxix^li vij^s j^d.

And to William Howes, John Strong, Edward Strong, Richard Hudson, Philipp Bockett and Henry Comer, vij^on other of the said Music'ons, to every one of them at xlvj^li xij^s viij^d p' ann., payable as before and due to them for halfe a yeare ended at the same time, Clxiij iiij^s iiij^d. Total, vj^c lxviij^li xiij^s viij^d ob.

Of the foregoing names two are deserving of more detailed notice—Davis Mell and John Banister or Bannister. The former was not only a clever violinist, but a clockmaker as well; he was born near Salisbury in 1604. Anthony Wood, the antiquary, mentions him in his 'Diary,' remarking of his visit to Oxford in 1657:

> Peter Pett, Will. Bull, Ken. Digby, and others of Allsoules, as also A.W. did give him a very handsome entertainment in the Taverne cal'd 'The Salutation' in S. Marie's Parish. . . . The Company did look upon Mr. Mell to have a prodigious hand on the Violin, & they thought that no person, as all in London did, could goe beyond him. But, when Tho. Baltzar, an Outlander, came to Oxford. in the next yeare, they had other thoughts of Mr. Mell, who, tho he play'd far sweeter than Baltzar, yet Baltzar's hand was more quick, & could run it insensibly to the end of the finger-board.

Mell succeeded Laniere as the Master of the King's Band at the Restoration.

Banister was born in 1630, and early in life displayed a marked propensity for the violin. Gaining the notice of Charles II., he was sent to France to further his musical studies, and in 1662 was appointed leader of the 'Merry Monarch's' band, the notice in the State Papers running: 'Mr. Banister appointed to be chief of his Majesty's violins.' Pepys has written of him thus:

> They talk how the King's violin, Banister, is mad that a Frenchman is come to be chief of some part of the King's musique.

Tradition has it that Banister was eventually dismissed the King's service for tactlessly remarking in the royal presence that the English performers on the violin were greatly superior to those of France. He is specially deserving of notice as having been the first to organize lucrative London concerts. Suitably advertised in the news-sheets of the day, they achieved quite a remarkable success. One advertisement—from the *London Gazette* of 1672—may perhaps be allowed a place here:

> These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour.

Banister died in 1679, and was buried in the Cloisters of Westminster Abbey.

The item concerning the wind instruments reads as follows:

> Alsoe allowed for money paid to William Gregory, sen^r, John Strong, and Thomas Blagrave, iij^ee of his Ma^ts Music'ons for the Wind Instruments, to each of them at xx^d p' diem for his wages and xvj ij^s vj^d p' ann. for his Livery, all payable q^arterly and due to them for half a yeare ended at our Lady Day 1662. lxix^li xvj^s iij^d.
>
> And to Thomas Lanier, another of the said Music'ons, for his like wages and Livery, due to him for Two yeares ended at Christmas 1663, iiij^xx xiij^li xx^d. Total Clxij^li xvij^s xj^d.

Laniere—the name has been variously spelt—was the name of a family of 17th century musicians, of whom Nicholas Laniere was the most famous. He appears in the extract concerning the lutes, which follows. Others of the family filled positions of importance as Court musicians.

As before-mentioned, the account for the lutes comprised a sum of £385 13*s.* 10½*d.*, and among those to whom money for 'wages and Livery' was due, together with arrears, were John Singleton, Nicholas Laniere, Dr. John Wilson, D. Stooskin, Lewis Evans, John Hingeston, Thomas Baltzar, Henry Lawes, Paul Bridges, and Richard Hudson. Among these names, those of Baltzar and Lawes are the outstanding ones. Baltzar was to receive

> Cx^li p' ann., payable as before and due to him for one whole yeare ended at Mich'as 1663, Cx^li;

and Lawes, who has already been noticed:

> At xx^li p' ann' for his wages and xvj^li ij^s vj^d p' ann. for his Livery payable quarterly and due to him for half a yeare ended at our Lady Day 1662, xviij^li xv^d.

A brief note on Baltzar may conveniently be inserted here. Undoubtedly he was the greatest violinist of his time, and in 1661 was appointed leader of the King's famous band of twenty-four violins. He must have occupied previously a position of private violinist to Charles II., for his name does not appear under the extract relating to the violinists of the royal band, but under that headed 'Lutes and other Private Musick.' Unfortunately he did not long enjoy his appointment, for two years later he found a last resting-place in the Cloisters of the Abbey. In passing, it is curious to note how many of the Restoration musicians were buried in the precincts of Westminster Abbey.

Regarding the 'Virginalls' only one name is given, and that of the famous Christopher Gibbons:

> Alsoe allowed for money paid to Christopher Gibbons his Ma^ts Mnsic'on for the Virginalls, at iiij^xx vj^li p' ann for his wages payable quarterly and due to him for half a yeare ended at Mich'as 1663, xliij^li.

Christopher Gibbons occupies an important position in the history of Caroline music. Starting as a chorister in the Chapel Royal, he afterwards obtained the appointment of organist at Winchester Cathedral, a post he vacated on becoming a member of the Royalist Army during the Civil War. At the Restoration he became organist of the Chapel in which he had commenced as a chorister, and afterwards private organist to Charles and organist at Westminster Abbey, a by no means small record.

The tuner and keeper of the 'Wind Instruments' was 'John Hingeston,' who received for his pains £60 per annum, besides £30 for half a year's arrears owing at Lady Day, 1662. This worthy was probably—but hardly any doubt exists—the John Hingston who managed successfully to follow his calling through the troublous days of the Civil War, Commonwealth, and Restoration alike. Originally in the service of Charles I., as one of that monarch's musicians, he afterwards during the Commonwealth entered that of the Protector Cromwell, instructing the latter's daughters. Indeed he would appear to have become a great favourite with Cromwell, for he was appointed the Protector's organist at a salary of £100 a year, and frequently entertained his master at musical assemblies held at his residence.

A sum of £1,590 was paid for one 'sergeant Trumpeter,' who was allowed £100 a year, and fifteen ordinary trumpeters and one kettle-drummer each £60, this representing one and a quarter years' salaries at Michaelmas, 1663.

Among the incidental expenses in connection with the musicians of Charles II. are several little items of more than ordinary interest. Henry Cooke, Master of the Children of His Majesty's Chapel, received £23 17*s.* 9*d.* in 1661 for 'fetching ffive boyes from Newarke and Lincolne' for the King's service; 'for his owne attendance with the Twelue Children of his Ma^ts Chappell at St. George's ffeast at Windsor by the space of vij^en dayes at v p diem to eache and Torches and Lights for practiceing Musicke against his Ma^ts Coronac'n,' a sum of £22 6*s.*; and again 'for money

by him expended to Masters for teaching the said Children to write and Learne and speake Latin from Mich'as 1660 to the Lady Day following, and for a booke of the services and Anthemes for his Mats service,' £50 16*s*. In the following year Cooke received 'for the Children of the Chappel Learning ye Violin,' £30, and 'for their Learning the Organ,' another £30. Two violins cost £10, and a similar sum was paid for a 'Harpiscall.' In the same year Cooke was also paid 'for himselfe and xiijen boyes (Children of his Maities Chappell) for their attendance at Windsor at St. George's ffeast 1663, which continued six dayes at vs apiece p' diem,' £21; and 'for the attendance of Mr. Bates and Mr. Gregory, two other Music'ons there, for the same time at the same rate,' £3; 'for carrying the Instruments that were for performance of the Musicke there,' 30*s*.; and 'for the charges of their Lodging there,' 40*s*.

In 1661 Thomas Baltzer was paid 'for two Vyolins and other things bought for his Mats service,' £34 3*s*. 4*d*.; and Philip Beckett, 'one of his Mats Musitians for ye Vyolins in ordinary, for a vyolin to be used in the Chamber of Vyolins, and for a Cornett to bee vsed in his Mats Chappell Royall,' £18. The cost of conveying fifteen violinists to Windsor in April, 1661, was £22 10*s*., and two of them, Thomas Blagrave and William Hawes, for some reason not stated, received £3. On this occasion the transport of the wind instruments and their players resulted in a payment of £18.

On March 6, 1661, Henry Comer was paid £10 for a 'Treble Vyolin' which he had bought for the King's service, and in the same month Richard Darney received £7 for the purchase of a 'Tenor Vyolin.'

By warrant dated December 20, 1660, John Hingston, 'maker, tuner, and repairer of his Mats wind instruments,' received a sum of £116 17*s*. 'for several wind Instruments by him bought and provided,' but unfortunately a detailed list of these, with the individual prices, is not given. The value of such a list need not be elaborated.

Among other entries relating to the purchase o instruments is one recording the payment of £40 to Davis Mill 'for musicke bookes for his Mats Vyolins and a Cremona Vyolin,' and another which gives the price of 'two double Sagbuttes' as £30.

At this period—1660-63—a 'Base Vyoll' cost £10 six kettledrums 'and for mending the old ones, £33 7*s*.; and two Cremona violins, 'and strings for Two whole yeares,' £50.

Another item of £121 13*s*. 6*d*. was for the purchase of 'a new Cabinet Organ, iijer Violins, and severall other Instruments, and for stringing and repairing sundry other Instruments'; while the cost of 'Organs and a Harpiscord for the Kings Chappell at Hampton Court, and alsoe for the Queenes Private Chappell,' was £155 15*s*.

William Gregory, on March 26, 1662, received £17 for a Viol and Strings,' and John Singleton and twelve colleagues, all violinists, £305 10*s*. for fitting out and accompanying the King to Portsmouth for the reception of the Queen in 1662.

The following year seven violinists were each paid a sum of £20 to enable them to attend the Queen at Tunbridge.

Finally, it is interesting to learn that the cost of the music to entertain Charles II. during 'his Journeys in the Sum'er, 1665,' was £400, which sum was paid as 'the extraordinary charges' of seven violinists—John Banister and six others. Unfortunately we are left in doubt as to the extent of the royal 'journeys.'

The Musician's Bookshelf.

By 'Feste.'

If some such little volume as Percy Scholes's 'Introduction to British Music' (Cecil Palmer & Hayward) had appeared twenty-five years ago, we English of to-day would have a better conceit of ourselves in regard to music. Our musical history is a switchback of two rises and one long depression. We are now well up on the second rise, and any future decline is unlikely to be so long and profound as that we suffered between Purcell and Bennett. Mr. Scholes gives a very clear sketch of our chequered career, writing in the free and chatty style which makes his books so easy and pleasant to read. Perhaps he is sometimes inclined to see things in too rosy a light, but we have suffered so much from jaundiced critics eager to prove all our swans to be geese, that we can do with an occasional hint at the other extreme.

I am glad to see Mr. Scholes's convincing defence of the Puritans against the charge of loathing and abolishing music. As he says, the fact that during the Commonwealth Playford was able to publish three editions of 'The English Dancing Master,' 'Music and Mirth' (a collection of rounds and catches), Madrigals by Gibbons and Wilbye, Ayres by Campion, Gibbons's 'String Fantazias,' and many other books of lessons, dances, and theory, proves the period to have been far from dead musically. The chapter on 'The Victorians' makes it clear that this era also was not so black as it is sometimes painted.

Of course, Mr. Scholes's book is primarily intended for the general public, but musicians who know all the facts will benefit by reading it, because they will find their knowledge properly laid out. As a matter of fact though, the average trained musician is almost as ignorant as the amateur on this subject, chiefly because until recently the information had to be collected from various more or less heavy text-books. Here we have it brought to our door, so to speak, and served up with a dash of enthusiasm and optimism that will do us almost as much good as the facts themselves.

Not the least remarkable of modern developments in Church music is the revival of interest in plainsong, and a steadily increasing use of it. In this development Mr. Francis Burgess has played an important part, especially as a writer of text-books. He has just written another—'The Rudiments of Plain-chant,' the first of a series of 'Handbooks of Church Music' published by the Proprietors of *Musical Opinion*. He deals with the subject under four heads—History, Notation, Rhythm, and Tonality. Those of us who have heard how wonderfully effective this old music is when sung unaccompanied will agree with Mr. Burgess when he says:

> Viewed as a department of musical history, the study of plain-chant will open up a great vista of possibilities in the direction of pure one-dimensional melody, untrammelled by considerations of added parts or of instrumental accompaniment. It is an extraordinary comment upon our present-day musical narrowness that there should be so few persons in this country who can tolerate melody unadorned. The loveliest folk-tunes have to be published with pianoforte accompaniments which, however skilfully designed, cannot fail to be a grievous anachronism. Even plain-chant itself is supposed to depend for its effect upon a tasteful and suitable accompaniment.

I believe that plain-songists will grow out of this error, just as they grew out of the even more serious one of believing that plain-song was effective only when sung loudly and rigidly by a huge body of men. Some

enthusiasts even believed it was improved by a slightly nasal method of production! Mr. Burgess gives a very clear explanation of the notation, the rather forbidding old signs being bracketed with the tonic sol-fa and staff translations. Although there seems to be a likelihood of modern notation being generally adopted in future plainsong publications, it is important that teachers, at least, should know the old. There are certain subtleties that can be expressed through no other type. Mr. Burgess's little book is well written, and the only fault to be found with it is on the score of brevity. As the bibliographical appendix gives a list of text-books on the subject, with the order in which they should be studied, he evidently intends his essay to be an introductory manual. As such, it is excellent.

'Rejoice Greatly: How to Organize Public Ceremonies.' (British Institute of Industrial Art, Bow Street, W.C.) This book would have been more useful had it appeared a few months earlier. But public festivities are always taking place somewhere, so a beautifully illustrated guide can never be really out of season. We English are notoriously slovenly in our public rejoicings. We have an unhappy knack of hanging up the wrong flag, or of putting the right flag upside down, and of letting public colour-schemes settle themselves in a way we should never dream of in our homes or theatres. This handbook contains chapters on Organization (Major A. A. Longden), Street Decoration (R. Anning Bell and Norman Macdermott), Pageantry (Sir Frank Benson and Henry Wilson), Costume (Stephen Reid and R. Anning Bell), Heraldy (Oswald Barron and George Kruger Gray), Music (C. Kennedy Scott), The Organization of Choirs (Captain J. F. Thistleton), and Dancing (Cecil Sharp). The colour illustrations are admirable, the frontispiece (decorated barges, &c.) being an especially beautiful bit of colour printing. The chapter on Choir Organization is the chief concern of a musical journal, however, so I will not pause longer on the many other interesting features. Captain Thistleton's suggestions are all good and practical, but the subject needs fuller treatment. The recent valuable experiences of the special difficulties of outdoor choral work should provide material for an extension of the chapter in a future edition of the book. But is not the time ripe for something more accessible than a mere chapter in a large and expensive volume? The recent Peace celebrations evoked an amount of open-air choralism that has never been approached in this country, and probably nowhere else. It gave genuine pleasure to the public, and should be kept up. Is there any reason why the music in our parks and other public spaces should be confined to bands? Why should not local choral Societies take a part occasionally? There are difficulties to be met. The music needs to be of a direct and simple kind, and something in the way of a background or soundboard should be provided. In regard to the latter point, small concert parties at holiday resorts manage to give solo and ensemble vocal work with good results, and it surely ought to be possible for local authorities to make suitable provision. I suggest that the present would be a good time for the publication of a cheap handbook on the subject. Conductors who are known to have organized outdoor choirs should be asked to contribute suggestions based on their actual experiences. The suggestions should be carefully collated by an editor who is also an experienced choral conductor, and a list of suitable music of all grades and types should of course be included. A shilling book appearing next January would stimulate activities for the summer of 1920. The expenses of such activities should be met (at least in part) by the local authority. A farthing rate would do the business. Penny ones are often imposed for less useful purposes. The value of music in open spaces being recognised by the employment of bands (which presumably cost something), why not extend the scheme so as to include one of the most delightful and democratic forms of the art?

Works of fiction do not come to me for review unless they have some musical claim to consideration. Miss Cecilia Hill's 'Stone Walls' has such a claim, so I gladly mention it. Novelists, as a rule, come to grief when introducing musical references. In Miss Hill's story the art plays a prominent part, and is treated with sympathy and knowledge. If you ask for my opinion of the book on its mere story-telling side, I am bound to admit that, like Joe Gargery's ale, it do not over-stimulate. But (to continue the metaphor) many people still like their fiction drawn mild rather than bitter. To such, 'Stone Walls,' with its mixture of pretty sentiment and pleasant humour, will be welcome.

CAPT. B. S. GREEN, M.V.O.

The retirement of Captain B. S. Green, M.V.O., Director of Music of the Royal Marine Artillery, is announced, and the Services will lose one of their ablest conductors in consequence. Captain Green has the distinction of being the doyen of directors of

Photo by *Elliott & Fry.*

music in the Services, having no fewer than fifty-four years to his credit. His band—the famous 'Blues'—is renowned in all parts of the world, and it owes much of its popularity to the sterling musical abilities of its conductor.

Captain Green has a ways aimed at the preservation of a high musical standard, and has often denounced the average conductor's tendency to pander to the insipid tastes of seaside visitors. For many years he

and his band delighted Southsea audiences with symphony concerts, and maintained a very high level of excellence. Latterly, the powers-that-be have substituted the light musical fare that one finds served up by seaside orchestras of some twenty instruments. 'Small band, less expense,' is the prevailing motto of entertainment purveyors, to the detriment of good music and to the disgust of real music-lovers.

In the course of an interview, Captain Green expressed these views with vehemence:

> 'A small band is absolutely useless and absurd for pier audiences. My band contains fifty instruments, and I do not call it a performance if they are not all heard. The soft string parts are lost. Regarding the quality of the music, it is deteriorating in a marked degree. I have had many letters asking me when I am going to re-commence my symphony concerts, which were greatly appreciated, but I cannot do so at the present rates. Small and cheap orchestras do not make for good programmes.'

Captain Green has been well endowed with decorations in the course of his musical career. He came to the R.M.A. in 1897 on the appointment of Captain Williams to the music directorship of the Grenadier Guards. Curiously enough, the latter took over his first appointment—that of bandmaster of the 10th Hussars—from Captain Green nine years previously. The subject of this sketch joined the 8th Hussars in 1865, and speedily enhanced the reputation of the 'Blues' band. It was the favourite band of Queen Victoria whilst she was in residence at Osborne House, Isle of Wight. It also had the honour of accompanying King Edward and Queen Alexandra on all the cruises of the royal yacht, the *Victoria and Albert*, and later accompanied the present King and Queen on the occasion of their memorable voyage in the *Medina* to the Delhi Durbar, after which Captain Green was made an M.V.O. A list of presents and decorations Captain Green has received from Royalty would take more space than we can spare. The donors have included, besides our own Royal Family, the King of Denmark, the ex-Kaiser, the King and Queen of Norway, the late King Carlos, the King of Greece, &c. The following is a specimen programme given by Captain Green:

1. (*a*) Overture; (*b*) Scherzo; (*c*) Nocturne from 'Midsummer Night's Dream'	*Mendelssohn*
2. Symphony No. 5, in C minor	.. *Beethoven*
3. Suite for Orchestra: (1.) Præludium; Pastorale; (2.) Polka; (3.) Menuett, Sousedska; (4.) Romance; (5.) Finale, Furiant	.. *Dvorák*
4. Introduction to Act 5, 'King Manfred'; Lento in F major (4-4)	.. *Reinecke*
5. Extrait du Ballet du Cid: (1) Andalouse; (2.) Aubade; (3.) Aragonaise ..	.. *Massenet*

H. B E.

Mr. Harold Darke has commenced his tenth series of recitals at St. Michael's, Cornhill, on Mondays at one o'clock. The programme-book shows a scheme of exceptional interest. In connection with this church Mr. Darke is running a choral Society known as the 'St. Michael's Singers.' This Society is the outcome of a voluntary choir of City workers which has existed for about ten years, and has done good work, recently performing Parry's 'Voces Clamantium' and 'War and Peace,' Bach's 'God's time is the best,' 'A Stronghold sure,' 'Christmas Oratorio,' and 'St. John' Passion. The hon. secretary is Miss Saxby, 67, Cornhill, E.C.-3.

Mr. Richard Wassell will resume his weekly organ recitals at St. Michael's, Handsworth, on the first Monday in October. Similar recitals which Mr. Wassell gave weekly all through last winter attracted very large audiences. St. Michael's, Handsworth, boasts a fine Norman & Beard organ.

Church and Organ Music.

JAMES WATT AS ORGAN BUILDER.

By Clement Antrobus Harris.

On Thursday, September 4, 1919, the good folk of Greenock, under the leadership of Lord Inchcape and the Secretary for Scotland (Mr. Robert Monro) celebrated the centenary of the death of one of the town's most illustrious citizens, James Watt. As a matter of fact the actual centenary had already passed by a few days; for the lad who, if not the first discoverer of the power of steam, did so much to develop it that he may be regarded as the inventor of the steam-engine, was born at Greenock on January 19, 1736, and died at Heathfield, near Birmingham, where he was interested in a large engineering works, on August 19, 1819.

Like many distinguished men James Watt was mostly self-taught, or at least home-taught. Being a very weakly child he was unable to go to school with regularity. His mother taught him reading and his father writing and arithmetic. Whether anybody taught him music, history does not say: probably not, as he had no ear for it, and 'could not tell B from a boiler explosion'—I quote the phrase as being peculiarly appropriate in his case. The chief bent he displayed as a lad was for mathematics and calculations, and he showed a great interest in machines. His original employment was as a mathematical instrument maker, first on his own account, and later to the University of Glasgow. It was while thus occupied that his attention became directed to the capabilities of steam. Even his phenomenal success in this sphere did not prevent his expansive mind interesting itself in other subjects. He invented a letter-copying press, a machine for copying sculpture, and numerous other devices unconnected with boiling water. And among these subsidiary activities was the making of an organ.

The original form of the instrument was that of a small table. Mr. James Steven, into whose hands it came about 1776, had an organ front with gilt pipes, and sides, placed on the top of the table, giving it the appearance it now has. Another owner had a third stop added to the two which it originally possessed. The qualities of the organ are said to have excited the surprise and admiration of contemporary musicians. The instrument was built by Watt in his house in High Street, Glasgow, in 1762, and forty-five years later was placed in St. Andrew's Church in that city. This was at the time when (and for long after) the 'kist o' whustles' was regarded as a 'squeaking abomination'—to quote an English Puritan phrase—by the Presbyterians, and the introduction of the instrument was the occasion of a great uproar. On hearing that the organ was to be played during divine service, no less a personage than the Provost (*Anglice*, Mayor) of the city wrote to the minister of the church, Dr. Ritchie, an enthusiastic fiddler, 'begging to know of him if such was really the case,' and adding that, if so, he would consider it his duty to enter a solemn protest against him and the congregation for all damages which might be the consequence. Dr. Ritchie was also held personally responsible for 'any breach of the peace which might possibly be occasioned by the innovation he had attempted to introduce.' Despite these civic thunders the organ was used, but only for one Sunday. Finding that their reprobate brother paid no attention to the commands of Cæsar, the fathers of the church, the Presbytery, interfered. This spiritual authority the fiddling minister was bound to obey, and the organ was immediately closed by their order. But this aroused rather than allayed feeling on both sides, and a fierce controversy followed, conducted mainly by means of pamphlets. Those familiar with church squabbles will not be surprised to learn that the language used in these fulminations showed no very marked improvement on that employed under similar circumstances by worldlings. Thus one of the 'friends of music,' writing to the Provost, protests against it as 'the illiberal mass of prejudice, bigotry, and party spirit rolled from one to another like a snowball full of every filthy ingredient.' As is usual in ecclesiastical

(*Continued on page 551.*)

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Lead us, Heavenly Father.

ANTHEM FOR FOUR VOICES.

Words by JAMES EDMESTON. Composed by F. W. WADELY.

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Andantino. ♩ = 69.

ORGAN. *p* *Man.*

SOPRANO. *p* *sostenuto.* *poco cres.*

Lead us, Heav'nly Fa - ther, lead us O'er the world's tem - pest - uous

ALTO. *p* *sostenuto.* *poco cres.*

Lead . . . . us, Heav'nly Fa - ther, O'er the world's tem - pest - uous

TENOR. *p* *sostenuto.* *poco cres.*

Lead us, Heav'nly Fa - ther, O'er the world's tem - pest - uous

BASS. *p* *sostenuto.* *poco cres.*

Lead, us, Heav'nly Fa - ther, O'er the world's tem - pest - uous

poco cres. *Ped.*

mp

sea; Guard us, guide us, keep . . us, feed us, For we have . . .

mp

sea; . . Guard us, guide us, keep us, feed us, For we have . .

mp

sea; Guard us, guide us, keep us, feed us, For we have . . no

mp

sea; Guard us, guide us, keep . . us, feed . . us, For we

mp

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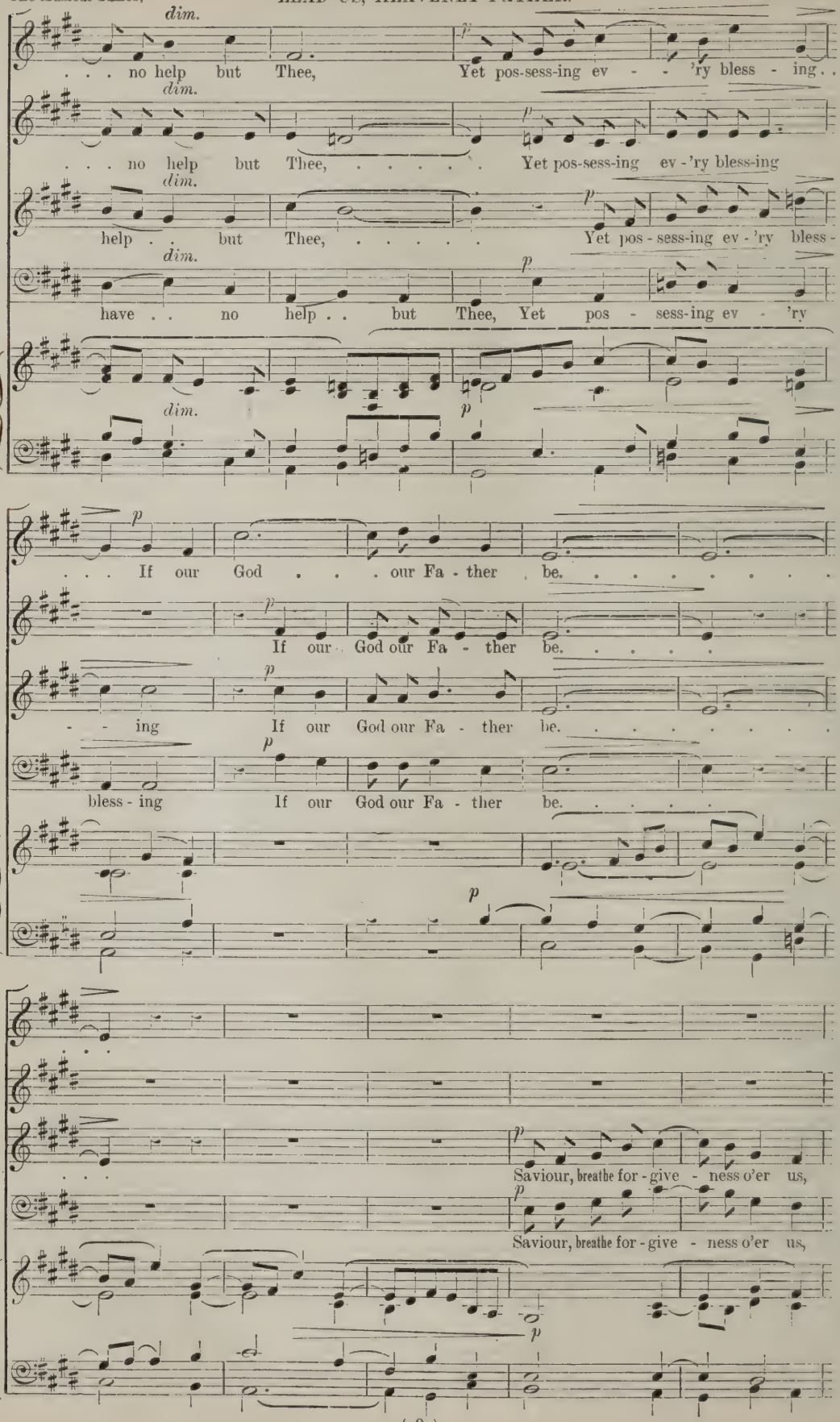
dim.
. . . no help but Thee, Yet pos-sess-ing ev - - 'ry bless - ing . .
dim.
. . . no help but Thee, ... Yet pos-sess-ing ev - 'ry bless-ing
dim.
help . . but Thee, ... Yet pos - sess-ing ev - 'ry bless -
dim.
have . . no help . . but Thee, Yet pos - sess-ing ev - 'ry
dim.
. . . If our God . . . our Fa - ther be. . . . . .
If our God our Fa - ther be. . . . .
- - ing If our God our Fa - ther be. . . . . .
bless - ing If our God our Fa - ther be. . . . .
Saviour, breathe for - give - ness o'er us,
Saviour, breathe for - give - ness o'er us,

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poco cres. *mp*

All our weak - ness . . Thou dost know; Thou didst tread this earth . .

poco cres. *mp*

All our weak - ness . . Thou dost know; Thou didst

poco cres. *mp*

dim.

. . be-fore us, Thou didst feel . . . its keen - est woe;

dim.

tread this earth be-fore us, Thou didst feel its keen - - est woe; . .

dim.

p *pp*

Lone and drear-y, faint . . and wea - ry, . . Through the des - - -

p *pp*

faint . . and wea - ry, . . Through the

p *pp*

- - ert Thou didst go. . . . . .

des-ert Thou didst go. . . . . .

cres.

p

Spi-rit of our God, . .

p

Spi .

p

Spi -

dim. *p*

cres.

. de-scend-ing, Fill our hearts with heav'n - - ly joy,

cres.

- - rit of our God, Fill . . our hearts . . . with heav'n-ly joy,

cres.

- - rit of our God, Fill . . our hearts . . with heav'nly joy,

cres.

cres. *cres. sempre.*

Love with ev- 'ry pas - sion blend - ing, Plea - sure that . . can nev - er

cres. *cres. sempre.*

Love with ev- 'ry pas - sion blending, Plea - sure that . . can nev - er

cres. *cres. sempre.*

Love with ev- 'ry pas-sion blend - ing, Plea - sure that can nev - er

mp *cres.* *cres. sempre.*

Love with ev- 'ry pas-sion blend - ing, Plea - sure that can nev - er

cres. *cres. sempre.*

f

cloy; Thus pro - vi - ded, par - don'd, guid - - - ed, No -

f

cloy; . . Thus pro - vi - ded, par - don'd, guid - ed, . .

f

cloy; . . Thus pro - vi - ded, par - don'd, guided, No - - thing,

f

cloy; . . Thus . . pro - vi - ded, par - don'd, guid - ed, No -

f

dim.

- - thing can . . . our peace de - stroy, ...

dim.

No-thing can our peace . . de - stroy, ...

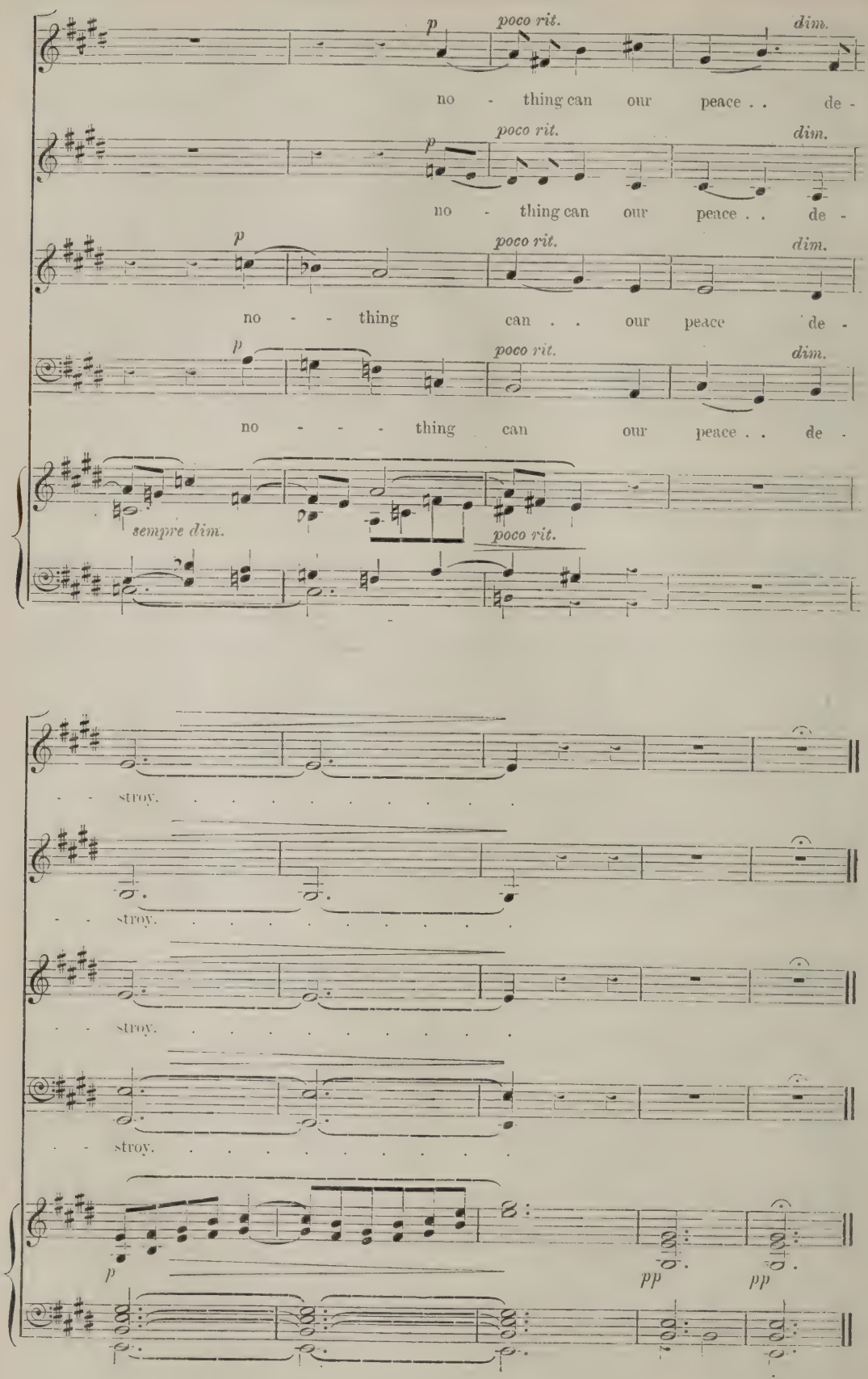
dim.

no - thing can our peace . . de - stroy, ...

dim.

- - thing can our peace de - stroy, ...

dim.


p
poco rit.
dim.
no - thing can our peace . . de -
p
poco rit.
dim.
no - thing can our peace . . de -
p
poco rit.
dim.
no - - thing can . . our peace de -
p
poco rit.
dim.
no - - - thing can our peace . . de -
sempre dim.
poco rit.
- - stroy.
- - stroy.
- - stroy.
- - stroy.
p
pp
pp

(*Continued from page 544.*)

strife, both sides quoted Scripture freely. One gathers that the Presbytery felt rather badly hit by some excerpts as given by a certain writer of pro-organ pamphlets, for in a solemn Minute they retorted by accusing him of 'culpable inaccuracy and a scandalous violation of the truth.'

The reader will naturally be wondering what the builder of the organ himself thought about it all, and whether he took any part in the controversy? Unfortunately history does not say. Watt had retired in 1800, seven years before his organ was placed in St. Andrew's Church. He was living at Heathfield Hall, near Birmingham, and was probably too happy and engrossed in his attic workroom there (still preserved in its old condition) to do more than smile at the noise which the silencing of his old organ was making!

And what became of the old organ itself? After lying for many years unused it was sold to Bailie Archibald McLellan for £400 On his death it was acquired by Mr. Adam Sims, of Coulter Mains, for £50. At the Coulter Mains sale in June, 1918, it was bought by Mr. George W. Macfarlane for its first price, £400. This gentleman generously presented the instrument to its old foe the Glasgow Corporation. Thereby he showed a keen—one is tempted to say whimsical—sense of eternal fitness of things, for he enabled the descendants of both sides in the old controversy to claim the victory. The 'lovers of music' can afford to laugh, for there is an organ in almost every church in Glasgow. And the opponents of instrumental music, chiefly the 'Wee Frees,' may sing hymns of triumph (of course unaccompanied), since the old organ which the man who 'stands at the head of all inventors' built, is not now used, or even housed, in a place of worship, but stands in the Central Hall of the Kelvin-grove Galleries.

James Watt's organ has been described in a Scottish newspaper as 'the first pipe-organ built in Scotland.' That it was the first since the destruction of organs and every kind of church furniture at the Reformation, is possible if not probable. Against such a theory is the fact that an organ was erected at Rouen Cathedral in 1640, eighty years after the Reformation, by George Leslie, a Scotsman, who presumably learned his craft in his own country. The presumption, however, is not a very convincing one, for he or his forbears may have been driven from their native land by lack of any work to do. But if we go behind the Reformation the statement is untenable, not to say grotesque. The organ was used much earlier, and to a much greater extent, in Scotland than has been generally recognised South of the Tweed and the Cheviots, or indeed by some Scottish historians themselves. In the old Treasurer's books of the Scottish Chapels Royal are to be found many items relating to the building and repair of organs, just as they are in similar books relating to English cathedrals and abbeys. The following are specimens:

> 1507, Jan. 12. Item to the chanoun of Holyrudhous that mendit the organis in Strivelin and Edinburgh, viij^{li}
>
> 1511. Item to Gilleam, organist, maker of the Kingis organis, for expenses maid by him at the sayd organis, in gait skynnis, and parchment for the belles, in naillis and sprentis of irne, in glew, papir, candill, coil, &c., viij^{li} iiij^{s}

But the subject is too long to discuss in detail here.

The Church-Music Society's arrangements for the autumn include a recital of unfamiliar anthems, suitable for general use, at Southwark Cathedral on October 18, conducted by Mr. E. T. Cook, and two lecture-recitals on 'Voluntaries,' by Mr. Harvey Grace, at St. Mary Magdalene's, Munster Square, on November 1 and December 6. The first recital will consist of organ music based on ecclesiastical themes.

A Hymn Lecture-Practice will take place at St. Martin-in-the-Fields on November 29, conducted by Mr. Martin Shaw.

ORGAN RECITALS.

Mr. C. E. B. Dobson, Central Mission, Nottingham (four recitals) — Andante Cantabile (Symphony No. 5), *Tchaikovsky;* Grand Chœur in B flat, *Haigh;* Fugue in E flat, *Bach;* Suite in F minor, *Driffill;* Introduction and Passacaglia (Sonata in B minor), *Merkel.*

Mr. Harold Helman, St. Margaret's, Ilkley (four recitals)—Sonata in G (1st movement), *Elgar;* Dithyramb, *Harwood;* Andantino and Finale from 'Scheherazade,' *Rimsky-Korsakov;* Fantaisie in E flat, *Saint-Saëns;* Sonata, *Reubke;* Grand Pièce Symphonique, *Franck;* Finale in B flat, *Wolstenholme.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (three recitals)—Marcia Religioso and Fugue (Sonata No. 6), *Rheinberger;* Pres de la Mer, *Arensky;* Toccata and Fugue in D minor, *Bach;* Cantilène, *Quef;* Canzonetta del Salvator Rosa, *Liszt.*

Mr. Maughan Barnett, Auckland, New Zealand (four recitals)—Allegretto in B minor, *Guilmant;* Sonata No. 1, and Cornelius March, *Mendelssohn;* Carillon, *Faulkes;* Fantaisie in C, *Franck;* Bridal Music from 'The Birds,' *Parry;* Idyll, *Rheinberger.*

Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (two recitals)—Overture in C minor, *Hollins;* Sursum Corda and Alla Marcia, *John Ireland;* Pæan, *Harwood;* Finale in B flat, *Wolstenholme;* Marche Pontificale, *Widor;* Fugue, *Reubke.*

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—'Recessional,' *Alan Gray;* Scherzo (Symphony No. 2), *Vierne;* Finale to the Etudes Symphoniques, *Schumann;* Finale from Sonata Britannica, *Stanford;* Prelude on 'Martyrdom,' *Parry;* Allegretto Scherzando, *Stuart Archer.*

Mr. C. E. R. Stevens, St. Mark's, Jersey (two recitals)—Prelude and Fugue in C minor, *Bach;* Overture in C, *Adams;* Sonata No. 8, *Rheinberger.*

Mr. Herbert C. Morris, St. David's Cathedral (two recitals)—Prelude and Fugue in A minor and Fugue in E flat, *Bach;* Gothic Suite, *Boëllmann;* Introduction and Fugue, *Reubke.*

Mr. J. A. Bellamy, Parish Church, Sidmouth (two recitals)—Three Impromptus, *Coleridge-Taylor;* Marche Pontificale, *de la Tombelle;* Capriccio alla Sonata, *Fumagalli.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—The Pilgrim's Progress, Part 4, *Ernest Austin;* Sonata No. 6, *Mendelssohn;* 'April Sorg,' *Wolstenholm;* Marche Cortège, *Gounod.*

Dr. T. Westlake Morgan, Parish Church, Weston-super-Mare—Sonata No. 3, *Mendelssohn;* Prelude and Fugue in D minor, *Bach;* Sonata No. 1, *Becker.*

Mr. Wilfrid Arlom, Woollahra Presbyterian Church, Sydney, N.S.W.—Overture to the 'Occasional' Oratorio; Two Consolations, *Liszt;* Solemn March and Heroic Epilogue, 'Verdun,' *Stanford;* Finale in B flat, *Franck.*

Mr. Herbert Walton, Glasgow Cathedral (four recitals)—Prelude and Fugue in G, Allegro (Sonata No. 1), and Fugue alla gigue, *Bach;* 'Idylls of Iona,' *Julian Nesbitt;* Sonata No. 9, *Merkel;* Theme with Variations, *Noble;* Legend, *Liszt;* Festival Prelude, *Faulkes;* Sonata No. 5, *Della Torre;* Pièce Héroïque, *Franck;* Sonata Cromatica, *Yon;* Fountain Reverie and Festival Toccata, *Fletcher.*

Mr. Ezra Edson, Conisbrough Parish Church—Sonata No. 6, *Mendelssohn;* Second Meditation, *Guilmant;* Fugue in G minor, *Bach;* Allegro Maestoso, *Peace.*

Mr. John Pullein, Elgin Parish Church—Sonata in C, *Rheinberger;* Fantasia in C, *Wolstenholme;* Preludes on 'Martyrs,' *Harvey Grace,* 'Rockingham' and Croft's 136th, *Parry;* Improvisation—Caprice, *Jongen.* High Church, Inverness.—Toccata in C, *Rheinberger;* Minuetto, *Gigout;* Preludes on 'Martyrdom,' *Parry,* and 'Martyrs,' *Harvey Grace;* Gavotte, *Pullein;* Con Spirito from Concerto, *Arne.*

Mr. S. Wallbank, Hexham Abbey (two recitals)—Choral Song and Fugue, *Wesley;* Allegretto, *Wolstenholme;* Toccata and Fugue in D minor, *Bach;* Andante (String Quartet in D), *Tchaikovsky.* St. Nicholas, Newcastle-on-Tyne—Prelude and Fugue in D, *Bach;* Andante Cantabile in G, *Wesley;* Nocturne in G minor, *Bonnet;* Con Moto, *Saint-Saëns;* Allegro Cantabile and Toccata (Symphony No. 5), *Widor.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals) — Air with Variations and Fugue, *Franck;* Concerto in B flat, *Handel;* Elegie, *Vierne;* Harmonies du Soir, *Karg-Elert;* Spozalizio, *Liszt;* Introduction and Passacaglia in D minor, *Reger;* Prelude on 'Dundee, *Parry;* Sonata No. 1, *Stanford.*

Mr. Albert Orton, Newport Parish Church, I.O.W. (three recitals)—Sonata No. 4, *Mendelssohn;* Grand Offertoire, in D, *Batiste;* Triumphal March, *Grieg;* Fantasia and Fugue in A minor, *Merkel.*

Miss Charlotte Gorst, Christ Church, Bala—Duo Sans Paroles, *Henselt;* Impromptu in A minor, *Coleridge-Taylor;* Festive March, *Hurst.*

Mr. Paul Rochard, Hinckley Parish Church—Prelude and Fugue in B minor, *Bach;* 'In Springtime,' *Tootell;* Gothic Suite, *Boëllmann.*

Mr. C. Trevor, Christ Church Cathedral, Oxford—Trio in F, *Krebs;* Gavotte, *Martini;* Communion on 'Irish,' *Harwood;* Postlude on 'Martyrs,' *Harvey Grace;* Andante Moderato in C minor, *Frank Bridge;* Prelude in D minor, *Stanford.*

Mr. R. W. Whittle, Childwall Parish Church—Sonata No. 2, *Mendelssohn;* Clair de Lune, *Karg-Elert;* Cantilène, *Salomé.*

Mr. Greenhouse Allt, Blakeney Church, Norfolk—Sonata No. 3, *Mendelssohn;* Villanella and Madrigal, *Ireland;* Intermezzo (Sonata No. 20) and Berceuse, *Rheinberger.* Overstrand Church, Norfolk—Scherzo in B flat, *Wolstenholme;* Marche Funèbre and Berceuse, *Vierne;* Marche Héroïque, *Saint-Saëns.*

APPOINTMENTS.

Captain Felix E. Baker (tenor) to H.M. Chapels Royal, St. James's.

Mr. F. Leslie Calver, organist and choirmaster, St. Michael's, Blackheath.

Mr. Alec H. G. Miller, organist and choirmaster, New Barnet Wesleyan Church.

Mr. Frederick Phipp, organist and choirmaster, St. Peter's, Devizes.

Mr. John Tyler, organist and choirmaster, Wretham Road Church, Handsworth, Birmingham.

Reviews.

Introduction to the English Country Dance. By Cecil J. Sharp.

[Novello & Co., Ltd.]

This book appears at a time when dancing generally is immensely popular, and when our old English dances are receiving more attention than has come their way for generations. The astonished delight of those who see them for the first time is the best of all auguries for their revival.

Mr. Sharp's book is severely practical. He gives us first an explanation of technical terms and symbols, and the movements and figures, a page of general directions, detailed descriptions and diagrams of the twelve chosen dances, followed by the dance tunes set out in easily playable form. Such dances as these should take a high place in schemes of physical culture. 'Bear your body more seemly,' said Touchstone to Audrey, and there is sound sense in the remark. A good course of country dancing should give us the benefits of Swedish drill with none of the monotony. How much more buoyantly should we step out for the 9.40 of a morning if we had the agility and ability to go neatly through any of these jolly dances! But they demand qualities that many of us have unfortunately shed long ago. Says Mr. Sharp:

> The dominant characteristic of the Country Dance is its 'gay simplicity.' Every movement in a Country Dance should be executed quietly, easily, and with economy of motion, and in a simple, unaffected manner. . . . . No conscious effort to be graceful should be attempted.

Gaiety, simplicity, ease, quiet, economy of motion—if we had enough of these, and all that they imply, our reconstruction problems would soon be well on the way to solution. On all grounds, Mr. Sharp's book deserves a warm welcome. There can be no better antidote to the ungraceful and exotic contortions with which a section of our public become obsessed from time to time.

PIANOFORTE MUSIC.

Pièces de Clavessin de l'Ecole Française. Transcrites et mises en Recueil, par Gabriel Grovlez.

Three Miniatures. By John Gerrard Williams.

Three Preludes. By Adolfo Salazar.

Pages Intimes (for pianoforte duet). By Joseph Jongen.

[J. & W. Chester.]

The growth of the modern French School undoubtedly owed much to the awakening of interest in the older composers of France, and especially in the group of clavecinists of the 17th and 18th centuries. A handful of pieces from this source, such as Daquin's 'Le Coucou,' and the Musette and Rondeau of Rameau, have long been popular in England. A well-edited and convenient collection should have appeared years ago, and here—late, but welcome—is the very thing. The two books so far published contain twenty-one works, the composers drawn on being Clérambault, Rameau, Dagincourt, Dandrieu, Daquin, Duphly, Corrette, Chambonnières, Le Begue, Marchand, Couperin, and Dornel. M. Jean-Aubry contributes an admirable preface in French and English, and each composer is given a brief biographical note. The Editor has transcribed the pieces from the original editions, and has treated the grace-notes 'in accordance with the individuality of each composer.' Of the music it would be easy to write at great length and with enthusiasm, but it must suffice now to draw attention to one of the most delightful collections of old music published for a long time.

The 'Three Miniatures' of John Gerrard Williams are based on poems by Shelley—'Dawn,' 'The Isle,' and 'Time.' The first is in Toccata style, and would make a brilliant effect. 'The Isle' has a swaying tune effectively treated, and might have been called 'Nocturne.' The third is a picturesque sea-piece. Mr. Williams is a composer new to us. He has a fine eye for effect, but unfortunately appears to be obsessed with harmony based on the whole-tone scale. Of all harmony, this is perhaps the kind that cloys the soonest. We hope the composer will show what he can do without it. We believe he can do a great deal.

Adolfo Salazar's Three Preludes suffer somewhat from an apparent inability to use ordinary means of expression. There is much that is fascinating in these little pieces, but somehow they leave an impression of experiment in tone-colour and sonority rather than of musical ideas that had to be expressed. Once or twice we thought a tune was coming, especially as the direction 'chanté' frequently appears, but each time the composer escapes doing such an obvious thing. When he yields, we shall enjoy his music far more.

Joseph Jorgen, on the other hand, is a thoroughly modern composer who can and does write melodies. His 'Pages Intimes' are a set of three moderately-difficult duets full of charm both of tune and harmony. Their titles explain their character: 1. 'Il était une fois'; 2. 'Dansez, Mizelle'; 3. 'Le bon chival.' The duets, moreover, show how the whole-tone scale may be employed naturally. It is a good deal in evidence, but in no case does it give an impression of being dragged in because the composer wished to show he was up-to-date. Duettists, young and old, will revel in these three delightful pieces.

SONGS.

Time o' Day and *Old Loves.* By Cyril Scott; *In the Woods.* By Harold Austin; *Portsmouth Hard.* By Francis Toye; *In the Great Somewhere.* By H. T. Burleigh.

[Elkin & Co.]

The Adoration; *The Rat.* By John Ireland.

[J. & W. Chester.]

There is a fashion in song-words as in song-music. We have recently had a liberal allowance of roses, and just now everybody seems to be writing songs with titles ringing the changes on 'Mother o' mine,' 'Pal o' mine,' 'Land o' dreams,' and so on. One hardly expects Mr. Cyril Scott to be in the fashion, but here even he is, with 'Time o' day,' a song

with slightly bucolic words,—'What be time o' day, Lass, What be time o' day?' Mr. Cyril Scott's music is the curious blend he so often gives us in his songs,—a diatonic melody, on which hang an assortment of chords whose chief quality is too often mere unexpectedness. Sometimes they don't hang, but are merely on the premises. In 'Time o' day' the effect is more coherent than usual, and there are only two or three clumps of notes that are impertinent. But tastes vary, and perhaps these will be the very features that will most please the composer's out-and-out admirers. The second song is far more natural, with a melody obviously based on French folk-song, and accompanied with just the mixture of reticence and sly humour that suit the words. The few unexpected progressions are delightful—perhaps because they are few. Mr. Harold Austin is much more conventional. 'In the woods' is a good-class song of the ballad type. Mr. Francis Toye's 'Portsmouth Hard' has a good, straightforward tune of a somewhat obvious character, with an accompaniment that does not err on the side of enterprise. Should not the second chord in bar three of page 3 be C major? The C sharp, and the resultant diminished triad, is possible, but it is ugly and very much out of the picture.

By a crescendo of commonplace we touch bottom with 'In the Great Somewhere,' frankly sloppy and commonplace, and therefore likely to be popular, especially as it is 'sung by Mr. Tom Burke at all his engagements'—probably with his tongue in his cheek.

It is refreshing to turn to a couple of songs with significant words set to music of real power—John Ireland's 'The Adoration' and 'The Rat.' The words of both are by Arthur Symons. The setting of 'The Adoration' shows the composer at his best, the music being full of emotion, intense and restrained. The voice-part is a real tune of slightly antique flavour, with poignantly expressive harmonies, some of which do not produce their full effect at a first hearing. The whole song is tinged with the austerity that makes the composer's music appeal long after more luscious works have lost their attraction. 'The Rat' consists of two verses, the opening lines at once striking an uncomfortable note:

'Pain gnaws at my heart like a rat that gnaws at a beam
In the dusty dark of a ghost-frequented house.' . . . .

The music is harsh and, at first, almost repellent; but of its power and fidelity to the text there can be no question. It is rather difficult for both singer and player, but it gives the pair a fine chance. Both these striking songs are for medium voice.

Letters to the Editor.

AN APPEAL FOR A NATIONAL OPERA HOUSE.

Sir,—We seem still as far as ever from possessing a National Theatre for the production and development of British music-drama. Much has been said, and much has been written, with this object in view. Is it not possible that success has been withheld because those interested have set their hearts upon a great building before they had taken steps to secure a body of players for whom the Theatre would be a necessary home?

Here at Glastonbury, in the Festival School, we have a living organism, which has been at work in spite of war interruptions ever since 1913, and it is to house this organism worthily, and to enable it to carry out the work that its founders have hoped for it, that we make the present appeal. The Glastonbury Festival School is the outcome of a movement inaugurated in 1913 for the production of a cycle of Arthurian music-dramas by the late Reginald R. Buckley and Mr. Rutland Boughton. Upon the recommendation of Sir Edward Elgar and Prof. Granville Bantock, supported by many outstanding musicians, artists, and public men, an appeal was launched for a Festival Theatre at Glastonbury. War was declared just as the project showed signs of success, but a summer school, organized for the month of August, 1914, produced 'The Immortal Hour,' an opera which has since received the Carnegie Trust award. A committee was formed to continue the local work of the school and to arrange public performances from time to time. Up to the date of the present Festival (August, 1919) there have been seventy-nine public performances, of which forty-seven have been operatic, including the first production of five music-dramas by British composers.

Expressions of public opinion upon the work hitherto achieved include the following:

'Sir Edward Elgar told me the other day that he looks upon the Glastonbury Festival enterprise as one of the most promising things in British Music.' (Mr. Percy Scholes, in the *Music Student*, October, 1916.)

'Has a value which simply cannot be exaggerated. In time to come people who have an artistic conscience will bring up their children here in Glastonbury.' (Mr. G. Bernard Shaw, in an interview, the *Music Student*, October 1916.)

'One's interest in the performances grows with the experience of them.' (Mr. Ernest Newman, in the *Birmingham Post*, September 11, 1916.)

'One of the most remarkable achievements in the history of our music.' (Mr. Charles Kennedy Scott, in the *Musical Standard*.)

During the Festival now in progress, amongst other works is being revived Shirley's Masque, 'Cupid and Death,' for the first time since 1659.

The productions at present must take place in a small and very inconvenient room, and any real growth and development is stopped at every turn by the need for a theatre.

Fortunately we can announce that the option of a splendid site has been offered, but the decision to purchase must be made without delay, otherwise the offer will be withdrawn. Mr. Sydney Adshead (Professor of Town Planning, London University) is generously giving his services as hon. architect. It is estimated that at least ten thousand pounds will be needed to cover the cost of site, with grounds and hostel, permanent stage and lighting, and temporary auditorium. Mr. P. Napier Miles, of King's Weston, Bristol, most generously starts the fund with a donation of £500.

We appeal with confidence to all who are anxious to restore to English life the heritage of beauty of music and of drama that once belonged to it, asking them to support this live and growing creative work by giving it adequate material home and surrounding.

Donations should be sent to the hon. treasurer, Mr. Roger Clark, Street, Somerset, and cheques crossed 'Festival School.'—Yours, &c.,

Rutland Boughton
(*Director*),
Roger Clark
(*Hon.-Treasurer*).

Glastonbury,
August 23, 1919.

[This appeal is endorsed by the Rt. Hon. J. R. Clynes, M.P.; Mr. John Drinkwater; Sir Edward Elgar, O.M.; Sir Frederick Pollock; Mr. G. Bernard Shaw; and Sir Henry Wood.]

THE NATIONAL EISTEDDFOD.

Sir,—With the greatest interest I read the report of the proceedings of the Welsh National Eisteddfod at Corwen by Mr. William Child in your September number. As he states, the organization of the meetings left much to be desired, but the promoters of Eisteddfodau are not ignorant of this imperfection, and Mr. Child's comments will no doubt precipitate improvements. The explanatory note on penillion-singing is somewhat imperfect and sometimes incorrect. Were an authority on this style of singing to write an article, readers of the *Musical Times* would find it both interesting and instructive. Successful penillion singers must possess a very wide knowledge of Welsh poetry and its peculiar construction, which would require a deal of explanation to the uninitiated. The feature of the report, however, which is the least encouraging or satisfactory to Welshmen is that of depreciation of the Welsh music chosen as tests, notwithstanding that it was the work of the best Welsh composers. Other notable English musicians have on previous occasions made similar and possibly more trenchant remarks. Admitting that all is true, is it not overlooked by these gentlemen that for years now Englishmen have strenuously fought for English music for English singers, players, and audiences? Have not varieties of Societies been formed to consummate this

object? Even in reviewing 'Season programmes,' items have been enumerated under composers' names and notes of criticism and regret added that English composers had been neglected. The counter-argument of English promoters is that the public demand justifies the selection. Why, then, chide us for developing by our own methods? Promoters of Eisteddfodau are more consistent and true to their convictions in this respect, Welsh music being their first and not last consideration. While we recognise that the music of other countries may be better, to us the language allied to it is not so, and vocal music if of somewhat inferior quality allied to our own dear language is more satisfying. We have not, therefore, quite the same need to write as Mr. Barrett in your September issue (page 498): 'For one thing the season—that is the Royal Opera summer season—has this year witnessed what it has never witnessed before, namely, the production of an English opera sung to English words by English singers. This is what happened when Mr. Isidore de Lara's 'Naïl' was produced on July 18. Whether it was the most representative work, and whether the singers were the best the country could bring forward, need not be discussed in this connection. The fact remains that at last native art—or a phase of it—has been represented in an undertaking so far devoted to foreign effort. The ice has been broken, and this constitutes the achievement.'—Yours, &c.,

THE BLACK MONK.

[While sympathising with the 'Black Monk' in the main, we must remind him that one of Mr. Child's complaints had to do with the absence from the syllabus of the names of Walford Davies and Vaughan Williams, who are surely among 'the best Welsh composers.'—ED., *M. T.*]

BRITISH MUSIC AND PATRIOTISM.

SIR,—Your correspondent, Mr. A. Baillie, is indisputably right in saying that it 'behoves the British composer to make good music rather than British music.' Does not, however, the one (for the British composer) imply the other? For if music is to be good music it must first of all be sincere music (I suppose few will be bold enough to deny this?), and if it is sincere music the composer cannot help—from the mere fact that he is British—writing music which will strike the hearer as essentially British also.

The great fault of nine-tenths (I might say, ninety-nine hundredths) of present-day music is that it stands for nothing at all—except (perhaps) a sort of superficial cleverness. Music of this type can, to my mind at any rate—and I believe to the minds of the great mass of the public—never be anything more than 'sounding brass and tinkling cymbal'—'empty and fine like a swordless sheath.'—Yours, &c.,

A. R. CRIPPS.

10, Ambrose Place,
Worthing.

THE GRAMOPHONE AS AN AID TO MUSICAL APPRECIATION.

SIR,—With reference to 'Ignotus' letter on the subject of 'The Gramophone as an Aid to Musical Appreciation,' published in your September issue, I am pleased to be able to supply some information which may be of interest to your correspondent.

I have before me a small catalogue, published in February, 1915, by the Pathé Gramophone Company. The catalogue describes the 'Duplex Pathéphone,' an instrument by means of which the records of a play or opera can be reproduced in uninterrupted succession, the second taking up the thread immediately the first has finished. The machine is provided with two turntables, each ten inches or twelve inches in diameter, as the case may be, and capable of playing fourteen-inch discs. On the discs themselves, which are double-sided, No. 1 is coupled with No. 3, No. 2 with No. 4, and so on, so that Nos. 1 and 2 may be placed side by side, one on each turntable, thus ensuring continuous reproduction.

At the time of the issue of the catalogue the works published in this form included 'Carmen,' 'Faust,' 'Rigoletto,' 'Roméo et Juliette,' 'La Traviata,' and 'Il Trovatore,' in addition to other operas and dramas, and Molière's 'Le Malade Imaginaire,' the sets ranging from eight to twenty-eight 14-inch double-sided discs. The works are performed in French by artists of the Paris Opéra, the Opéra-Comique, and the Comédie Française.

I am not aware of the existence of any other instrument of this nature, but I should like to endorse 'Ignotus'' remarks, and to add that it would mean a great deal to the music-loving public if the invention were more extensively developed, and the works included the standard symphonies, sonatas, quartets, &c., as well as complete operas.—Yours, &c.,

CHARLES A. ADCOCK.

24, Kitchener Road,
Thornton Heath.

MEYERBEER AND HIS EXECUTORS.

SIR,—Meyerbeer left directions in his Will that, forty years after his death, certain of his MSS. should be published. As he died in 1864, his wishes should have been carried out fifteen years ago, but, as far as I know, this has not been done.

Meyerbeer may not be the fashion just now, but nevertheless he wrote some fine music, and would have written more, if he had not been obsessed by the idea of pandering to the musical taste of Paris of his day. These unpublished compositions, intended for posterity, should be free from that weakness, and ought to contain much of value.

Who were the executors I do not know, but as Meyerbeer certainly would have left money to cover the cost of publishing, it would seem that somebody is benefiting by this disregard of his directions.—Yours, &c.,

TOM S. WOTTON.

Robertsbridge,
Sussex.

STRAVINSKY AND HIS CRITICS.

SIR,—Mr. Cattley's second letter makes it plain that he is really not concerned with the elucidation of any fundamental truth, despite his pretentions, but is merely seeking to 'make points'—'get the best of the argument'—in the typical 'debater' fashion. Mr. Cattley's capacity for criticising Stravinsky is sufficiently exposed in the insensitive view of 'Petroushka' which he possesses, and which shows that he has completely failed to grasp any of the extremely humanly-expressive qualities of that work, even as his criticism of Stravinsky's comedy and satire music reveals the fact that he has not yet attained the mental standpoint which would enable him to differentiate between 'musical comedy' and comedy in music. It is also indicative of the individuality of Mr. Cattley's opinions that he cannot conceive of an appreciative criticism which is not an avowal of discipledom. Has Mr. Cattley never had an objective admiration? Is his conception of appreciation that of the suburban Miss about the art-lion?

Mr. Cattley wails: 'Where shall the truth be found?' Certainly not by shifting the burden of personal discrimination on to the shoulders of others, and deriving 'opinions' from external critical writings. I am in the habit of deciding my own opinions. Hence, with all admiration for Florent Schmitt, I cannot comprehend what his opinions have to do with mine. Also a little sympathetic reading would show Mr. Cattley that no fundamental paradox exists between the two statements quoted by him, that of M. Schmitt and that of myself. Stravinsky, whatever his faults, has a capacity of self-criticism and visualisation and of self-satire (as evinced in his new orchestral poem, 'Le Chant du Rossignol,' based on material from the earlier lyric-drama), which I recommend as a thing to be cultivated by Mr. Cattley.

Meanwhile I can only categorically and flatly contradict all Mr. Cattley's affirmations concerning Stravinsky's harmonic methods and their relationship to diatonic music as academically conceived, also in so far as they imply the lack of originality of that composer; and having arrived at this point, there is little sense in continuing this correspondence further.

Mr. Cattley is evidently unable to comprehend that the composers of a given epoch (such as the present) are all necessarily responsive to similar influences, without necessarily being plagiarists. This is the case with the comparison which he seeks to establish between Schönberg, Bartok, and others, and Stravinsky (all composers with whom I am thoroughly familiar, and on whom I wrote some of the first appreciative studies to appear in English many years ago).

Finally, it is curious that people will insist so 'profoundly' on the importance of tragedy, pathos, sorrow, &c., all of which are characteristics possessed and evinced by the lower types of animal, but persist in viewing comedy and humour, which are marks of the higher human intelligence, as something to be deprecated.—Yours, &c.,

E. HUGH HENRY.

66, Adelaide Road, N.W.-3.

[This correspondence is now closed.—ED., *M.T.*]

ARAB INFLUENCE ON SPANISH MUSIC.

SIR,—It is a great pleasure to see in Mr. Leigh Henry's excellent articles on 'Spanish Music,' that due stress is placed upon the 'Arab Influence,' a point which, as Draper the historian has said, has been systematically ignored by Europe. I would be glad, however, if Mr. Henry would tell us something more of the 'many theoretical works . . . . written in the reign of Abd er Rahman.' There were three monarchs of this name, but I am not aware of any theoretical works written by Andalusian Arabs of that period.—Yours, &c.,

HENRY FARMER,
(*Part-Author of 'Music and Musical Instruments of the Arab.'*)

692, Cathcart Road,
Crosshill, Glasgow.

GODOWSKY AND BRITISH MUSIC.

SIR,—I shall be grateful if you will allow me space to bring to the notice of British composers the kind offer of Mr. Leopold Godowsky, the well-known pianist, who, with a view to introducing British music abroad, is desirous of performing two British compositions throughout his coming world tour. He accordingly invites British composers to send their works to him at 626, St. Alexandria Drive, Los Angeles, California.—Yours, &c.,

A. EAGLEFIELD HULL,
(*Hon. Director, British Music Society*).

19, Berners Street, W.-1,
19th August, 1919.

Obituary.

We regret to record the following deaths:

MR. HENRY BEAUMONT, the well-known tenor vocalist, passed peacefully away after a long illness at his residence, 11, Warwick Avenue, Maida Vale, on August 19, aged sixty-two. Born at Huddersfield, in 1857, he went to Dublin as a child, and studied under Luigi Carracciola, making his début at Huddersfield on October 22, 1881. Less than two years later he was appointed a stipendiary chorister in Christ Church Cathedral, Dublin, but in 1885 he joined the Carl Rosa Opera Company, and was a great success on the operatic stage. Although since 1906 he mainly devoted himself to concert singing and teaching, yet he sang in 'Maritana' at the Wallace Centenary Celebration, at Waterford, in November, 1912. The funeral took place at Marylebone Cemetery, East Finchley, on August 23.

RUDULF E. SCHIRMER, head of the great music publishing firm of Gustave Schirmer, of New York and Boston, and until recently of 18, Berners Street, London, on August 21. His brother, Gustave, died July 15, 1907. In June, 1915, the firm started the *Musical Quarterly*, edited by Mr. O. G. Sonneck, and it has been an unqualified success. The firm's headquarters are at 3, East 43rd Street, New York.

PETER P. WALSH, conductor of the Meister Singers and of other Dublin choral societies, died after a tedious illness at St. Vincent's Hospital, on September 11, aged forty-one. He was a popular and painstaking conductor, his choirs winning many successes at the Feis Ceoil. As an adjudicator at various provincial Feiseanna he was held in high esteem. His remains were interred in Glasnevin Cemetery on September 13.

W. H. G. F.

THE LATE DR. D. J. WOOD.

We regret to announce that Dr. D. J. Wood, organist of Exeter Cathedral, died on August 27, having completed his seventieth year two days before. Dr. Wood had been in ill-health since the middle of July, but recovery had been confidently anticipated, and his sudden death came as a great shock to relatives and friends. His funeral service was attended by a vast representative congregation which filled the nave and aisles of the Cathedral, and all the lay-vicars returned from recently-started holidays to take part in a service which was marked by great simplicity and intense impressiveness.

Photo by *Messrs. Scott & Sons, Exeter.*

It is interesting to note that Dr. Wood had held his onerous post for forty-three years, the longest period, with one exception, in the history of the Cathedral. The exception was the case of Richard Henman, organist from 1694 to 1741, who was dismissed 'for his long absence and disorderly life.' Therefore Dr. Wood's long and faithful service was a record. He was one of the youngest Cathedral organists when appointed to Chichester in 1872, at the age of twenty-three. At the time of his death he was the second senior Cathedral organist in the country in respect of tenure, his only superior being Dr. Haydn Keeton, who has been organist of Peterborough Cathedral since 1870.

Dr. Daniel J. Wood was born at Brompton, near Rochester, in 1849, and had the advantage, invaluable to an organist, of experience as a cathedral chorister. At the age of ten he became a choir boy at Rochester, where Dr. J. Hopkins was organist, and where Sir Frederick Bridge was one of his contemporaries. While still a chorister, young Wood's gifts as an organist developed, and in 1864 he was appointed organist of Holy Trinity, Brompton,

still continuing as deputy at Rochester Cathedral. Two years later he was appointed to Cranbrook Parish Church; a year afterwards he was adjudged by Sir John Goss to be the successful candidate for the post of organist at Lee (S.E.) Parish Church. In the following year Mr. Wood went to the fine Parish Church at Boston, Lincs., where he established an excellent choral and orchestral society. In 1875 he was elected to Chichester Cathedral, and in 1876 succeeded Mr. Alfred Angel at Exeter Cathedral. In 1873 he had been elected F.R.C.O., and in 1874 took the degree of Mus. Bac., Oxon. In 1896 the degree of Mus. Doc. was conferred on him by the Archbishop of Canterbury (Dr. Benson), the suggestion being made by Dr. Bickersteth, then Bishop of Exeter, supported by Dr. Varley Roberts and many other eminent men. The event was consummated in the celebration of Dr. Wood's completion of twenty-one years' service in Cathedral organistship, and in the presentation to him of his doctor's robes, with an illuminated address, by a large number of representative subscribers in Exeter and the county.

Dr. Wood was conductor of the Western Counties Musical Association from 1880 to 1907, when the Association joined forces with Exeter Oratorio Society, and Dr. Wood, continuing to act as co-conductor, was presented with a pedal pianoforte and other gifts in recognition of his services. He was also conductor of Exeter Oratorio Society until its suspension in 1914.

In the conduct of Cathedral services, Dr. Wood's aim was to preserve tradition, while introducing modern music calculated to maintain that tradition. The present organ, by Willis, was built under his direction in 1891, and his recitals have included music of every period, for while he was essentially a musician of the old school, he found much to enjoy and learn in modern music. He was remarkably clever in transposition, and regarded the most difficult feats as pastime. As an extemporiser he had few equals.

The relations between Dr. Wood and his choristers were of the most happy description, and his delight in the society of the juniors was unbounded. Their respect for him was equalled by their affection, and no greater treat did they know than frequent visits to his charming house and home, when he would participate in their interests with all the zest of unfailing youthfulness and sympathy. Benevolence and kindness in feeling and act were prominent in his character, and went far beyond the merely negative point of never hurting a fly. His love and care for dumb animals was marvellous, and he never missed the opportunity for doing good to a fellow creature, nor used one to speak ill.

M. B.

Sixty Years Ago.

From the *Musical Times* of October, 1859:

GIDEON.—An Oratorio of the above title, composed by C. A. HORSLEY, Esq., having been announced for performance at the approaching Glasgow Musical Festival, Mr. HENRY F. SCHRÖDER, late of Windsor, and now of St. Peter's, St. Alban's, Herts, begs to inform the musical world, and the public generally, that he, upwards of nine months since, completed an Oratorio bearing the same name, the libretto of which (composed by G. R. RENWICK, Esq.) has been in his possession about three years. Mr. SCHRÖDER, therefore, in justice to himself, thinks it necessary to make the above facts public, in order that—should his Oratorio be produced subsequently to that of Mr. HORSLEY'S—he may not be accused of plagiarism.

GLOUCESTER MUSICAL FESTIVAL.—At the evening concert on Wednesday, Sterndale Bennett's 'May Queen' formed the first part, and was performed admirably. The principal solo parts were sung by Mrs. Clara Hepworth, Miss Lascelles, Mr. S. Reeves, and Mr. Thomas. Mr. Reeves, whose name was announced for a ballad, had left the concert-room, owing to indisposition, and his absence gave rise to some disturbance, of which the following account is furnished by a contemporary:—

". . . When Madame Novello had sung 'Prendi per me' out of its place, and on her retiring there were no signs of Mr. Reeves, the audience began to be restive, and would not be pacified until one of the stewards came forward and addressed them. He said, 'Ladies and Gentlemen: It seems to be the principal duty of stewards to make apologies for Mr. Sims Reeves. The stewards have done all in their power, but as Mr. Sims Reeves has quietly walked off, the stewards cannot fetch him back, and I hope they will not be blamed. He has found a good friend in Madame Novello, who has kindly consented to sing a song in his stead.' This address was received with mingled applause and hisses. . . . The Mayor of Gloucester then volunteered a further explanation:—'Ladies and Gentlemen: I have the pleasure to inform you that Madame Novello will give another song in the place of Mr. Sims Reeves.' Cries of 'Not enough'—'We know that already'—greeted the ears of his worship as he left the platform after having delivered himself of this weighty piece of information. . . . The Mayor returned to the charge, and addressed his turbulent co-citizens afresh:—'Ladies and Gentlemen,' he said, 'I am to state that Mr. Sims Reeves, being ill, was compelled to leave.' This speech, a worthy pendant of the other, was answered by shouts of laughter. . . . After a long interval, during the progress of which the Shire Hall threatened to be turned into a bear-garden, Madame Clara Novello made her appearance on the platform. . . . Shouts, cheers, and plaudits greeted her from every part of the room, and when these subsided she opened her lips—but not to sing. Instead of 'Bonnie Prince Charlie,' it was 'Ladies and Gentlemen.' Calmly, unaffectedly, and yet firmly, Madame Novello, like a musical Portia, admonished her hearers. . . . The tones of the nightingale had more persuasive eloquence in them than the voices of the steward and the Mayor. The fair apologist (who speaks, by the way, quite as musically as she sings) was completely overwhelmed with the demonstrations of complete satisfaction that her quiet speech had elicited, and the peace of her 'brother artist' was made with the public. We do not remember a more graceful act on the part of one artist to another—an act implying a strong sense of right, no little moral courage, and the total absence of a certain feeling of jealous rivalry from which even the most distinguished members of the profession are not invariably exempt."

THE MUSICIANS' GIFT TO H.M. FORCES.

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	£	s.	d.
Total received	4,080	0	0
Total received since December 31, 1918	1,159	0	0
Receipts during the month August 11 to September 10, 1919	35	0	0

(*a*) THE MONTH'S PROCEEDS OF CONCERTS AND ORGAN RECITALS.

		£	s.	d.
Bexhill and Eastbourne	Miss Ethel Robjohns. Concerts	10	10	0
Georgetown, Demerara	Mr. H. Chapman Edwards, part proceeds of Concert and Dance	5	12	3
St. Stephen's Church, Walbrook, E.C.4 .	Three Weeks' Organ Recitals, organized by Mr. E. Stanley Roper, B.A., Mus.Bac. ..	17	16	6
		£33	18	9

(*b*) THE MONTH'S DONATIONS AND COLLECTIONS.

	£	s.	d.
Miss E. Franklin Pike. Additional collection, Pupils' Music Circle	1	0	0
K.E.F. (per *Music Student*)	0	5	0
	£1	5	0

We are glad to note a slight improvement in the receipts for the past month as the result of concerts and organ recitals given on behalf of the Fund. The series of three weeks' organ reeitals at St. Stephen's, Walbrook, organized by Mr. Stanley Roper, at which some of the best known organists in London kindly gave of their best, has been largely responsible for the improvement referred to above. It is a source of gratification to all concerned to know that Mr. Roper has generously offered to organize a second series of recitals on his beautiful organ in aid of the fund a little later on.

In the financial statement of the Glasgow Committee, given in our August issue (page 424), the amount credited to the pupils of Miss Agnes Millar should be £66 8*s.* 6*d.* Owing to a defect in the type, it appears to be £6 8*s.* 6*d.*

NOVELTIES AT THE PROMENADE CONCERTS.

Interest in these excellent concerts is well maintained, each week seeing the production of two or three new compositions.

Baron d'Erlanger's Symphonic Prelude 'Sursum Corda' was heard on August 26. It was a tuneful, quasi-religious work of no great originality in material or treatment. It was pleasant to hear, but we missed the note of aspiration the title had led us to expect.

On August 27 a Prelude by Eugène Goossens received its first concert performance. The work was written last autumn for a private performance of Emile Verhaeren's drama, 'Philip II.' Mr. Goossens's music strikes the suitable note so thoroughly that the result is a work rather too sombre for popular appreciation. But even at this first hearing it was impressive, and seemed to indicate that the composer has a decided gift for stage-music. Mr. Goossens conducted.

On the following night we had one of the best new works heard at Queen's Hall for a long time—Alfredo Casella's Suite 'Le Couvent sur L'Eau.' The Suite is described as a 'Comédie Chorégraphique,' but apparently lost nothing in being presented as pure music. It consists of five movements—Marche de Fête (a brilliantly scored picture of a crowd), Ronde d'Enfants (a delightful little tune with some bizarre interruptions by the brass), Barcarolle and Sarabande (in the first of which a soprano solo voice, without words, takes an important part; the Sarabande is a fine piece of elegiac music), Pas des vielles Dames (a capital piece of musical humour, with a very neat imitation of a musical box), and a brief Nocturne leading into a brilliant Dance. The Suite was splendidly played and was loudly applauded. It should be heard again soon.

Arnold Bax's 'Scherzo,' produced on September 3, proved a very attractive work. It is brilliantly scored, and its exciting rhythms and genuine good spirits gave great pleasure.

F. Balilla Pratella's 'Three War Dances,' heard on September 9, were disappointing. Each began in an arresting manner, but the promise was in no case fulfilled. Pratella gave us a few striking effects, but every composer can do that with a full orchestra to play with.

A very different verdict has to be given in regard to the novelty of September 10, a symphonic poem by Dorothy Howell based on Keats's 'Lamia.' The work illustrates the poem perhaps too faithfully to be quite satisfactory from a structural point of view. This is no pedantic objection. In the long run every work of the kind stands or falls as mere music, and formal balance and contrast are important constituents. The close following of a programme almost invariably leads to incoherence, anti-climax, or some other flaw. 'Lamia' on the whole escapes any serious fault of this kind, being in three fairly defined and well-contrasted sections. Of these the second, depicting the marriage revel, was the most successful, real power and originality being shown. Miss Howell uses a large orchestra with confidence and success. She has a genuine gift of invention, and is able to keeps things going well. Her harmonic scheme will be more interesting, and not necessarily less modern, when she forgets the whole-tone scale. She gave us far too much of it in 'Lamia.' The work had an enthusiastic reception, the composer being recalled several times. In response to a general desire it was repeated on the following Saturday, when a crowded audience confirmed the previous verdict. The composer's future will be watched with more than ordinary interest.

One of the most enjoyable novelties of last season was Francesco Malipiero's 'Impressioni dal vero' (Part 1), and many of us would have welcomed a second performance. On September 10, Part 2 of the work was brought forward. It contains three movements—'Colloquy of the Bells,' 'The Cypress Tree and the Wind,' and 'Rustic Festival.' The first contained some fascinating bell-effects; but, on the whole the Suite falls slightly short of Part 1, being rather undistinguished thematically.

On September 13 we had, in addition to the second performance of 'Lamia,' a novelty in Stan Golestan's 'Rhapsodie Roumaine,' which, frankly, cut rather a poor figure beside the work of the English girl. It began and ended brilliantly, with a long and uninteresting tract between.

On September 18 it was good to find the organ put to more serious use than is customary at Queen's Hall. Our only regret was that this welcome departure should have been made with a not very attractive work—Widor's Sinfonia Sacra for organ and orchestra. It is not Widor at his best—the Widor of the 5th and 6th Symphonies for organ solo, for example. Its opening section contains too much conventional passage-work for the keyboard, and the music halts at times. The final Fugue, however, has some fine moments and an imposing ending. Dr. Stanley Marchant was at the organ, and played brilliantly. We suggest that a warm welcome would be given to Guilmant's D minor Symphony. It has the advantage of being well-known in England, owing to its frequent performance in solo form. It is much less complex than the Widor work, and is based on very attractive themes. At all events, we hope the organ will be used more frequently in important solo and concerted works.

Thomas Dunhill's Dance Suite for strings was played for the first time on September 15, conducted by the composer. A bright and tuneful work, it should be a welcome addition to the repertory of amateur societies.

Another work on the unpretentious side was Roger Quilter's Children's Overture, played on September 18—a series of nursery rhyme tunes deftly scored. It was much to the taste of the audience.

'PRO PATRIA': NEW ENGLISH OPERA.

It is something to the credit of the managers of the Royal Carl Rosa Opera Company that the claims of British opera were not overlooked in the course of the remarkable season given at the Lyceum Theatre. Opera was presented for seven weeks with primarily an educative object. Yet little time was lost in producing some British examples in common with the répertoire of Continental works and standard home-made attractions like Balfe's 'Bohemian Girl' and Vincent Wallace's 'Maritana.' Two new British operas were given in the course of the season. The first was Mr. Reginald Somerville's 'Antoine,' which had not been heard before in the centre of London, and the second was an entirely new production entitled 'Pro Patria.' The original was a short play by Mr. George Cornwallis West, in which Mrs. Patrick Campbell appeared. For the purposes of opera an effective libretto has been made by Mr. Alfred Kalisch. The music is by Mr. Percy Colson, a new-comer to this branch of musical art. The story has a war atmosphere, with revenge as the chief motive. The material is slight, but Mr. Colson shows due appreciation of its possibilities even if his realisation of them is not always very complete. But the satisfactory feature of the work is that it is in good operatic style, which is a valuable point to establish. Too often native compositions written for the stage are but illustrated cantatas, and therefore valueless as contributions to operatic literature. With all its faults—which after all are but the result of inexperience in handling the material—Mr. Colson's writing reveals a distinct feeling for the stage. He has a command of melody and can create good dramatic climaxes. The cast included Madame Luia Juta, the South African singer, who made a first and successful appearance on the stage, and she, with Miss Mary Fleming, Mr. Albert Bond, Mr. Harrison Cook, and Mr. Albert Kirkman, gave the composer loyal assistance, particularly the last-named, a notably good actor and singer. Mr. John Cope conducted, the reception of the work being most cordial and encouraging.

FRANCIS E. BARRETT.

THE BRITISH SYMPHONY ORCHESTRA.

This organization made a very auspicious first appearance at the Royal Albert Hall on September 21. The words 'first appearance,' however, read oddly in connection with a band largely made up of players whose names are well known to London audiences, some of them as soloists. The 'British Symphony Orchestra' begins by claiming attention on the ground that all its members have served in the Army, mostly abroad, but it should soon take a prominent position on its musical merits. Mr. Raymond Rose conducted, and Mr. Tom Burke sang.

MUSIC AT THE FESTIVAL CONFERENCE ON CREATIVE PEACE.

The object of this Conference, held at Oxford, September 1 to 10 inclusive, was to present to its members and others who took part, the idea of peace as something living and powerful. People too often regard it as being merely a state of 'Warlessness.' With this end in view the work of the creative impulse was constantly presented to us, whether in the life-work of St. Francis of Assisi or the poetical creations of Blake and Shelley, the dramas 'Everyman' and the 'Trojan Women' (Gilbert Murray's translation), or in the masterpieces of chamber music. It is with these last that we are specially concerned.

The programmes were of such excellence and drawn from such a wide field, that their reproduction should be of interest.

The first programme consisted of 'an hour of Folk-song,' by Madame Raymonde Colignon, accompanied by Mr Harold Scott. The first half of the programme was French, the second half English. The English songs included 'The three Ravens. The concert ended with three Nursery Rhymes, charmingly set to music by Mr. Harold Scott.

SECOND CONCERT.

Sonata in G major, for Violin and Pianoforte .. *Brahms*
Mr. Ernest Whitfield and Dr. Ernest Walker.

Songs—
(*a*) 'I will make you brooches' .. .. *Graham Peel*
(*b*) 'Sea Fever' .. .. *John Ireland*
(*c*) 'Once at the Angelus' .. .. .. *Arthur Somervell*
(*d*) 'Bluebells from the clearings' .. .. *Ernest Walker*
Miss Marie Howes.

Pianoforte Solos—
(*a*) 'La Cathédrale Engloutie'
(*b*) 'Bruyères' .. .. } .. .. .. *Debussy*
(*c*) 'La neige danse' .. ..
Dr. Ernest Walker.

Violin Solo—Grave and Fugue in G minor .. .. .. *Bach*
Mr. Ernest Whitfield.

Songs—
(*a*) 'My sweet sweetynge' .. .. .. *Frederick Keel*
(*b*) 'There's a bower of roses' .. .. .. *C. V. Stanford*
(*c*) 'Linden Lea' } .. .. .. *Vaughan Williams*
(*d*) 'Silent Noon'
Miss Marie Howes.

THIRD CONCERT.

Songs—
(*a*) 'Passing by' .. .. *Purcell*
(*b*) 'Have you seen but a white lily grow' .. .. *Anon.*
(*c*) 'I'll sail upon the Dog-star' .. .. .. *Purcell*

Pianoforte Solos—
(*a*) Fantasia in C minor .. ..
(*b*) Prelude, Gavotte, Polonaise, and Gigue in E major .. .. } .. *Bach*

Songs—
(*a*) 'Why dost thou move' .. .. .. *Havergal Bryan*
(*b*) 'Goat paths' .. .. } .. .. .. *Harold Scott*
(*c*) 'The four old men' ..
(*d*) 'Bower of May' .. .. *Walford Davies*

Pianoforte Solo—
The 'Waldstein' Sonata .. .. *Beethoven*

Folk-Songs—
(*a*) 'The gentle maiden' (Irish) .. .. .. —
(*b*) 'The Earl of Moray' (Scotch) .. .. .. —
(*c*) 'El majo discreto' (Spanish) .. .. .. —
(*d*) 'Hopak' (Russian) .. .. —

Singer—Mr. John Goss.
Pianoforte—Miss Elsie Hall.

FOURTH CONCERT.

Sonata for 'Cello and Pianoforte in G minor, Op. 6, No. 2. .. .. *Beethoven*

Songs—
(*a*) 'Peace' }
(*b*) 'Mina' } .. .. *Schubert*
(*c*) 'Devotion' .. .. .. }
(*d*) 'He the best of all the noblest' } .. .. .. *Schumann*

Sonata for 'Cello and Pianoforte in F major .. *W. de Fesch*

Songs—
(*a*) 'When I am laid in earth' }
(*b*) 'Nymphs and shepherds' } .. .. .. *Purcell*
(*c*) 'When daisies pied' .. .. }
(*d*) 'The lass with the delicate air' } .. .. .. *Arne*

Songs—
(*a*) 'There is no more to say' .. .. *Bryceson Trehearne*
(*b*) 'The sleep that flits on baby's eyes' .. *J. A. Carpenter*
(*c*) 'The land of the sky-blue waters' .. .. .. *Cadman*

Singer—Miss Clytie Hine.
'Cello—Mr. John Mundy.
Pianoforte—Miss Elsie Hall.

FIFTH CONCERT.

Sonata for Violin and Pianoforte in A minor .. *John Ireland*

Songs (Contralto)—
(*a*) 'God is my Shepherd' }
(*b*) 'By the Waters of Babylon' } .. .. .. *Dvořák*
(*c*) 'Sing ye a joyful song'

Songs (Tenor)—
'Adelaide' .. .. *Beethoven*

Pianoforte Solo—
Rhapsody in G minor .. .. *Brahms*

Violin Solo—
Andante and Gavotte .. .. *Bach*

Songs (Contralto)—
(*a*) 'Death and the maiden' }
(*b*) 'Heliopolis' .. .. } .. .. *Schubert*

Songs (Tenor)—
(*a*) 'Orpheus with his lute' }
(*b*) 'Under the greenwood tree' } .. .. .. *E. Coates*

Pianoforte Solo—
Barcarolle .. .. *Chopin*

Singers—Miss Sybil Cropper, Mr. John Adams
Violin—Mr. Ernest Whitfield
Pianoforte—Mr. Arthur Alexander.

SIXTH CONCERT.

Songs—
(*a*) 'Art thou with me?' .. .. *Bach*
(*b*) Canzonetta .. .. *Haydn*
(*c*) Zuleika's song .. .. *Schubert*
(*d*) 'The Nut Tree' .. .. *Schumann*
(*e*) 'Maiden's Curses' .. .. *Brahms*

Pianoforte Solos—
(*a*) Moment Musical in A flat .. .. *Schubert*
(*b*) Nachtstück in C major .. .. *Schumann*
(*c*) Intermezzo in E minor .. .. *Brahms*

Songs—
(*a*) 'Le Colibri' .. .. *Chausson*
(*b*) 'Romance' .. .. *Debussy*
(*c*) 'Nicolette' .. .. *Ravel*

Pianoforte Solos—
(*a*) Study, F minor }
(*b*) Prelude, C major } .. .. *Chopin*
(*c*) Nocturne, G major }

Songs—
(*a*) 'Twilight' .. .. *Rummel*
(*b*) 'Go not, happy day' .. .. .. *Frank Bridge*
(*c*) 'Shieling Song' .. .. *Arnold Bax*
(*d*) 'Bluebells from the clearings' .. .. *Ernest Walker*

Singer—Miss Dorothy Moulton.
Pianoforte—Dr. Ernest Walker.
Also a very good anonymous accompanist.

The seventh concert was a lecture-recital on 'Modern Music' by Mr. Edward Mitchell. The programme was as international as possible. Mr. Mitchell said he was playing no modern German or Austrian music, as he had found none worth playing. We would suggest that Brahms is as modern as Grieg. Finland was unrepresented, though Palmgren in pianoforte music surely deserves a place. After hearing so much of 'Iberia' and 'Goyescas' it was rather a disappointment to learn that Debussy's Prelude 'In a Wine-shop' was more Spanish than anything by Albeniz or Granados. However, this is all the criticism that can be made. Mr. Mitchell said very little, leaving the 'moderns' to speak for themselves, which they did convincingly for some two hours. Miss Howes sang again by request.

PROGRAMME.

Pianoforte Solos—
Ballade, Op. 24 .. .. *Grieg*
Lotus-land .. .. *Cyril Scott*
Ironies .. .. *Scriabin*
Humoresk .. .. *Balfour Gardiner*
Prelude, Choral, and Fugue .. .. *Franck*

Songs—
(*a*) June .. .. *R. Quilter*
(*b*) The Cloths of Heaven .. .. .. *T. Dunhill*
(*c*) Sigh no more, ladies .. .. *Aiken*

Pianoforte Solos—
Celtic Sonata .. .. *E. A. MacDowell*
The Wine-shop .. .. *Debussy*
Christmas Night .. .. *Liapounow*
Poem, 'Vers la flamme' .. .. *Scriabin*

Two more events should be noticed. On the morning of Sunday, September 7, Mr. Harold Spicer gave an organ recital, playing among other items the third Sonata of Mendelssohn; Passacaglia and Harmonies du soir, Karg-Elert; Vesperale, Cyril Scott; part of a Guilmant Sonata; and the Rhapsody of Harvey Grace. Mr. John Goss sang.

On Saturday afternoon in Worcester College gardens (could any surroundings have been more suitable?), Miss Nancy Neal told us a little about folk-dances and rhythms, which were illustrated by some dozen children from Walworth, London. She supplemented her lecture a few days later at Ruskin College. When the dancing was over, representative members of the audience were persuaded with more or less ease to step into the centre and learn a country-dance themselves. The accompaniments were played by a solo violin throughout.

C. HAROLD FITCH.

THE SPECIAL COURSE FOR TEACHERS OF MUSIC IN SECONDARY SCHOOLS.

BY ONE WHO ATTENDED.

Arranged by the Board of Education, this Course was held at the Royal College of Music from August 14 to 27, and during those days it passed from the realm of experiment to that of unequivocal success.

The Course was attended by some sixty-five teachers, selected from about three times that number of applicants. Its organization was in the hands of Mr. Percy Scholes, who had gathered round him a staff of lecturers—experts in the several tasks allotted to them—who addressed themselves to essential features in a teacher's daily work, opening up fresh points of view and explaining methods, the application of which will doubtless make such teaching work at once more fruitful and less onerous.

Mr. Scholes himself, in addition to securing the well-being of all in attendance, gave a series of lectures on 'Listening,' based in the main upon the programmes of the Promenade Concerts, attendance at these concerts being (wisely) considered a necessity during the Course.

Mr. W. G. Whittaker dealt with matters relating to school singing classes. His direct methods and practical hints were most valuable and illuminating, and he was as apt in illustrating details as in deducing principles. The sound, healthy conclusions of his wide experience were admirably stated and eagerly absorbed.

'School Orchestras and their Possibilities' formed the subject of Mr. James Brown's lecture-lessons, his many-sided ability here finding a congenial outlet. Mr. Brown's wise counsel upon the formation of a school orchestra, its progress and conduct after formation, and the choice of music, left a strong, invigorating impression, bringing out very clearly how great a factor in school life—both educationally and socially—such an organization can be made to be. Both Mr. Whittaker and Mr. Brown, by their bright, cheery outlook upon musical work in schools, were distinctly inspiring and stimulating.

'Pianoforte Teaching' was ably and very thoroughly dealt with by Miss Nancy Gilford. Her lectures contained much useful suggestiveness, and possessed the great merit of gathering in interest as they proceeded. The pianoforte recitals given by Mr. Edward Mitchell were greatly appreciated, and were a feature of high worth.

The subject of Musical Appreciation was allotted to Mr. A. Forbes Milne, and was handled by him in such convincing fashion as must have fully dispelled the doubts of all sceptics—if any such there were. Mr. Milne won a sympathetic response from his hearers that testified alike to their interest in the subject, their sense of its value, and their complete satisfaction with his method of presenting it.

The more formal discussions upon points raised by the lectures were interesting, if at times unduly discursive. Perhaps even more profitable features were the informal 'talks' which took place during the intervals and at other times, between individuals and groups of individuals, when ideas were exchanged, methods compared, and suggestions made. In these 'talks,' too, the lecturers played a prominent and helpful part. The value of such personal contact and intercourse is indisputable.

The visit of representatives of the Board of Education, and of the Teachers' Registration Council, and other bodies, was a happy thought. This, together with Mr. Scholes's practical and suggestive advice on the business side of our profession, gave proof of how thoroughly and adequately the Course was organized.

It should be said that the authorities of the Royal College of Music readily placed all their many facilities at our disposal, and the Director (Dr. Allen) looked in and gave the Course a characteristic blessing. Dr. Somervell also contributed a welcome quota to the general interest and amenities of the gathering.

On the closing day, after certain felicitous ceremonies had been engaged in, and after mentally booking our seats for next year, we left the Course with a feeling of regret that the end had come, with a realization of how much had been done for us, and with a deep sense of appreciation and gratitude for that it had been done so unsparingly and so well.

CHAMBER MUSIC FOR AMATEURS.

We are glad to observe signs of increased activity among amateur chamber-music parties. We are sometimes asked to help players desirous of getting into touch with others in their district, and it occurs to us that the time is ripe for something more definite in the way of assistance. We have therefore decided to devote a portion of our space each month to announcements of players' requirements. The announcements should state the district in which the player resides, with particulars as to time of meeting, instrument, and character of music he or she desires to take part in, and name and address, or nom-de-plume, c/o Novello & Co., Ltd., 160, Wardour Street, W. 1. Thus:

Violin (First or Second); Mozart, Haydn, Beethoven Quartets; Streatham, or near; Weekday evenings. —CONSTANT READER, c/o Novello & Co., Ltd.

Clarinet.—Modern works preferred; anywhere in N. London; Sunday afternoons.—NEMO, c/o Novello & Co., Ltd.

Pianist required for Quintet; music of all schools, Wednesday evenings; Chiswick. — J. DOE; 'Chatsworth,' High Road, Bedford Park, W.

No charge will be made for the announcements. They should be addressed to THE EDITOR, *Musical Times*, 160, Wardour Street, W. 1.

THE CHILDREN'S CONCERTS SOCIETY.

The Children's Concerts Society has arranged a series of concerts to be given in the Central Hall, Oldham Street, Manchester.

Inaugurated in 1916, the Society now enters an its fourth season with the following programme:

1919.

Oct. 25.	'What is a tune?'	*Geoffrey Shaw*
Nov. 8.	Music Building	*C. Rawdon Briggs*
Nov. 22.	'There's a jolly little tune a-hiding in the rat, tat, tatting of the drum' ..	*Robert McLeod*
Dec. 6.	'Music and a Peep Show'	*Emmie Allen*

1920.

Jan. 17.	'A Musical Family'	*Walter Carroll*
Jan. 31.	The Small Orchestra	*Archie L. Camden*
Feb. 14.	Concert by Children	

The hon. secretary, Miss E. Allen, 113 Egerton Road, Whittington, will be pleased to answer any inquiries.

A few choral societies have sent us prospectuses in which their activities in the coming season are outlined. The Central London Philharmonic Society will perform 'Les Cloches de Corneville' and 'Hiawatha' Dulwich Philharmonic Society has chosen 'Elijah,' 'Messiah,' 'Faust' 'A tale of Old Japan,' and Haydn's third Mass. Portsmouth Philharmonic Society promises 'Hiawatha,' 'The Hymn of Praise,' and Charles Macpherson's 'By the waters of Babylon.' The South London Philharmonic Society has selected 'From the Bavarian Highlands,' 'Messiah,' and the 'St. Matthew' Passion. The East Herts Musical Society will give 'Merrie England' and 'Elijah.' We will include these in a fuller list to be given in our next issue.

We have received the first number of the *Scottish Musical Magazine*. It is interesting and attractive, with articles on Scottish Folk-song, Sir Thomas Beecham (with an excellent portrait), Chamber Music, Scottish Church Music, 'The Three B's,' &c., the contributors including Messrs. Granville Bantock, J. A. Fuller Maitland, W. Saunders, and David Stephen.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

After complete musical stagnation, the months of July and August being practically devoid of music with the exception of that in the parks, we have now a promise of an extraordinary season which is likely to break all records, as will be seen by the following forecast of musical events of every calibre.

Choral music will be a notable feature, and it is a pleasure to be able to state that the Festival Choral Society will give five choral concerts, the programmes to comprise 'Elijah,' 'Messiah,' 'The Dream of Gerontius,' 'The Hound of Heaven' (repeated by special request), and Bach's great Mass in B minor. The principal artists will be Mesdames Carrie Tubb, Elsa Stralia, Olive Sturgess, Muriel Foster, Margaret Balfour, Doris Manuelle, and Elsie Chambers, and Messrs. John Coates, Walter Hyde, Alfred Heather, Norman Allin, Herbert Brown, Edward Dykes, and Horace Stevens. At one of the concerts M. de Greef will play the Grieg Concerto. Mr. C. W. Perkins will be the organist, and Sir Henry Wood the conductor in chief.

Mr. Appleby Matthews will also give five choral concerts, but it is a pity that his scheme should include three of the same works, namely, 'Messiah,' 'Elijah,' and 'The Dream of Gerontius.' The other works announced in the preliminary circular are Wesley's 'In Exitu Israel,' Elgar's 'Spirit of England' and 'Go, song of mine,' and Granville Bantock's choral epilogue 'The Pageant of Human Life' (first time at Birmingham). The list of artists already secured includes Mesdames Rosina Buckman, Dorothy Silk, and Helen Anderson, and Messrs. Gervase Elwes, Arthur Jordan, William Hayle, and Norman Allin; also Miss Margaret Fairless, solo violin. The executive will be the Appleby Matthews Orchestra and a choir of three hundred voices.

The Choral and Orchestral Association has put in rehearsal 'Judas,' 'Elijah,' 'King Olaf,' and 'Tom Jones.'

New features of the season will be four 'International Celebrity Subscription Concerts,' organized by Mr. Lionel Powell, and four Quinlan Subscription Concerts. The first concert of the former series will be a Melba night, when the *diva* will be assisted by Mr. Tom Burke, the new Irish tenor, and Ferruccio Busoni, the great pianist. The second concert announces Kubelik, and Miss Katherine Goodson, pianist, and the veteran basso, Mr. Watkin Mills, will also appear. Madame Clara Butt is billed for the third programme, her party including Miss Rosina Buckman and Miss Adela Verne (solo pianoforte), and Mr. Kennerley Rumford and Melsa (solo violin). The fourth concert will be devoted to a Chopin recital by Pachmann.

The Quinlan series is also able to announce a dazzling array of 'stars.' Madame Tetrazzini will be the great attraction at the first concert, and with her will be associated Mlle. Renée Chemet, the French violinist; Signor Lenghi Cellini, the Italian tenor, and Signor Pietro Cimara, the Italian pianist. The artists at the second concert will be Mesdames Mignon Nevada, Astra Desmond, Margaret Cooper (songs at the pianoforte), and Suggia (solo 'cello), and Mr. Albert Sammons (solo violin). The third concert is especially noteworthy on account of the great pianist, Leopold Godowsky, who has not been here since 1909. The vocalists will be Madame Miriam Licette and Mr. Clarence Whitehill, the American baritone. The fourth concert will be orchestral, at which Mr. Albert Coates will conduct the Beecham Symphony Orchestra of seventy performers.

Messrs. Boosey's London Ballad Concert party will also visit Birmingham. The vocalists will be Mesdames Carrie Tubb, Flora Woodman, and Lucy Nuttall, and Messrs. Frank Mullings and Topliss Green. Solo violin, Melsa; solo pianoforte, Mr. Harold Samuel; accompanist, Mr. Berkeley Mason.

Madame Minadieu's excellent and interesting Matinées Musicales will again be a feature. There will be three Matinées, and engagements have already been concluded for the appearance of the following eminent artists during the season, viz., M. Vladimir Rosing, Miss Clara Robson, Miss Helen Anderton, and Mr. Plunket Greene (vocalists); Miss Marjorie Hayward, Mr. Arthur Catterall, and Señor Morales (violinists); Miss Adela Verne, Miss Beatrice Hewitt, and Mr. William Murdoch (solo pianoforte); Miss Joan Willis and Mr. Felix Salmond (violoncellists); Mr. Lionel Tertis (viola), Mr. C. Draper (clarinet); Miss Ellen Tuckfield, Mr. Harold Craxton, and Mr. G. H. Manton (accompanists).

Mr. Max Mossel is again to the fore with a series of four concerts. At the first Moiseiwitsch will give a pianoforte recital. At the second concert the artists will be Madame Elsa Stralia, Miss Myra Hess, Mr. John Coates, and Mr. Max Mossel. At the third, Frederick Lamond will make his reappearance. The vocalist will be Miss Muriel Foster. At the last concert Mr. Landon Ronald will conduct a symphony orchestra. The solo violinist will be Mr. Albert Sammons, and the vocalist Miss Olga Haley.

The Appleby Matthews Sunday evening orchestral concerts are again carried on this season. Thirty-six concerts are projected, to be given every Sunday evening in succession. The locale has been transferred to the new 'Futurist' Cinema Theatre, a magnificent and up-to-date building. The first concert took place on September 7, in the presence of a packed audience. Evidently these excellent concerts have come to stay, and there is no doubt that there is a public for them so long as Mr. Appleby Matthews gives the music his patrons want and that appeals to them. The first programme was a mixture of the classical and modern, as also was the second, and the same rule will to a certain extent prevail throughout the season. The orchestra has been augmented, and excellent performances have been given of Mozart's E flat Symphony, Wagner's 'Siegfried Idyll,' the Overture to 'Rosamunde,' and Dvorák's bright and spirited 'Carnaval' Overture. Mr. Alex. Cohen, an excellent solo violinist, is again the leader of the orchestra.

By the death of Mr. W. C. Stockley, Birmingham has lost its oldest musician, for he was ninety years of age. He was a hard worker in his time, and for many years conducted the Festival Choral Society. He also established his famous Orchestral Concerts which afterwards were taken up by Dr. Rowland Winn. As organist he occupied many prominent posts, and was also well known in the Midlands as a teacher of singing.

Miss Beatrice Hewitt is giving three Saturday afternoon concerts at the Repertory Theatre, having for coadjutors Miss Elma Baker, Miss Ada Forrest, Mr. Arthur Catterall, Mr. Paul Beard, and Mr. J. C. Hock. The programmes will include Brahms's Pianoforte Quintet, Sonatas for 'Cello by Rachmaninoff and Strauss, Russian songs, and pianoforte solos.

The New Philharmonic Orchestra, conducted by Mr. Matthew Stevenson, will give a concert in aid of the organ fund in connection with the Royal Blind Institution. The vocalist will be Miss Desirée Ellinger, of the Beecham Opera Company.

The Annual Scottish Concert will take place on November 29, when the programme will be provided by the Birmingham and Midland Scottish Society.

The Birmingham Choral Union, conducted by Mr. Richard Wassell, will give four concerts in the coming season. The works to be presented are 'Messiah,' 'A Tale of Old Japan,' 'Merrie England,' and there will be a ballad concert. Mr. Wassell will also give four popular orchestral concerts, and Mr. Cyril Scott will appear at the first.

BOURNEMOUTH.

Since the last report appeared in these columns of Bournemouth's musical activities, the Winter Gardens pavilion has undergone the process of re-seating and a thorough renovation. This general clean-up will now in part console us for the continued postponement of the new ambitious 'Pavilion' scheme, the planning of which the war abruptly disposed of for an indefinite period. Nevertheless the town's musical reputation demands a worthier home for its permanent orchestra, and it is to be hoped that conditions will shortly permit of a start being made in preparing for the erection of an entirely adequate building, where musical and musico-dramatic ventures will have all requisite facilities.

During the writer's absence from Bournemouth in the holiday month of August a musical colleague kindly under-

took to supply those particulars relating to the Symphony Concerts which are necessary for the completeness of this monthly chronicle. It is thus we learn, therefore, that the concert on August 20 had for its chief attraction the 'Pathetic' Symphony of Tchaikovsky. The performance was an exceedingly fine one, and the excitement that the climax of the first movement invariably produces was once more provoked by the highly expressive orchestral playing. Prolonged plaudits from the very large assemblage greeted a performance that was notable for its perfect correctness. This work quite overshadowed Rossini's tawdry 'William Tell' Overture, splendidly played as is was, and the wishy-washy Paganini Violin Concerto, which Madame Adila Fachiri, by sheer intensity of interpretation, did her level best to render interesting. Her performance won an enthusiastic recall, to which she responded with the Bach Gavotte in E, unaccompanied. On August 27 César Franck's Symphony was given a polished performance, but the music met with a somewhat chilly reception. It cannot be denied that the work suffers from redundancy, particularly in the second and third movements, the opening section being the most prepossessing. On the other hand, one's admiration for many beautiful moments and the striking orchestration can but be wholly genuine. Beethoven's 'Coriolan' Overture and the frequently played excerpts from Act 3 of 'The Mastersingers' made up the remainder of the purely orchestral items. In addition to these, however, Miss Augusta Chilton Griffin played Saint-Saëns's 'Africa' fantasia for pianoforte and orchestra with much brilliance, bringing out all the good points of the composition. This rising pianist also played three solos—Debussy's 'La Cathédrale Engloutie,' Liszt's weirdly realistic Legend, 'St. Francis Walking on the Waves,' and a Chopin Mazurka. The first proved a magnificent performance, but the other compositions were handled rather too heavily and thus were less satisfactory. Miss Thelma Petersen, the possessor of an attractive voice, sang 'O don fatale' with orchestral accompaniment. Her dramatic sense is not yet developed to any extent, and consequently Graham Peel's 'The early morning,' which she sang as an encore, was much more suited to her capabilities. The following week's concert, which consisted of Schubert's 'Unfinished' Symphony, the 'Tannhäuser' Overture, the Suite, 'From all Countries,' by Moszkowski, a Slavonic Dance of Dvorák's, and some vocal contributions by Mr. Charles Tree, we are unable to report.

The writer was present at the concert on September 11, when Tchaikovsky's fifth Symphony was the principal feature of the scheme. An otherwise satisfactory performance was handicapped by some rather dull playing in the first movement, and a glaring orchestral slip which spoilt the flow of the music for a space. The rest of the programme consistently pursued the lugubrious vein opened up by the Russian composer, consisting as it did of the same master's 'Serenade Mélancolique' for violin, capably played by Mr. Bertram Lewis, the leader of the orchestra, Sibelius's 'Valse Triste' (encored), and—tragedy conceived in less poignant accents — Edward German's 'Richard III.' Overture, which pleased very much and was capitally performed. A programme of recognised popularity was submitted on September 17, such works as Beethoven's C minor Symphony and Grieg's Pianoforte Concerto never failing in their appeal to the general public. Mr. Dan Godfrey merits much commendation for the excellent results he obtained from his instrumentalists in the Symphony, and Mr. Harold Colombati's clear and artistic playing in the Concerto was distinctly praiseworthy. Sullivan's effective 'Macbeth' Overture was the only other item.

BRISTOL.

There has been no noteworthy concert at Bristol for the past three months, but musical doings have not stood still. The fine weather has tempted many patrons to the excellent open-air concerts of the Zoological Gardens band, and the Durdham Downs band concerts have been a focus of patronage. Organ recitals at St. Mary Redcliffe, the home of these functions at Bristol, have gone steadily forward, Mr. R. T. Morgan's enterprise, as organist, being well rewarded. Besides his own playing, he has secured the best of organ exponents from a wide area, one of these being Mr. Stanley Roper, assistant-organist of Westminster Abbey.

The great feature locally has been the recent revival of the Glastonbury Festival, established by Mr. Rutland Boughton and the late Mr. R. Buckley, Arthurian drama collaborateurs. It occurred to them in 1913 that Glastonbury was highly suitable for a 'Temple of Art' on the lines of Bayreuth, and a number of eminent musicians heartily supported the idea. Mr. P. Napier Miles, the wealthy Bristol amateur, to whom Miss Marie Hall owed her first steps, joined with Sir Edward Elgar, and Mr. Granville Bantock is promoting the idea. The war cut short the proceedings, but a summer school was organized in 1914 and annual Festivals commenced in 1916.

It was terribly uphill work to induce the musical public to support so academic a venture, but the interest in the Festivals in Bristol and the neighbourhood may be said to be slowly taking root. Glastonbury, of course, was highly interested, and Prof. Sydney Adshead, of London University, has prepared a fine design for a Bayreuth-Oberammergau Festival Theatre, with English country life features, on a most suitable site at Glastonbury; but £10,000 is needed to cover its cost and the erection of hostel, stage, &c. Glastonbury as the home of the Arthurian legends and the 'holy thorn' is peculiarly suitable for the venture, and all musicians will wish it success.

The actual Festival of the summer school extended from August 17 to August 30. The high standard of histrionic and musical ability displayed by even small children, along with the poetic grace of costumes, dresses, and staging, gave the greatest pleasure to large audiences. Notable among the plays and performances were William Morris's 'Chapel in Lyonnesse,' for pianoforte, strings, and solo voices, the music by Mr. Rutland Boughton; selections from works of Percy Grainger, John Ireland, and Sir Edward Elgar; a little play, 'A Pot o' Broth'; and Shirley's masque 'Cupid and Death.' The Carnegie prize opera, 'The Immortal Hour' (Fiona Macleod), composed by Mr. Boughton, dances to the music of the Fitzwilliam Virginal Book, the 'Midsummer Night's Dream' Overture of Mendelssohn, as a children's ballet, and Rutland Boughton's choral ballet 'The Moon Maiden,' with Clarence Raybould's 'Sumida River,' a Japanese idyll, were also presented. Miss Marie Hall and Mr. Napier Miles appeared in the same programme. The celebrated violinist played Sonatas by Eccles, Lates, and Ireland, and Mr. Miles accompanied his 'Battle' songs, sung by Mr. Arthur Jordan. The first cycle of four days concluded with the Arthurian 'Round Table,' the music-drama by the inspirers of the Festival. The second and third cycles repeated these works. Free chamber concerts and a madrigal concert, with a lecture on Elizabethan composers by the Rev. Dr. Edmund H. Fellowes, made up a notable Festival in the West Country that in its evolution will attract, we have no doubt, increasing attention from the cultivated musical amateur as the years go on.

Bristol is likely itself to have a highly successful and important musical season. The Quinlan concerts arranged by Messrs. Duck, Son, & Pinker will provide for four engagements at Colston Hall, with Tetrazzini, Chemet, Cellini, Cimara, Nevada, Desmond, Margaret Cooper, Suggia, Sammons, Reeves, Godowsky, Whitehill, Edna Thornton, and the Beecham Symphony Orchestra, under Mr. Albert Coates, as the high 'stars.' Crichton's, Ltd., are also providing a series of Subscription Concerts at Bristol, with Melba, Clara Butt, Rosina Buckman, Rumford, Burke, Watkin Mills, Busoni, Katherine Goodson, Adela Verne, Pachmann the inimitable, Kubelik, and Melsa as the attractions. Such a galaxy as these two lists present has never before been seen on Bristol platforms in the same season. The great duet from 'La Bohème,' which created such a furore at Covent Garden in May before the King and Queen, is to be repeated by Dame Melba and Mr. Tom Burke, the Irish tenor. It needs only an enterprising entrepreneur to produce Caruso to make Bristol a centre of musical interest in the coming season. But the great point is, 'Will it pay?' Will Bristol citizens, regrettably lax, it must be conceded, in artistic enthusiasm, come forward now that they have concerts of the highest class offered them? Bristol ought to have had its own symphony orchestra long ago; but, alas! Mr. George Riseley knows why it has not. Sufficient guarantee was not forthcoming in the old city.

Bristol Choral Society has in view six concerts, with such old favourites as 'The Golden Legend,' 'Flying Dutchman,' 'Hiawatha,' 'Messiah,' 'Elijah,' &c.— a conservative list, but probably a wise selection for a start after the war. It is to be hoped that next year will see some modern works produced. The artists engaged include Mesdames Agnes Nicholls, Phyllis Lett, Rosina Buckman, and Carrie Tubb, Messrs. John Coates, Maurice D'Oisly, Charles Knowles, Joseph Reed, and Robert Radford. The Society's annual report shows that the four afternoon concerts (the Society is now returning to the evening function) were highly successful in 1918-19, under the masterly direction of its indefatigable conductor, Mr. George Riseley. The work of the Society being of an educational character, it has been decided to make no increase in the charges despite increased cost of band and principals in this its thirty-first season. It is much to be hoped the strongest support will be given to Bristol's oldest and chief choral combination.

The Musical Society, under Mr. Charles Stear's judicious direction, is also giving the 'Golden Legend' this season—an unfortunate, but understandable, coincidence. The 'Stabat Mater' and 'Lobgesang' are also on the Society's list. Mr. Grahame Wills succeeds Mr. John Boyd as president after fifteen years.

The New Philharmonic Society, so ably conducted by Mr. Arnold Barter, has elected Mr. G. A. Wills, another of the great Wills family, to be its president. The concerts last season were in aid of the British Red Cross Society, and a substantial sum was handed over. Instrumental works are to be a leading attraction of this season. There is to be an additional concert, and Tchaikovsky's F minor Symphony is to be a feature. Ten works by British composers will be given at the three concerts, the 'outside' works including Beethoven's Concerto in D, Grieg's A minor Pianoforte Concerto, and the Overture to 'The Meistersingers.' Rutland Boughton's 'Midnight,' for choir and orchestra, is also down for presentation.

New members are coming forward for all the Societies, and rehearsals are in full swing. It should be a wonderful year.

Weston-super-mare, Bristol's Brighton, is not behind-hand: the Operatic Society will give costume entertainments, the Philharmonic Society carrying on the concert work of opera and oratorio. The Bournemouth Municipal Orchestra, with Miss Marie Hall and Mr. Dan Godfrey, is also in the list of attractions, with the violinist playing one of the great concerted works.

Finally the D'Oyly Carte Company and the Royal Carl Rosa Company (two weeks) may be chronicled as among the successes of the Bristol musical season. In August, that splendid new musical play, 'The Maid of the East,' in Mr. Walter Neale's best style of scoring, was a magnificent success at the Prince's Theatre. London music-lovers will be well advised to hear this fascinating work.

DEVON AND CORNWALL.

DEVON.

Miss Carrie Tubb toured Devon in August, bringing with her Mr. John Huntingdon, baritone, Mr. Berkeley Mason, pianist, and Miss Beatrice Eveline, whose delightful 'cello playing contributed largely to the success of the concerts. Miss Carrie Tubb made her chief appeal in a song by W. Cadman, 'Time and I.' Another touring party, ten days later, included Miss Margaret Cooper, most clever among concert entertainers, Mr. James Howell, a resourceful and artistic baritone singer, Mr. Thornley Dodge and Miss Gertrude Tomalin, raconteur and elocutionist, and Miss Evelyn Cooke and Miss Margaret Chisholme, whose violin and pianoforte duets were interesting. Madame Bertha Moore and her daughter, Miss Marjorie Moore, have given numerous song and story recitals in North Devon and North Cornwall, and have raised hundreds of pounds thereby for the Lord Roberts Memorial Workshops, as much as £200 being taken at a recital at Lynton on August 26.

A violin and pianoforte recital was given at Black Torrington on September 12 by Miss Naomi English and Miss Dorothy English, with songs sung by Messrs. A. and B. Dickenson and the Rev. St. U. W. Honey.

A new organ has been erected in Charles Church, Plymouth, as a Peace Memorial, and a recital was given by Mr. John Hele on September 17.

The D'Oyly Carte Opera Company has spent three weeks in Devonshire, playing at Torquay from September 1 to 6, and at Plymouth for the succeeding two weeks. Torquay Pavilion was occupied during the week beginning September 8 by the Alexandra English Opera Company in popular opera, and in the theatre 'The Geisha' and 'San Toy' were played. Plymstock Choral Society performed 'The Mikado' on August 27, conducted by Mr. T. Lavers, and supported by an orchestra led by Mr. C. J. Jane. The singing of the chorus was remarkably good.

While the local section of the Incorporated Society of Musicians remains almost inactive, and entirely so as far as musical demonstration is concerned, the committee of University College, Exeter, has arranged for a series of lectures on diverse subjects to be given weekly by Dr. Markham Lee from September 26. The lectures will deal with classical and modern composers, and will be illustrated vocally and instrumentally.

Though war conditions have caused suspension of much of the usual programme of musical work at Sidmouth, Mr. J. A. Bellamy, organist of the Parish Church since 1894—who is master of musical ceremonies in the town and district—has kept musical interest alive by means of charity concerts and organ recitals. He hopes in the coming season to reorganize the Choral Society, whose last performance—in April, 1914—was of 'Hiawatha,' and to start another series of lectures on composers (Elgar, Brahms, Wagner, and Coleridge-Taylor have been already treated). Three instrumental concerts have been arranged for the autumn season, and organ recitals have been in progress throughout the summer. This constitutes a full programme for a small and secluded town, and compares well with the prominent city of Exeter, which offers little for the coming season.

CORNWALL.

Contests for bands and choirs held at Redruth on August 30 provided much interest. The mining district has branched out considerably in recent years in culture of combined male singing, and four choirs entered the competition, first place being won by Redruth Male Choir. Mr. R. G. Evans, bandmaster of the R.G.A., Plymouth, adjudicated on the choirs and on the bands. The chief competition in the latter rested between the St. Dennis and Camborne bands, St. Dennis securing first place on account of good tempo. A smaller contest, held at St. Dennis on August 23, was adjudicated by Mr. Jesse Manley, of Aberdare. The first place was divided between Foxhole and Newlyn East. On September 9 twelve bands entered the competition for the Prince of Wales's trophy, the first Royal trophy ever offered at a band contest in the British Empire, and Camborne band was declared the winner.

Visitors from London gave an interesting vocal, violin, and pianoforte recital at Delabole on August 30. St. Ives Male Choir assisted in a concert given on August 21 by employés of Roskear Fuse Factory, and Looe Male Choir, assisted by Looe Orchestral Society, gave a concert on September 10. A successful violin and organ recital was given in St. Minver Parish Church on August 29 by Mrs. Hall Parlby (Plymouth) and Mr. S. S. Martyn, the music being chosen from works of Mozart, Bach, Horsman, Saint-Saëns, Ford, Wagner, Wolstenholme, Raff, and Elgar.

DUBLIN.

During the last week of August (Horse Show week) the Gaiety Theatre attracted enormous houses to enjoy 'The Maid of the Mountains,' which some of the Dublin papers describe as 'light opera abounding in haunting melodies.' All the seats in the dress circle and parterre were booked in advance, with the result that the prices for reserved seats in the second circle were 5*s.* 9*d.* (including tax).

Dr. C. Norman Hay, who has already won fame as an instrumental composer, has written a charming lyric (words by W. J. Morrison) named 'Harriette,' which was sung during Show week by M. Constantin Stroesco, the Russian tenor, at his two song recitals, the first on August 28, and the second at the Abbey Theatre on August 31. Mr. Weaving was a sympathetic accompanist.

Although the Dublin printers' strike (which lasted over nine weeks) was satisfactorily settled on August 22, the unfortunate dispute in the music trade lasted a few days longer. It is, however, gratifying to announce that a

settlement was reached on August 26, and business was resumed as usual at the three houses principally affected—Messrs. Pigott's, Cramer's, and Crane's—on August 27.

At the consecration of Queenstown Cathedral, on August 24, the special music was mainly selected from a fourth-rate German composer (Klein), under the direction of a foreign organist, Herr Tils. As a set off, however, the magnificent carillon (*see* page 522)—the finest in the United Kingdom—manipulated at the clavier by a famous Belgian performer, M. Nauwelaerts, of Bruges, gave unbounded satisfaction. The carillon of forty-two bells, with clavier, has a compass of three and a half octaves chromatic, and is an admirable specimen of English workmanship, having been made by Messrs. Taylor, of Loughborough, after the designs by Mr. W. W. Starmer.

Mr. John Mundy, for some years principal 'cellist in Sir Thomas Beecham's orchestra, and also a member of the Philharmonic Society's orchestra and of Mr. Landon Ronald's New Symphony Orchestra, has been appointed professor of his instrument at the Royal Irish Academy of Music, vice Mr. Clyde Twelvetrees, resigned. Mr. Mundy was a student of the Royal Academy, London, and after the outbreak of the war joined up as a private, becoming subsequently Captain and Adjutant in the York and Lancaster Regiment, and being mentioned in despatches.

There has been a strike among the music-teachers at the Cork Municipal School of Music, of which Carl Gilbert Hardebeck has recently been appointed head-master.

Music-lovers are delighted at the announcement of the four forthcoming subscription concerts at the Theatre Royal, to be given on October 24, November 15, January 3, and February 17, at which will be heard Tetrazzini, Cellini, Chemet, Cimara, Nevada, Margaret Cooper, Albert Sammons, Astra Desmond, Sir Thomas Beecham's Symphony Orchestra (conducted by Mr. Albert Coates), Madame Edna Thornton, and others. Surely this enterprise of Mr. Thomas Quinlan is deserving of ample support.

Miss Florrie Ryan's benefit concert, on September 10, was an unqualified success. Mr. Vincent O'Brien was a capable accompanist. With further training more will be heard of Miss Ryan.

GLASGOW.

During August and September Mr. Herbert Walton gave his twenty-second annual series of organ recitals at the Cathedral. The crowded audiences, numbering some thousands weekly, indicated a keen interest in this special form of instrumental music, as well as being a tribute to Mr. Walton's exceptional powers as an exponent. On a smaller scale Mr. John Pullein gave similar recitals at St. Mary's Cathedral during September.

The coming musical season in Glasgow promises to be a return to even more than pre-war activity. The scheme of the Choral and Orchestral Union, now under the experienced management of Mr. James G. Mackerracher, will again be in operation, with Mr. Landon Ronald as conductor-in-chief. The works selected for performance by the Choral Union (Mr. Warren T. Clemens, conductor) are 'Pan in Arcady' (Bantock), 'The Spirit of England' (Elgar), Dances from 'Prince Igor' (Borodin), 'Hymn of Apollo' (E. Austin), 'Songs of the Fleet' (Stanford), 'Samson and Delilah' (Saint-Saëns), and 'Messiah.' The Prospectus of the Bach Choir (Mr. J. Michael Diack, conductor) includes a lecture by Prof. Walford Davies, a chamber concert directed by Mr. J. Finnie McEwen, a clavecin recital by Madame Wanda Landowska, the 'Christmas Oratorio,' the Magnificat, and one of the Church Cantatas. In addition to winter and spring series of concerts the Orpheus Choir (Mr. H. S. Roberton) has organized a week's subscription concerts by the London Quartet. The result of this new departure will be watched with interest, but knowing the Choir's excellent system of organization, one can almost with certainty vouch for success. The William Morris Choir (Mr. W. Robertson) again specialises in the best of modern unaccompanied choral music, as does also Mr. Thorpe Davies's Choir. These and some newly-formed choirs have already resumed their practisings. The old-established Abstainers' Union concerts will be limited to four, and these on the 'subscription' basis.

Hamilton Choral Union (Mr. T. S. Drummond) will give two concerts, the first presenting music by Scottish and the second by British composers. The works selected include Mackenzie's 'The Cottar's Saturday Night,' David Stephen's 'The Laird o' Cockpen,' the conductor's own setting of 'Young Lochinvar,' Parry's 'L' Allegro,' and some characteristic types of unaccompanied choral music. Stirling Choral Society, under its new conductor, Mr. Warren T. Clemens, will celebrate its jubilee by a series of attractive concerts at which the Glasgow Orpheus Choir and the Scottish Orchestra will appear, as well as the Society itself in Parry's 'Ode to Music,' Hamilton Harty's 'The Mystic Trumpeter,' and Stanford's 'Songs of the Fleet.' With the return of the men students Glasgow University Choral Society will resume its pre-war usefulness. The Glasgow Grand Opera Society is taking up 'Carmen' and Goring Thomas's 'Esmeralda.' The Glasgow Presbytery of the United Free Church of Scotland has arranged a series of five Conferences, the topics for discussion being: (1) 'Congregational Praise from the point of view of the minister, the organist, and the worshipper' (led by Mr. Percy Gordon); (2) 'The Choir' (Mr. Norman Fraser); (3) 'Choir Training' (Mr. A. M. Henderson); (4) 'Organ Voluntaries and their place in Divine Service' (Mr. T. C. L. Pritchard); and (5) 'Organ Accompaniment' (Mr. J. K. Findlay).

Much musical work will proceed quietly during the winter in preparation for the steadily expanding Glasgow Choral Festival in May next. The above comprises a sketch of prospective local effort. In addition, several schemes by outside concert-managers will be in operation, among these being the Quinlan and Max Mossel concerts, the 'International Celebrity' Subscription Concerts, and a four weeks' season by the Beecham Opera Company.

LIVERPOOL.

There appears to be every prospect of an extremely busy winter musical season. Entrepreneurs realise that music is necessary to tranquillise us during those strenuous days of peace even more than in the hateful time of war; and it is a good thing that a huge community with pockets full of money should have opportunities for spending wisely. As usual the Philharmonic Society's preliminary announcements take pride of place. The first of the series of ten concerts occurs on October 28, when M. Busoni will appear as conductor and solo pianist. Succeeding conductors will include Sir Henry Wood (twice), Mr. Albert Coates (twice), Mr. Gabriel Pierné, Mr. Adrian Boult, Sir Thomas Beecham, and Mr. Geoffrey Toye. M. Cortôt will play on November 25, and the solo violinists are to include Miss Adéla D'Aranyi (Madame Fachiri, a niece of Joachim) and Miss Isolde Menges. The singers will include Madame Donalda, Miss Muriel Foster, Mr. Frank Mullings, and M. Lappas, the Greek tenor of Covent Garden Opera.

Few novelties appear in the list of choral works as at present outlined. Chief among them is Dr. Vaughan Williams's 'Sea Symphony,' for soprano and baritone solo with chorus and orchestra. The same composer's short choral work, 'Toward the unknown regions,' is also under consideration for performance, as is Mr. Ernest Bryson's choral setting of Whitman's 'Drum Taps.' A repeat performance of Mr. Bryson's interesting short work, 'The Stranger,' is definitely fixed, also performances of Bach's Motet, 'Come, Jesu, come,' and Brahms's Alto Rhapsody. It is noticeable that the Society will not perform either 'Messiah' or 'Elijah' this season.

The draft programmes submitted by the various conductors engaged have yet to be received before the orchestral items of the programmes are known. At least one pianoforte concerto can be stated. This is Rachmaninov's No. 3, which is to be played by M. Cortôt. The weekly choral rehearsals under Dr. A. W. Pollitt, the Society's choirmaster, were resumed on September 22.

Evening dress is again to be *de rigueur*, for the concerts will commence at the old pre-war hour, 'a quarter to eight precisely,' and the way home will not now be so dark and perilous.

Among Messrs. Rushworth & Dreaper's announcements are interesting subscription concerts to be given by Mr. Thomas Quinlan and Mr. Max Mossel in the Philharmonic Hall. There will be four concerts in each series. Mr. Quinlan needs no introduction to Liverpool, and for the first of his concerts, on October 18, he has

enlisted Madame Tetrazzini, Mr. Lenghi Cellini, Mlle. Renée Chemet (violin), and Mr. Pietro Cimara (solo pianoforte).

On November 13 the singers will be Miss Nevada, Miss Astra Desmond, Miss Margaret Cooper, with Mr. Albert Sammons and Madame Suggia as instrumentalists. Godowsky will play at the third concert on January 10, and on February 7 Mr. Albert Coates will conduct the Beecham Symphony Orchestra.

Mr. Max Mossel has engaged Moiseiwitsch to give a recital on October 25, and at his second concert, on December 6, Madame Stralia, Mr. John Coates, and Miss Myra Hess will appear, with Mr. Mossel as solo violinist. For the third concert, on January 31, Miss Muriel Foster and Mr. Lamond are engaged, and on March 20 the series will be completed by an orchestral concert to be conducted by Mr. Landon Ronald. with Mr. Albert Sammons as solo violinist. A feature of this programme will be the orchestral items played by the number of instruments for which they were originally written. Demobilised temporary Army bandmasters will especially appreciate this statement.

Mr. Lionel Powell also announces an attractive series of four concerts to be given under his direction by 'international celebrities,' who will include at the first concert, on October 2, Madame Melba, Mr. Tom Burke, and M. Busoni; M. Kubelik, Miss Katherine Goodson, and Mr. Watkin Mills are announced for November 8; Madame Clara Butt, Miss Rosina Buckman, Mr. Kennerley Rumford, Miss Adela Verne, and Melsa will appear on January 30; and on March 19 the one and only Pachmann will give a Chopin recital.

The Welsh Choral Union has made an excellent choice in definitely appointing as its conductor Mr. T. Hopkins Evans, of Neath. Members of the famous choir will find him an able musician, who speaks their language and understands their needs. Mr. Evans may be depended upon to make the most of the fine opportunity which has come his way. Three concerts will be given this season. At the first, on November 15, the programme will include Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'The death of Minnehaha,' music which makes a subtle appeal to the ardent temperament of these Welsh singers. 'Messiah' will be sung on December 20, and 'Elijah' on March 13. As in past seasons Mr. Vasco Akeroyd will lead the orchestra, with Mr. Alfred Benton as organist and Mr. J. B. Jenkins as chorus-master and deputy-conductor. 'Messiah' will also be sung on December 27 by the Liverpool Choral Society, conducted by Mr. Ingram, for the benefit of St. Dunstan's Hostel.

Messrs. Rushworth & Dreaper also announce visits from the London Ballad Concert Party (Messrs. Boosey) on October 4, and a Chappell concert on April 20, to be given by the Queen's Hall Light Orchestra, conducted by Mr. Alick MacLean. M. Cortôt will give a pianoforte recital on November 29, and it is welcome news that the Rodewald Society's chamber concerts will be resumed on October 27 and on three subsequent dates. The instrumentalists will include the Catterall String Quartet, the Liverpool Trio—Messrs. Douglas Miller (pianoforte), Sheridan (violin) and Hatton (violoncello)—and on January 19 Mr. Frank Bridge, the composer, will appear.

The Crane Hall Wednesday afternoon musical recitals were resumed on September 2, when Mr. Joseph Greene—a local pianist of outstanding powers, who has achieved special distinction as an interpreter of works by native composers—played with fluency and perception in Ireland's delightful 'Island Spell' and 'Ragamuffin,' Cyril Scott's 'Pierrot Pieces,' Nos. 1 and 2, as well as in Ravel's Sonatina, Debussy's 'Jardins sous la pluie,' and the Wagner-Liszt 'Tannhäuser' Overture, of which a masterly performance was given. Songs by Miss Elizabeth Dyson, and violin solos by Miss Jo Lamb, were accompanied by Mr. Sandberg Lee.

At the recital in Crane Hall on September 9 Miss Marion K. Snowden played with great facility in items by Debussy and Six Spanish Dances (Granados). Violin solos were contributed by Miss Isobel McCullagh and songs by Miss Doxy Wilson, accompanied by Mr. G. J. Freeman. On September 15 Mr. Victor Benham sustained his high reputation as a Schumann and Chopin exponent in the 'Carnival' and six of the 'Studies.' The vocalists were Miss Myrtle Jones and Mr. Howard Vincent, accompanied by Mr. A. E. Workman.

A series of lectures on school music has been given in the Collegiate School Hall to the teachers under the Education authority by Mr. R. McLeod, director of music for Edinburgh Schools.

An inaugural meeting of the members of the Liverpool Centre of the British Music Society was held in Rushworth Hall on September 18; Mr. E. A. Behrend presided. Mr. John Brook, of Southport, was appointed hon. secretary and Mr. W. Rushworth hon. treasurer. A provisional committee was also appointed. Messrs. Rushworth & Dreaper, with their usual enterprise, have provided a fine club-room for members of the Society, which will play an important part in the musical activities and amenities of this flourishing Centre.

MANCHESTER AND DISTRICT.

The City Council Sites Committee is going ahead with its investigations as to necessary Town Hall and other extensions, but no word is to be heard of any inclusion of the Opera House site in its deliberations, and one is almost forced to the conclusion that it is in a state of suspended animation.

The annual meeting of the guarantors of the Hallé Society has not yet been held, and at the time of writing nothing has been published regarding the forthcoming series of concerts. The burden of conducting will be shared by Sir Thomas Beecham, Messrs. Goossens, Hamilton Harty, and Landon Ronald, with Albert Coates as the newcomer.

The September season of Promenade concerts has been discontinued this year. During August many of the players were with the Beecham Opera Company at Blackpool, the tour then being continued at Edinburgh and Glasgow.

The first week-end in September brought the publication of details of the Quinlan series of four orchestral concerts conducted by Mr. Albert Coates, and of the two important series organized by Mr. Brand Lane. These are more comprehensive in scope than in any previous winter. Launched as the Victory Season, both the orchestral and Festival series hold out prospects of good things—each provides ten concerts; all are on Saturday nights, with New Year's Day and January 2 thrown in. Always a believer in the personality of his artists, Mr. Lane associates at separate concerts, Melba, Burke, Busoni; Clara Butt, Rumford, Kubelik; Sarah Bernhardt and Cortôt; Felise Lyne, Adela Verne and Marie Hall; a Pachmann recital; orchestral nights with both Lamond and Busoni; and what is styled the 'overwhelming attraction' on January 1, 2, and 3 of the massed bands of His Majesty's Guards, under Major Mackenzie Rogan. The Free Trade Hall is big, and its acoustics glorious, but one views such an experience (in advance) with some trepidation.

Some orchestral music new to Manchester will be heard at these concerts: Debussy's 'Cathédrale Engloutie' (whose verson is this, I wonder?), Corder's Elegy for twenty-four violins, O'Neill's 'Blue Bird' dances, Holbrooke's 'Three Blind Mice,' No. 1 of the Granados 'Goyescas,' Albeniz's 'Iberia,' known to the few here only in the pianoforte version; Howard Carr's 'Jovial Huntsman,' Balfour Gardiner's 'Joyful Home Coming'; a new work by Busoni (November 29), title not yet announced; Howell's 'Puck's Minuet'; a Suite of Sword Dances of Northern England and Morris Dance Tunes by Cecil J. Sharp. Cortôt plays on November 1, Saint-Saëns's C minor Concerto, No. 4; Busoni (November 29) the 'Emperor,' Beethoven; Lamond (March 22) Beethoven's No. 3, in C minor, and on January 17 Tchaikovsky's No. 1, in B flat minor. Nobody who heard that under Balling in the winter 1913-14 will ever forget it. It will be worth a journey of many miles to renew its acquaintance.

Sir Henry Wood will conduct on all the orchestral nights. The choral concerts will be 'Messiah,' 'Elijah,' 'Zadok the Priest,' and a concert performance of 'Cavelleria Rusticana,' and probably various items of unaccompanied works not yet announced. Is it wise to have entirely omitted symphonies from this series, and could not such omission be remedied even now?

Further details of the Quinlan series show that very notable instrumentalists other than those already mentioned will be heard under Mr. Coates in concerted music—Renée Chemet, Suggia, Godowsky, Sammons, and Cimara. I think Clarence Whitehill will make his first appearance

in Manchester, and Tetrazzini's reappearance will recall memories of other days under Mr. Percy Harrison.

The Gentlemen's Concerts Society adheres for the second year to a policy of recitals and chamber music. The players and vocalists already engaged include Misses Renée Chemet and Nora Hughes; Messrs. Cortôt, de Greef, Moiseiwitsch, Landon Ronald; Misses Rosina Buckman, Münthe-Kaas, Rasowsky; Messrs. John Coates, d'Oisly, and Rosing. The Catterall Quartet is the only instrumental combination so far announced.

With the Hallé series supplementing these, it will be at once apparent that the Manchester season will be restored, in the aspect of personal renown, to the full measure of its pre-war glory.

NOTTINGHAM AND DISTRICT.

The prospects for the coming musical season exceed anything we have had for years. The Sacred Harmonic Society is relying on old favourites—'Faust,' 'Samson and Delilah,' 'Elijah,' and 'Messiah.' Mr. Bernard Johnson is not only giving his organ recitals (two a month for six months), but also a series of six People's Concerts on Wednesdays, with varied programmes, including chamber music by the London String Quartet, a violin and song recital by Mr. Albert Sammons and Miss Phyllis Lett, a pianoforte and song recital by Miss Myra Hess and Mr. Gervase Elwes, a pianoforte and organ recital by Mr. Alfred Hollins and Mr. Bernard Johnson, old ballads and songs by Miss Jean Sterling Mackinlay, and finally an orchestral concert by the Hallé Orchestra under Sir Henry Wood's direction. Besides the above Mr. Johnson advertises two choral numbers to be given by the Albert Hall Choir—Mendelssohn's 'As the hart pants' and his own 'Ecce Homo.'

The Nottingham Subscription Concerts issue a prospectus for four concerts, the chief attraction being M. Cortôt, the French pianist, with Mr. John Coates; Mr. Landon Ronald with the London Symphony Orchestra; M. Busoni with M. Van Lier and the Beecham Opera Quartet.

Messrs. Farmers are also having a series of Subscription Concerts and a special ballad concert party. We are also to have a further series under the direction of Mr. Thomas Quinlan, with Tetrazzini as the chief attraction.

From Derby comes the news that the Choral Union is resuming practices under Dr. Henry Coward—with no novelties, however, but a strong party of soloists for the Christmas 'Messiah,' including Mr. Robert Radford.

The Orchestral Union after two seasons' rest will resume rehearsals early in October, under the baton of Mr. F. Staton. Several new works are to be put in hand, including one by the conductor, and Elgar's 'Enigma' Variations.

For several seasons past some excellent chamber subscription concerts have been given on Friday afternoons. This season an attempt is to be made in connection with the Municipal Concerts Committee for the same artists to stay and give evening concerts at popular prices. The first of these takes place on October 31, when the Bohemian Quartet and Miss Fanny Davies will provide the programme.

Ashbourne Road Wesleyan Church, Derby, gave a performance of Haydn's 'Creation' as a continuation of their harvest festival on September 15. The choir and orchestra were ably directed by Mr. F. J. Bonas, and the solos were undertaken by Miss Annie Reader, Mr. C. Daykin Turner, and Mr. A. E. Selvey.

The season at Leicester promises to be as full as at most places, the Leicester Musical Society arranging for 'Elijah' at Christmas and Gounod's 'Redemption' in the spring. Marshall's are giving a series of six concerts, including one by the Beecham Orchestra and two by the Philharmonic Society—'The Spirit of England,' 'Hymn of Praise,' and Berlioz's 'Faust.' Russell has four 'International Celebrity' concerts, and Miss Grace Burrows is giving four chamber concerts.

A very successful performance of the 'Hymn of Praise' (Mendelssohn) took place on September 17 at Green Hill Wesleyan Chapel, Derby. The choruses were well sung by a large choir under Mr. W. H. Richardson's direction, and the solos received ample justice from Mrs. G. D. Pratt and Mr. Daykin Turner.

SHEFFIELD AND DISTRICT.

A busy winter is in prospect for Sheffield musical circles. Demobilization has returned large numbers of members to the choral Societies, so that these organizations promise numerically to exceed pre-war figures.

The Amateur Musical Society has put 'Elijah' into rehearsal for the winter concert, while at the spring concert Bantock's 'Omar Khàyyam' will be performed. Owing to Sir Henry Wood's acceptance of the conductorship of the Birmingham Festival Choral Society he has been compelled to resign his long connection with the old-established Sheffield choir, and both concerts will therefore be conducted by Mr. J. A. Rodgers.

The Musical Union is preparing Berlioz's 'Faust' for its first concert. At the second 'Messiah' will be given. There will also be a third concert in the spring, with probably 'The Dream of Gerontius' as the chief choral work. Dr. Coward will conduct all three concerts.

The Victoria Hall Choral Society, which gave a succesful performance of 'Elijah' on September 14, is doing vigorous work under its new conductor, Mr. A. S. Burrows. Performances in connection with the Victoria Hall Mission will be given from time to time.

The Eva Rich Ladies' Choir, now a large and important choral body, will sing Harold Darke's 'As the leaves fall' at one of its forthcoming concerts in Victoria Hall. The composer will conduct.

After a period of suspension, owing to the war, the Sheffield Promenade Concerts are to be resumed. These fine orchestral concerts are somewhat misnamed. They are, properly speaking, symphony concerts. However, as 'promenade concerts' they were established ten years ago, and as such they are widely known. Four concerts are to be given, with a professional orchestra of sixty. Mr. W. H. Reed is leader, and Mr. J. A. Rodgers conductor. The Symphonies announced are Rachmaninov in E minor, Tchaikovsky's No. 6, and Beethoven's No. 2. The fourth programme is to be drawn mainly from Wagner, with the Eva Rich Ladies' Choir in the 'Spinning Chorus' scene from 'The Flying Dutchman.' The Concertos are by Mendelssohn (violin, Miss Lena Kontorovitch), W. H. Reed (violin, the composer), Moszkowski (pianoforte, Miss Helen Guest), and MacDowell's No. 2 (pianoforte, Mr. Cecil Baumer). A feature of the scheme is the cheapness of the tickets—a thousand seats at one shilling each!

Five concerts are included in the Sheffield Subscription series. Cortôt, Busoni, and Myra Hess are the pianists, Kocian and Margaret Fairlesss the violinists; the London Symphony Orchestra (Mr. Landon Ronald conducting), and the Beecham Opera Quartet Party (Miss Agnes Nicholls, Miss Edna Thornton, Mr. Frank Mullings, and Mr. Norman Allin) have been engaged, and M. Jacques Van Lier and Mr. John Coates, along with other well-known artists, appear in an attractive prospectus.

The Misses Foxon propose to continue their interesting Friday Three o'Clock Concerts. Mr. Claude Crossley is organizing some pianoforte recitals, and the University Musical Society is arranging a series of Chamber Concerts in the Firth Hall of the University.

In coming to Sheffield to take up the position of Vice-Chancellor of the University, Sir Henry Hadow will be warmly welcomed in musical circles in the city. It is expected that Sir Henry's assumption of the office will provide a stimulus to musical art in all its manifestations in the city and district. The Vice-Chancellor is to be the chief guest at the annual dinner of the Organists' Association, and will preside at the initial meeting of the Sheffield branch of the British Music Society.

The Northern Polytechnic Institute, Holloway, provides a Music Trades School as part of its educational scheme for 1919-20. Instruction is given under the following heads: The Technology of Pianoforte Construction; Experimental work in the Technology of Pianoforte Manufacture; Pneumatics and Pianoforte-players; Violin Construction and Repairs; Practical Trade-work and Drawing; French Polishing.

Country News.

Blackheath.—An 'open concert' is to be given by the Blackheath branch of the British Music Society at Christ's College on October 14, the programme including a new Pianoforte Quartet by Herbert Howell. Members' concerts are also announced, with programmes of British, French, and Russian music, and lectures, &c. The secretary of this enterprising body is Miss Ethel Waddington, 42, Vanbrugh Park, Blackheath, S.E.-3.

Cheltenham.—In aid of local hospitals the Ucal Works Choral Society gave a concert at the Town Hall on August 27. Under the capable direction of Mr. Victor H. Burraston, the choir was heard in Adam's 'Comrades' Song of Hope,' Löhr's 'Slumber song,' and other pieces, and solos were given by Miss Hilda Blake and Mr. Ernest Flambe (vocalists), and Captain W. A. Poucher (pianoforte).

Felixstowe.—The programme of the concert given by Mr. Godfrey Holbeck at the Spa Pavilion on September 4 included Coleridge-Taylor's 'Petit Suite de Concert,' a 'Pomp and Circumstance' March by Elgar, and a selection from Cowen's 'The language of flowers.'

Musical Notes from Abroad.

MILAN.

On the evening of July 27, the *première* of a new opera 'La via della Finestra' ('The way of the Window') of Maestro Zandonai, was given at the Rossini Theatre in Pesaro. The libretto, by Giuseppe Adami, a free adaptation of a vaudeville of Scribe, relates the world-worn story of the taming of a shrew by measures of a more or less drastic nature. The nucleus around which the narrative is built is precisely the way of the window out of which the peevish wife, in a fit of ungovernable temper, takes a flying leap and lands, of course, on to the convenient cartload of hay. The husband thereupon stipulates that, for her return, the only way this can be effected is precisely the way of the window, all other entrances being barred to her.

According to report, the music of this opera is excellent in every way, while the instrumentation is very neat and full of life. Extensive use is made of the wind instruments, even in the more sentimental pieces (such as the entry of Gabriella in Act 3), original and delicate effects being thus secured to the exclusion of the much abused violinistic outbursts. The harmony is of a rich texture, in which is interwoven a few characteristics of the composer, whose artistic sense has not been warped by the ultra-modern views so dear to budding composers to-day.

A season of opera is announced for the Dal Verme Theatre. It will commence on September 15, and go on right through Carneval time in February next. The following operas are to be given: 'William Tell,' 'Lodoletta,' 'Fanciulla del West,' 'Amore dei Tre Re,' 'Madama Butterfly,' 'Tannhäuser,' 'Fedora,' 'Carmen,' 'La Wally,' 'Ramuntcho' (of Donaudy), 'Traviata,' 'Bohème,' 'Rigoletto,' 'Andrea Chenier,' 'Pagliacci,' 'Nave Rossa,' 'Fuochi di San Giovanni,' 'William Radcliff.' The ballets to be executed are 'Excelsior' and 'Fata delle Bambole' ('The dolls' fairy'). The conductor of the orchestra will be Maestro Angelo Ferrari.

The committee organizing the international artistic fête at Livorno next spring has requested Pietro Mascagni to accept the office of Honorary President, and the maestro has graciously acquiesced.

A direct appeal has been made to citizens, organizations, and associations generally to contribute to the projected construction of a People's Theatre at Genova. The aim of the scheme is the moral and intellectual improvement of the masses through performances of healthy lyric and dramatic works. At Milan the Teatro del Popolo is a decided success, hence the impetus given in other cities to the development of popular theatres.

During the month of August a season of grand opera was given in the old amphitheatre at Verona—or, to give it its correct name, the 'Arena'—reminiscent of events which took place some two thousand years ago. Still in a wonderful state of preservation, this old Roman building makes a remarkable theatre for open-air performances of the kind. The season was organized by the Lirica Italiana Ars, a salient feature of the performances being Ponchielli's 'Figliuol Prodigo' ('The prodigal son'). Performances of 'Aïda' and 'Carmen' were, it may be mentioned, given here with great success before the war.

OSTEND.

At the Kursaal concert on August 26 success attended the first performance of a tone-poem by G. Clerici entitled 'The Triumph of Progress.'

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The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1, 1919.

THE LORD MAYOR-ELECT AS MUSICIAN.

The amateur in music receives a good deal less than justice unless he is in the limelight as composer, performer, or patron. If he happens to be a prominent business man, he is even less likely to be taken seriously, because we have somehow allowed ourselves to be persuaded that music and business are incompatible—an error that probably owes its origin to the absurd old-fashioned pose of the artist as having a soul above practical matters. Professional musicians of to-day are as a rule so well able to look after their financial interests that they must not be surprised if occasionally a successful business man shows himself to be possessed of an all-round knowledge and appreciation of music that would put many of them to shame. Such an one is Sir Edward Cooper, who in a few days will become London's chief magistrate. A really musical Lord Mayor being sufficiently unusual to claim the notice of our profession, we called on Sir Edward at his City office for a few particulars of the musical side of his life.

'I began with the advantage of belonging to a musical family,' said Sir Edward. 'My mother's sister married Robert Rivière, brother of Anna Rivière, Sir Henry Bishop's second wife, and a well-known singer. Through this connection I got to know a great many notable musicians. I heard no end of fine music at the house of James Howell, the famous double-bass player. He lived at Mornington Crescent, then a favourite haunt of musicians. At Howell's I heard practically everybody who was anybody, both in solo and ensemble music. Curiously enough, however, the one performance that remains the most vivid of all those boyish memories is the singing of Weiss, of "Village Blacksmith" fame. I shall never forget his thundering out (with another Boanerges whose name escapes me) Handel's duet "The Lord is a Man of War." It would have been fine in a concert hall, but in Howell's not very large drawing room the main result was to cause general anxiety as to the safety of the window and other glass!

'I used to go also to Alfred Borwick's (father of Leonard Borwick), where I saw a good deal of Reiss and Piatti, and of course heard a lot of fine chamber music. After my voice broke, however, I became very keen on singing, and had lessons from Pasquali-Goldberg, one of the first professors at the Royal Academy. My first regular singing was at the Bavarian Chapel in Warwick Street. I then sang at the Pro-Cathedral, Kensington, until Stainer appointed me a deputy tenor at St. Paul's Cathedral. There I did duty for over twenty years—a record period of service for a deputy.'

'You have no doubt taken part in a good many historic services,' we said.

'Yes. The list would take more time than either of us can spare,' Sir Edward replied (dealing swiftly with the fifth clerk who had entered in as many minutes); 'I will mention only the Diamond Jubilee Service of Queen Victoria and the Coronations of King Edward and King George. Reference to the latter reminds me that when the celebration of the three hundredth Anniversary of the Authorized Version of the Bible took place I was selected to represent Music when King George received at Buckingham Palace a deputation from the Arts and from all the Churches in which the Authorized Version was used. I remember the King's remark that the occasion was so important that he wished all the representatives to be introduced to him personally. This was not my only appearance as a representative of music. I attended the International Congress of Musicians at Berlin, Vienna, and London, and had the honour of being appointed by the Foreign Office to represent Great Britain at the Congress in Paris in 1914.'

'Lady Cooper is also a musician, is she not?' we asked.

'She is a first-rate organist and pianist,' he replied. 'She studied the organ with Richard Limpus, of St. Michael's, Cornhill—of which church, by-the-bye, I am parish clerk. The name of Limpus is honoured amongst organists, as he convened the meeting which led to the establishment, in 1864, of that excellent institution known to-day as the Royal College of Organists. My wife does no regular playing now, but she frequently deputises in our neighbourhood. As pianist she was a pupil of Sir Julius Benedict, and did a good deal of playing at concerts. At the last public appearance of Otto Goldschmidt, which happened to coincide with the centenary of Schumann's birth, he was asked to play Schumann's Variations for two pianofortes. He consented, but emphatically laid down "von condeetion," that my wife should be the other performer, which she accordingly was. Goldschmidt used to come to our house a good deal and play duets with my wife. He was of great assistance to her, because he had known Mendelssohn well, and was able to say exactly how the composer used to play his own and other composers' music.'

'Being a singer, your interests are chiefly vocal, Sir Edward?'

'Yes, and especially choral. As a young man I joined the Sacred Harmonic Society, and was one of the stewards at the opening of the Royal Albert Hall by Queen Victoria in 1871. But I had other vocal interests, and was an habitual opera-goer in my early days. I had to be satisfied with the gallery, however. No stalls or boxes for me then! I paid a half-crown, and spent hot, enthusiastic evenings among the gods. And it *was* hot, with the big gas chandelier just over our heads and ventilation rather primitive! I still retain my early

fondness for choral music, though I have so little spare time that my enjoyment has to be passive rather than active.'

'Music is frequently cold-shouldered in official circles. May we hope that your year of office will see it given more prominence than usual?' we inquired.

'It is rather early yet to say much on that score,' he answered, 'but musicians may be certain that, so far as lies in my power, I shall do all I can to further the cause of the art which has been such a joy to me all my life, and which I hold to be our greatest educative and civilizing force. Its value as a social factor is very far from being realised by the Government. I am anxious to see in this country something corresponding to the Ministry of Fine Arts in France and other Continental countries. Musicians, I know, view the project with suspicion, but it ought not to be impossible to get the right man at the head of it, and to see that he was well served. I am sure the art and its professors would gain enormously in prestige, as well as in material ways that will be obvious on reflection. Here is one matter in which such a Ministry would be of great service. As you know, international musical amenities are very much in the air, and will be even more so in coming years. Nothing could be better for the nations or their music than such visits as that paid us recently by the Czecho-Slovak singers and players. If England takes part in any such exchanges the arrangements have to be left to private individuals. This does not mean that they will not be excellent, but it does mean that a risk is taken. Moreover, when a courtesy of the kind is extended to us by the Government of another country, we ought to have an official department qualified to make a suitable return. After all, that is merely good manners, besides being some guarantee of success in such arrangements as may have to be made. The proposed visit of the New York Symphony Society is a case in point. They are invited to France by the Government. If they come to England it will be at the request of a handful of private individuals, the convening of whom was left to the initiative of one individual. This means to say that if he had been too busy or too lazy to act, the whole thing would almost certainly have fallen through. In view of the importance of our relations with America, you will agree that any appearance of being less cordial than France would be unfortunate.' *

Certainly a list of the musical offices held by the new Lord Mayor should inspire confidence. He is the oldest member but one of the Madrigal Society, and was its president for two years. He was also a member of the old Round, Catch and Canon Club, and is the Vice-President of the Abbey Glee Club, one of the Vice-Presidents of the Royal College of Organists, a Fellow and a Trustee of the Foundation Fund of the Royal Philharmonic Society, and formerly the Treasurer and now the Chairman of the Royal Academy of Music. He is also on the committee of the Mendelssohn Scholarship. Last, but far from least, he is Master of the Worshipful Company of Musicians. It is refreshing to find a busy public man so full of enthusiasm for music. Was it surprising that as we stepped from his office into the bustle of Cornhill, a verse from Browning's 'Shop' came to mind?—

> I want to know a butcher paints,
> A baker rhymes for his pursuit,
> Candlestick-maker much acquaints
> His soul with song, or, haply mute,
> Blows out his brains upon the flute.

THE MUSICIANS' COMPANY.

During the coming year this ancient Company may be expected to achieve more prominence than usual, owing to the fact that the Master is also Lord Mayor of London. As a supplement to the preceding article, therefore, we give a short account of its origin and activities.

The Company, as at present constituted, received its charter from James I. in 1604, but it is really a continuation of similar Guilds which flourished at a much earlier period. In the year 1469, the 'beloved minstrels' of Edward IV. complained that 'certain ignorant rustics and craftsmen of various callings' were claiming to be musicians; 'although they are in that art by no means learned or skilled, they nevertheless move from place to place on festival days and collect all those profits by means of which the King's Minstrels should obtain their living . . .' whereby 'much disgrace is brought upon the art or occupation of Minstrels.' Would his Majesty give the genuine artists due protection? His Majesty would, and did: he granted a charter empowering them to form a Guild for the examination, supervision, control, and correction of all minstrels throughout the kingdom, except those in the city of Chester. (That city was exempt, because its minstrels were already under local control.) The 1469 charter has been preserved by Rymer, and is of great historical value, because its text clearly shows that the musical profession had been organized and honourably regarded in this country long before. The King's Minstrels were bidden to take steps to restore the profession to the high esteem it had enjoyed in previous centuries. The guild and charter were no new things, for this 1469 document tells us that 'the brothers and sisters of the Fraternity of Minstrels' had established similar organizations 'in times past.'

The Guild chartered by Edward IV. apparently lasted only thirty years, for in 1500 we find the 'Fellowship of Minstrels and Freemen of the City of London' taking charge of the professional interests. Its members were 'England for the English' enthusiasts, and beat the patriotic drum lustily, begging the Lord Mayor and Aldermen to ordain that 'no maner of foreigner' shall be permitted to 'occupie any Ministrelsy, singying or playeing upon any instrument' within the City or

* In this connection our readers may be interested to see a facsimile of the letter Mr. Damrosch received from the French Ministry of Fine Arts. We therefore reproduce it on p. 609.

From a Photograph by Messrs. Russell & Sons, London.

C. H. Lloyd.

its franchises under penalty of a fine of 3*s.* 4*d.*, to be paid to the Fellowship. Apparently there was some shady unprofessional conduct in those days, for we find the Fellowship asking the Lord Mayor's help in seeing that 'no minstrell shall supplante or get out another being hired or spoken to' for any musical engagement. In 1555 the Fellowship raised another protest against the alien, complaining of the 'dyverse and many foreign minstrells who exercise the scyence of Mynstrelsie within the Cytie and Lyberties thereof, to the great losse and hindrance of the gaines and profits of the poore mynstrells being fremen of the same Cytie.'

An important part of the duties of these minstrels (or 'waits,' to give them their popular title) was the provision of music at City Pageants and festivals. The Diary of Henry Machyn (1550-63), a London merchant-taylor, contains the following, with many similar entries :

> The first day of September was Saint Gylles Day, and ther was a goodly processyon about the parryche with the whettes [waits] and the canepe borne, and the Sacrement, and ther was a goodly masse songe as bene hard [as goodly a mass sung as has been heard] and Master Thomas Grenelle, wax-chandler mad a grett dener for master Garter and my ladye, and master Machylle the shreffe and ys wife, and both the chamburlayns, and mony worshippful men and women at dener, and the whettes playing and dyvers odur mynsterelles, for ther was a grett dener.

The Fellowship seems to have declined steadily until its reconstruction under the charter of James I., alluded to above. It was therein described as 'The Master, Wardens, and Commonalty of the Art or Science of the Musicians of London.'

The Byelaws were comprehensive and stringent. Among other nefarious practices to come under the ban was dancing on Sundays. The Company acted also as censor, and forbade any person, under pain of fine or duress, to 'sing any ribaldry, wanton or lascivious songs or ditties' calculated to cause injury or slander to the science of music. Another rule was to prevent members going 'in any open street from house to house with an instrument encased or uncovered to be seen by any passing by.' The feeling against the alien was still strong, for musicians were prohibited from practising their art with foreigners. A strict eye was kept on the apprentices—who no doubt needed it. Members of the Company were forbidden to

> suffer their servants or apprentices to serve by themselves with any music at any feasts, banquets, weddings, hunts-ups, or any other assemblies, triumphs, or occasions, either to go abroad in the streets or to play at any taverns, victualling houses or any other place whatsoever, except they do go in with the company of two freemen at the least, well and sufficiently exercised and experienced in the said art or science of music.

It is unfortunate that the records of the Company for the greater part of the past three centuries have been lost. They would have shed light on some aspects of London musical life which are more or less obscure.

Like other City Companies, the Musicians no longer exercise the duties or enjoy the privileges of the early days of Guildry. They have, however, so far as possible, adapted themselves to modern needs, and so are able to do much useful work on behalf of the art. Such services are mostly of the prize or scholarship type, and are so well known as to need no more than bare mention. Perhaps the most stimulating project of the Company in recent years was the remarkable Exhibition held in the Fishmongers' Hall in 1904, when was brought together a collection of instruments, books, portraits, manuscripts, &c., that has probably never been equalled for value and interest. The Exhibition had a great popular success, and left a tangible result in a volume of the lectures delivered.

The Company now consists of 137 Liverymen. Election rests with the Court—the Master, two Wardens, and not less than thirteen assistants. The livery carries with it the Freedom of the City. The Musicians' Company is the only City Company concerned with a profession.

If it were merely a survival of mediæval England the continued existence of the Company would be amply justified on sentimental grounds. But it has far more potent claims as an institution that, so far from being moribund, is very much alive, and still able and willing to render useful service to the art and profession whose interests it protected centuries ago.

On October 14 Mr. Hugh Wyatt, on retiring from the Mastership, presented a silver two-handled cup with mask handles, chased leaves and border, and cover bearing a figure of Victory. The stand bears the following inscriptions on its four sides :

> War declared August 4, 1914.
> Armistice granted November 11, 1918.
> Peace signed June 28, 1919.
>
> H.W.

Under the figure of Victory is '1914-1919,' and on the base, 'Presented by Hugh Wyatt, Master, 1918-1919.'

This cup and the War Tazza presented in 1915 by Past Master Major A. C. Chamier, are likely to be regarded in future as two of the most interesting pieces of plate in the Company's possession. We reproduce a photograph of the cup on the next page.

The Annual Dinner of the Company is announced to take place at the Grocers' Hall on October 28, too late for report in this issue. In order to bring the chief particulars thereof under the same cover as the foregoing article, we add some details kindly communicated by Mr. T. C. Fenwick, clerk to the Company.

In the chair, Sir Edward Cooper, The Master, supported by the following members of the Court: Sir Frederick Bridge, Sir George Truscott, the Rev. H. C. de la Fontaine (Senior Warden), Sir Homewood Crawford, Sir William Lancaster, Mr. Clifford B. Edgar, Mr. Arthur F. Hill, Mr. T. C. Fenwick, and the Company's Chaplain, the Right Rev. The Bishop of Worcester. Among the Liverymen to be present are Sir Felix Schuster,

Prebendary W. Perry, Dr. Charles Macpherson, Dr. W. G. Alcock, Dr. G. J. Bennett, Sir Charles Sykes, and Mr. Augustus Littleton.

The long list of guests includes Field-Marshal Lord Methuen, Sir Reginald Brade, Sir

George Makins, The Lord Bishop of Buckingham, Canon Edgar Sheppard, Mr. Louis N. Parker, Mr. Sheriff Eves, Lieut.-Colonel W. S. Poë, Lieut.-Colonel G. Wilson, Bishop Taylor Smith, Vice-Admiral H. L. Fleet, Sir Herbert Nield, The Master of the Grocers' Company (Mr. Egerton H. E. Hensley), Mr. R. V. Somers-Smith, Mr. Alderman George Briggs, Mr. Rigby-Smith, Sir George Frampton, Mr. G. A. Creighton, Mr. H. W. Brooke, and Major R. H. Barker; and among the Honorary Freemen are Sir Ernest Palmer, the Rev. Canon Galpin, Sir Alexander Mackenzie, Sir Walter Parratt, Sir Charles Stanford, Mr. Landon Ronald, Major Mackenzie Rogan, Col. T. C. F. Somerville, and Brigadier-General Sir A. G. Balfour.

The Toasts, with their Proposers and Responders:

The King, Queen, and Royal Family.
The Master.

The Worshipful Company of Musicians.
Sir George Makins—The Master.

Music.
Mr. Clifford B. Edgar—Sir Alexander Mackenzie.

The Guests.
The Senior Warden—Field-Marshal Lord Methuen and Sir Walter Parratt.

The Worshipful Company of Grocers.
The Master of the Musicians' Company—The Master of the Grocers' Company.

PROGRAMME OF MUSIC.

Violin Solos:
(*a*) Aria ... ... *Bach*
(*b*) Prelude and Allegro ... ... *Pugnani*
Miss Margaret Fairless.
(The Company's Silver Medallist for the year.)

Songs:
'To Daisies' ... ... *Quilter*
'Love went a-riding' ... ... *Frank Bridge*
Miss Marjorie Claridge.
'Sombre Woods' ... ... *Lully*
'King Charles' ... ... *M. V. White*
Mr. Arnold Stoker.
'Les Larmes' ... ... *Massenet*
'Les Papillons' ... ... *Chausson*
Miss Doris Godson.

Violin Solos:
Aria ... ... *Pergolesi*
'La Precieuse' ... ... *Kreisler*
'Tambourin' ... ... *Gossec*
Miss Margaret Fairless.

Songs:
'Eleanore' ... ... *Coleridge-Taylor*
Mr. Reginald Pickering.
'The Yeomen of England' ... ... *German*
Mr. Arnold Stoker.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

(*Continued from October number, page 529.*)

VI.—GUSTAV HOLST (*continued*).

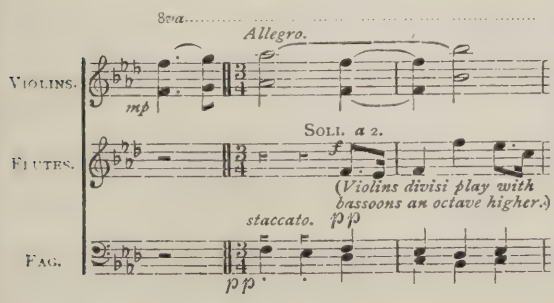
The best known of Holst's early works is the Suite in E flat for orchestra, known as 'Scènes de Ballet,' which has been performed and published under the auspices of the Patron's Fund of the Royal College. It comprises a Rustic Dance, a Waltz, a Night Scene, and a concluding number entitled Carnival. The last section, which is the strongest, is occasionally performed separately. The whole Suite is buoyant, and coloured in the high tints which belong to the subject and to the theatre generally. In fact it led more than one critic, at the time, to predict for its author a successful theatrical career. There is perhaps some better music in the two 'Songs without Words' for

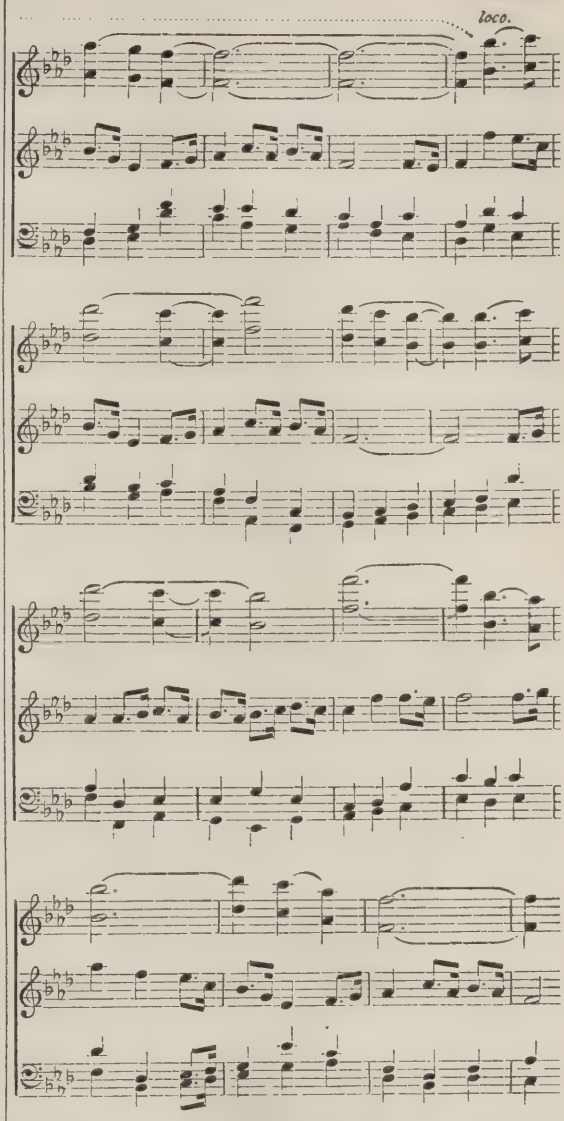
small orchestra, which made their appearance a few years later, but these, being of a quieter character, have not attracted the same attention. The répertoire of such works being somewhat limited, the moment is opportune to bring them to the notice of conductors in search of compositions which do not demand a large array of orchestral forces.

A marked progress is shown in the setting of 'The Mystic Trumpeter,' for soprano solo and orchestra, which dates from 1904 and was first performed at a Patron's Fund Concert. It is expressively written, but the orchestration is in places too heavy for the singer. This was the first of Mr. Holst's compositions to be performed by the Royal Philharmonic Society, and the occasion is the only one on which his audience betrayed audible signs of disapproval.

In those early days, Holst was already much occupied with the two aspects of music which were destined afterwards to assume great importance in his work, namely, choral writing and the study of folk-song. His 'Ave Maria' for female voices, although nearly twenty years old, is still a representative work which retains his affection in a more marked degree than the setting for chorus and orchestra of the old English ballad 'King Estmere,' which made its appearance a little later. It is probable, however, that he made at this time many more studies in vocal polyphony, for the mastery of choral effect displayed subsequently in the Rig Veda hymns and other works is not of the kind that can be acquired in the writing of a few part-songs. This mastery has also served him well in his later treatment of folk-song, but the first outstanding works which resulted from his study of the national idiom were both orchestral. The selection of 'Songs of the West' has never attained to the same degree of popularity as the 'Somerset Rhapsody,' with which it is paired in the list of his compositions. In the Rhapsody he has woven into a poetic idyll some tunes from Mr. Cecil Sharp's well-known collection. A lover is called away from the 'Sheep-shearing Song' by the martial strains of 'High Germany,' and the leave-taking is accompanied by 'The True-Lover's Farewell.' The treatment is symphonic in outline without adhering closely to traditional form. The subject furnishes every opportunity both for musical contrast and for the combination of themes and rhythms of which the following example is illustrative:

'A SOMERSET RHAPSODY.'





Here the flutes play 'High Germany' whilst the strings continue the 'Sheep-shearing Song' which is heard at the opening. The Rhapsody has great charm, and has endeared itself to so many that the place it has taken in the répertoire of English music is now assured.

At this point a new influence made itself felt in Holst's musical career, and assumed so much importance that its advent practically closes the preceding chapter. It is not so much that there is any marked technical difference between the best of these early works and those which are to follow. On the contrary, the most personal traits of this composer can be traced continually through his works with such persistence that it would be very difficult to say at which point maturity commences in the commonly accepted sense as applied to music. The methods of the Rhapsody have their counterpart throughout, and the special features of his choral writing are the same. It is, however, indisputable that the new impulse tended

to accelerate the progress of his studies, such as, notably, that of the vocal elasticity of the English language, which he has gradually learnt to apply in a manner distinct from that of any other composer. It is strange that this indirect result should be the most striking trace left by his prolonged interest in Sanskrit texts.

The search for novel material has often tempted composers to their own detriment. Some have set their discoveries with more or less appositeness, whilst others have done little more than make them impossible for their successors. Texts are too often set by the perfunctory addition of music without the preliminary saturation of the mind which alone enables a musician to sublimate, as he should, the moods of a poem. That method of procedure is completely foreign to Holst's musical nature, and it is therefore matter for congratulation that the treasure mine of Sanskrit literature had remained practically untouched, we might even say unsullied, by musicians, until it engaged the subtle sympathy he brought so wholeheartedly to bear upon it.

Sanskrit literature falls into two periods. The older, or classic phase, includes the Rig-Veda, which is the oldest work in the language. It dates back to a time when Sanskrit was a living tongue, when probably Hindus and Persians were one race, that is to say, before the Aryans settled in India. One view, which has the support of many philologists, even ascribes its substance, if not its form, to European influences of prehistoric date. The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature incidental to the earlier, less sophisticated, form of religion.

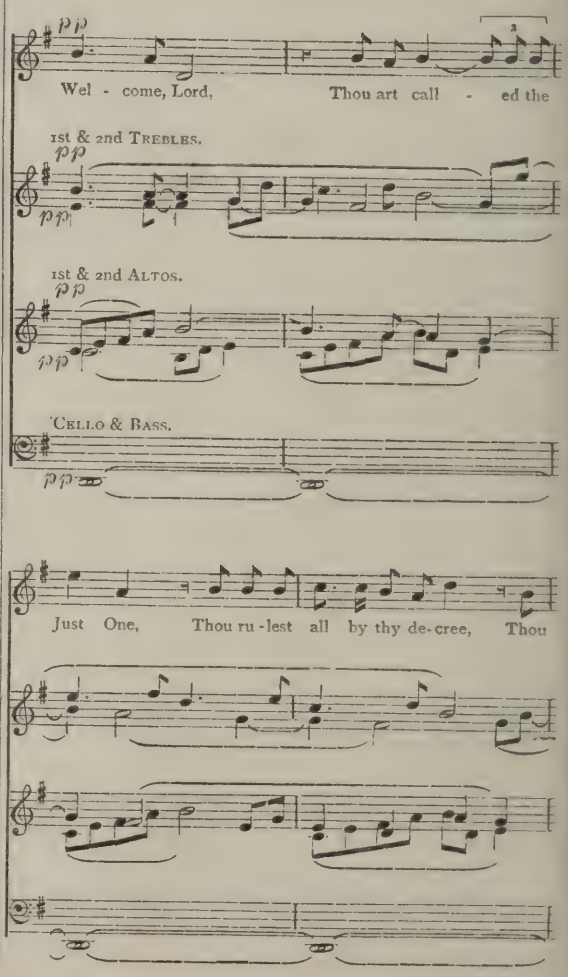
The later phase of Sanskrit literature includes among a multitude of works the two great epics, the Ramayana and Maha-Bharata, and the plays of Kalidasa. When these originated Sanskrit had ceased to be the vernacular, but remained the language of the *literati*, much as Latin did during the interval between the fall of the Roman Empire and the birth of Romance literature. Both the epics named are aggregations from several sources and, maybe, periods, but it is doubtful whether any portion of them can claim an antiquity approaching within some centuries to that of the Rig-Veda.

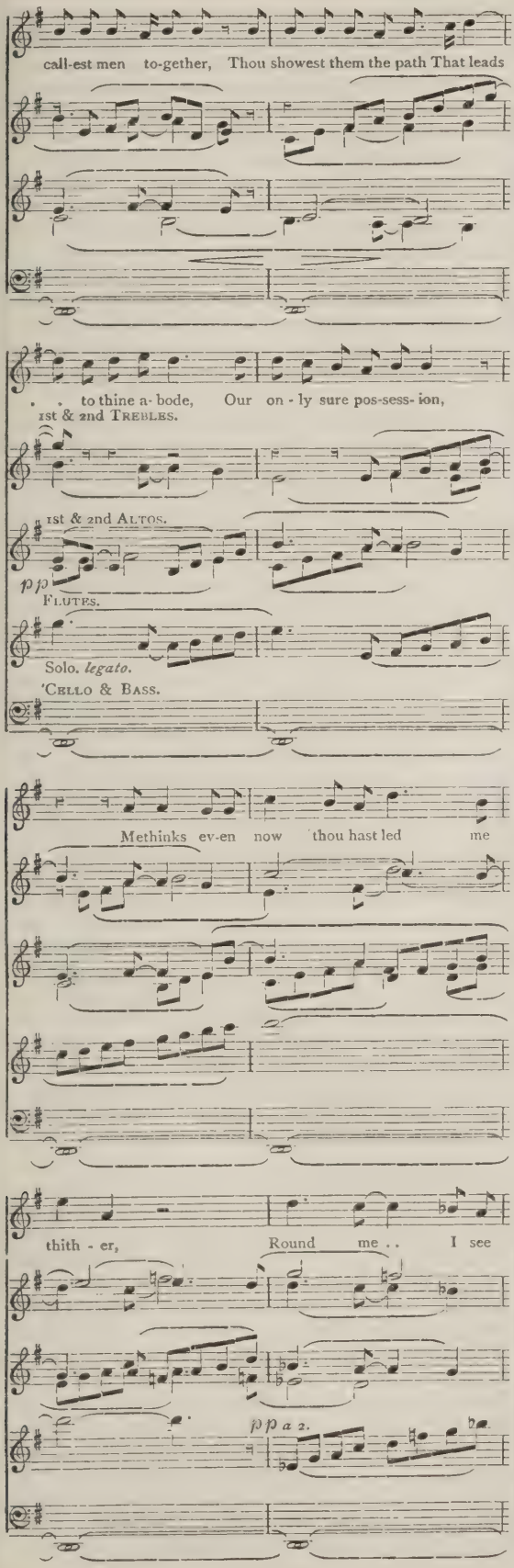
This is the material which attracted Mr. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes it needed even much ingenuity to decide what the translation meant. By this time, however, Mr. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

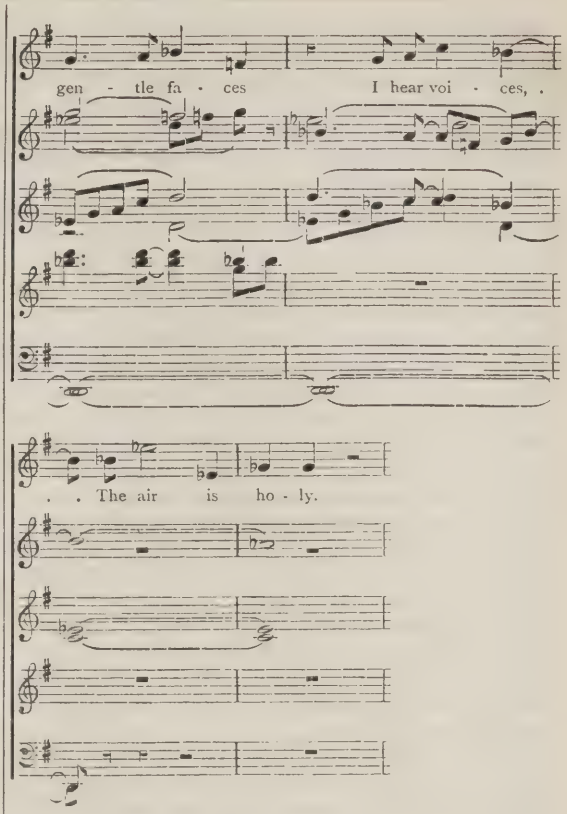
Most of the adaptations he has used are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms. There is no claim to authenticity, which, in fact, would be impossible without an irksome array of footnotes. Then the thing would have become an anthropological study rather than a nature-poem. Neither are the hymns as rendered by Mr. Holst endowed with any esoteric meaning. He has no mission to add to the numerous fashionable cults of alleged exotic origin. His Vedic hymns are prose-poems set to music as concert pieces, and nothing else. It will save much misapprehension of Mr. Holst's work if that fact is consistently kept before his audiences.

The three-act opera 'Sita,' which was awarded the second place in the Ricordi competition, has little to do with this phase of Mr. Holst's music, although the subject is taken from the Ramayana. It savours too much of Wagnerian music-drama to be in any sense representative. But 'Savitri,' the chamber opera which followed, is strongly characteristic. It deals with an episode from the Maha-Bharata, and has only three characters, the accompaniment being written for two string quartets, a double-bass, two flutes, cor anglais, and a hidden choir of female voices. The following example gives a good illustration of the method in which the choir is used as background to a solo:

'SAVITRI.'







The substance of the story is simple, but lends itself admirably to dramatic treatment. Savitri hears the voice of Death announcing that he comes to claim her husband, but her piety obtains a boon on condition that she asks nothing on his behalf. She pleads for life in its fulness. That being granted, she declares that the gate of life can only be opened for her by Satyavan, her husband, and her wifely devotion is rewarded.

The settings of hymns from the Rig-Veda consist of two distinct series, each of which comprises several groups. The first series, for voice and pianoforte, originally included over a dozen songs, but critical elimination has reduced them to nine, which are grouped in threes. Considering the number of vocalists who are now giving an enhanced importance to the English section of their recital programmes, it is strange that songs of such remarkable interest should suffer neglect; but, alas! they are as yet unpublished. Among those that I have heard, that entitled 'Frogs' has left the liveliest impression. The more important series is that of the choral hymns, comprising four groups, the composition of which is spread over the five years 1908-12. In the portion of this article which appeared last month two illustrations were given from the first group, one from the 'Hymn to the Unknown God' (Ex. 4), and the other an interesting example of 7/4 rhythm which forms the basis of the Funeral Hymn (Ex. 2). These, and the Battle Hymn, with which the series opens, are for mixed chorus and orchestra. Then followed a set of three for female voices and orchestra,

including the invocation to Agni, god of fire, which is one of the most striking of the entire collection. It is in an impetuous 5/4 rhythm, and the opening bars, which were quoted in our last issue (Ex. 1), should have had the time indication *Allegro* to make their spirit clear to the reader. The third group, for female voices and harp, and the fourth, for male chorus with a limited orchestra, also contain several very fine numbers, notably a hymn to Indra and another to Agni, who is here presented in his more benevolent aspect, presiding over the hearth and the sacrificial fire. But it is invidious to select separate hymns for special mention when much of their unique merit resides in their contrasted significance. Even in the most spirited chants the element of contemplation is not absent. The Hindu theogony may supply the titles, but it is Nature herself who is the subject of each in turn, and, with all due regard to Mr. Holst's Sanskrit studies, it is permissible to suspect that the inspiration of the text as well as the music owes more to a personal conception of the elements than to the actual language of the Rig-Veda. In fact, it is scarcely going too far to say that, as in most symphonic programme-music, the title is a pretext rather than a motive. Viewed collectively these Hymns are among the most characteristic personal contributions to modern British music. It is not the least remarkable circumstance about them that although one might imagine their unusual and uncompromisingly individual style as setting limits to their appeal, they have, on the contrary, made a deep impression on every kind of audience. With them may be classed also two charming 'Eastern Pictures' for female voices and harp, entitled 'Spring' and 'Summer,' based on a poem by Kalidasa. The second, in particular, is a good example of Mr. Holst's art. The texts are purely lyrical, and have not the devotional spirit that runs through the Hymns, and the music has a lighter character though retaining some affinity with that of the Hymns.

(To be continued.)

THE MUSIC OF THE CZECHO-SLOVAKS.

National Opera in Prague.

By Rosa Newmarch.

Readers of the *Musical Times* may remember that in the autumn of last year I contributed to its pages a series of articles upon the Music of the Czecho-Slovak races, and that I concluded with a hint that I might return to the subject at a later date. Since then, the Czecho-Slovak Festival, held at Queen's Hall this year, between May 26 and June 2, introducing to us two of the best male-voice choirs of Bohemia, and the fine orchestra from the Prague National Theatre, under their distinguished conductor, Herr Karel Kovarovic, besides a selection of national works, choral and orchestral, must have done much to convince the public that in the new, free Republic of Czecho-Slovakia music is likely to progress hand in hand with social and political expansion.

I visited the country in June this year in response to an invitation to go there as a national guest. Every facility was given me, by the Minister of Education and others, to see and judge for myself of cultural conditions in this new European State. I went at a most critical period in its young life: just when the Hungarian Bolshevists, armed with the not-inconsiderable munitions and equipment left from Mackensen's Army, had pushed their way over the borders held only by an attenuated and wretchedly-armed Czech force. While travelling I had occasion to meet and converse with all classes, from Thomas Masaryk, first President of the Republic, to Moravian peasants bound on a great pilgrimage. My visit therefore was not entirely concerned with music, but it naturally occupied a good deal of my attention.

The Western provinces of the country had suffered much from the ceaseless requisitions of the Austrians. In the poor mountainous districts of Wallachia—which I did not visit personally—there was a great shortage of food. In the fertile localities of Moravia things were better, but they too had felt the strain of the vast influx of refugees setting westwards from the neighbouring provinces whence the inhabitants retreated more than once before Russian and German armies.

In Prague, I found that life had kept, at least externally, something of pre-wartime gaiety. 'Youth will be served,' and was beginning to demand some of its former characteristic enjoyments. The Sokols, or gymnastic clubs, sadly depleted by the long fighting, were looking up again. Though apt in middle life to grow stout, owing perhaps to the excellence of their beer from Plsen (Pilsen) and other famous breweries, the physical activity of the Czechs is remarkable. Late on those hot June afternoons one might suppose Prague to be inhabited by a race of rather solid water-sprites. Looking towards the old Karlov Bridge from the quay, the shallow water above the weir was alive with human bodies glistening pink and white in the late sunlight; in the distance it looked as though a drifting mass of rose petals was dancing and floating on the surface of Ultava. After a swim and a row came a strictly-rationed supper at some popular café.

But the true spiritual life of the city centres always in its music. Through all the long anguish of the war the Narodni Divadlo—the beautiful, medium-sized national Opera House which stands out against the warm green slope of the Petrin hill across the river—has been the sanctuary of the anxious and suffering population of Prague. Here Madame Destinnova sang night after night to cheer her compatriots in their darkest hours; and here Karel Kovarovic, resisting all attacks on his patriotic policy, has spent the best years of his life trying to keep a national opera at least partially open to the works of Czech composers. It goes without saying that Italian, and French, and even German opera have had their turn at the Narodni Divadlo. Kovarovic is no narrow-

minded Chauvinist, but he holds that an institution built and endowed by the Czech people should be guarded from becoming a dumping-ground for musical goods that have found no active market in Vienna and Berlin.

The Czechs are a young and vigorous race, and their moral outlook is on the whole healthy, as might be expected from a nation which produced a Huss and a Rokycana; it is clear that only a small minority of them have so far been influenced by the later decadent tendencies in Teutonic art, while they have openly resented the materialistic bias of German educational methods. For many years to come they will be too busy working out their political and cultural salvation on their own lines to have much leisure for dallying with intricate experiments and subtleties, wholesome and unwholesome, such as had begun to honeycomb the foundations of Russian art and literature at the outbreak of the war. I have an idea that the future art of Czechoslovakia will be compounded of simpler and healthier ingredients. Whimsical palates will pass it by. It will not be to the taste of those who label as reactionary everything in music which is based on reason and developed with method.

Undoubtedly at the present moment the Czechs in their first consciousness of a national existence are listening to the music of their own 'classic' composers with revived reverence and enthusiasm. It will not be the fault of the new *régime* if the children of to-day grow up in ignorance of all that Smetana, Dvorák, Fibich, and Foerster have done for the foundation of national opera in Bohemia. It was delightful to see school-children from seven years of age, gathered from all classes, accommodated in excellent places at the Narodni Divadlo for the matinées of 'The Bartered Bride' or other suitable operas. There, for a happy afternoon they forgot the long months of poor rations and the resulting languours, coughs, and earaches, forgot the gritty bread without butter, the child's natural craving for sugar and a good drink of milk. They drank in the music instead, laughed at the comic business, and were an attentive, appreciative, and by no means uncritical public. But they were much less restless and conversational than a fashionable audience at Covent Garden.

One of the obstacles to the progress of operatic music in Prague is the fact that so far the Narodni Divadlo has been the sole home of Czech drama as well as opera. This will probably soon be remedied, and the opera house used for musical purposes only. At present the three or four performances a week do not suffice to satisfy the requirements of all the opera-goers in Prague. It is always necessary to book seats long in advance, and for certain popular operas frequently more people are turned away than find accommodation in the building. The present director of the Narodni Divadlo is Mr. Gustave Schmoranz, an architect by profession. Mr. Schmoranz knows England, and is a staunch admirer of our literature. He presented me with a list of plays, chiefly modern, by British playwrights, produced under his directorate, which astonished me by its range and audacity. 'And when,' he asked me more than once, 'are we going to produce here a truly representative British opera? Something which has been accepted as such by Great Britain itself?' To which one could but reply: 'When we have a Narodni Divadlo of our own—perhaps.' Which invariably led up to a problem as difficult to solve as Alice in Wonderland's famous query: 'Do cats eat bats? Do bats eat cats?' Or in musical terms: Do Opera Houses make operas, or do operas raise Opera Houses?'

On the evening of my arrival in Prague I was fortunate enough to hear a good performance of Smetana's epic opera 'Libusa,' a work composed originally for the opening of the National Theatre, in 1881. The libretto is based on the oldest of Czech legends, which tells how Libusa, the Virgin Queen and Prophetess, holds her Court at the Vysehrad, the castle situated on a rock overhanging Ultava. Libusa is called upon to judge a quarrel between two brothers, the elder of whom, the haughty warrior Chrudos, refuses the jurisdiction of a mere woman. Realising her weakness, the Queen accepts the advice of her counsellors and consents to take a consort. She chooses the handsome and noble-hearted peasant Premysl, and founds the first dynasty of Bohemian kings. The story is interwoven also with the love-tale of Krasava and Chrudos, who is exiled for his discourtesy to the Queen. In the last Act is solemnized the marriage of Libusa and Premysl. The peasant-king pardons the rebel on condition that he pays homage to the Queen, and all ends happily. Then follows the ecstasy of Libusa, in which she sees visions of her country's future, shown in a series of tableaux at the back of the stage, and concluding with a picture of a free Bohemia, which naturally evoked an enthusiastic demonstration from the public. The scenery, which depicts the old Slavonic palace at Vysehrad, the homestead of Premysl, and the tumulus in the dark forest where the ancestors of Chrudos are buried, and the costumes, which are traditional, were in their way as interesting as those of the Russian historical operas. The music of 'Libusa' is Wagnerian only in so far that it is built on distinctive leit-motifs many of which have the character of fanfares, giving to the whole tissue of the score a quality of primitive splendour and force appropriate to the story. The overture is a succinct epitome of the entire opera, and the opening phrase, caught up first by one group of brass instruments and then by another, seems to evoke immediately a picture of the heroic past. There is, however, plenty of variety in the music. With the serene, strong love-theme of Premysl is contrasted the fiery passion of Chrudos, and the pastoral music which introduces the scene on Premysl's farm; the graceful nuptial hymn, sung by twelve maidens attired in white, acts as a foil to the great chorus in which the people bless the Queen, which immediately precedes her evocation of the visions. The opera as a whole leaves a

vivid memory, and is an ideal introduction to the national repertory of the Narodni Divadlo.

I heard also two other operas by Smetana: the famous 'Bartered Bride,' and that much less familiar work 'The Two Widows.' The former is saved by the ready wit and sparkle of the music from the reproach of having dropped behind the age. The love-scenes and the comic business are much the same in peasant operas all the world over. 'The Bartered Bride' certainly gains by the interpretation of Czech artists; the spirited *tempi*, the vigorous dancing, the scenery (which at the Narodni Divadlo is genuinely Bohemian, and not a kind of spurious Tyrolean landscape)—all these details gave freshness and interest to the long familiar music. The part of the stuttering clodhopper, Vasek, a mixture of fatuity and rustic cunning, was admirably played by M. Mirko Stork.

'The Two Widows' is supposed to be particularly pleasing to foreigners because it is more cosmopolitan in character. It is almost a drawing-room opera, based on an adaptation from a French comedy by Malleville. The leading rôles—the merry widow, rapidly convalescent in white array, and the inconsolable relict, who clings to her weeds, but is the first to lose her heart a second time—offer a charming opportunity for two rival prima donnas to become reconciled on the stage. A tiresome comic element is supplied by an old gamekeeper who arrests the hero as a poacher and brings him into the presence of the two ladies whose acquaintance he is dying to make. Smetana himself confessed to a special weakness for his share of 'The Two Widows,' and the music is certainly on a higher level than the libretto. It is a pleasant little opera which could easily be given in any country, but it has no distinctive characteristics. My lack of enthusiasm disappointed my friends. With other operas by Smetana they sometimes attributed my nonchalance—rather naively—to my failure to enter into the local spirit. In reality, I fear it must be attributed to my conviction that, for me at least, much of Smetana's operatic music has become 'out of date and out of using.'

The strongest musical impression of my visit to Prague was undoubtedly a fine performance of Karel Kovarovic's great historical opera, 'Psohlavci'—the 'Dog-headed Folk'; or, to give it a more explicit title, 'The Peasants' Charter.' Kovarovic, whose acquaintance we have recently made in England, had already gained some reputation as a composer of light opera, and as first conductor at the Prague National Theatre, when at the age of thirty-seven he sprang upon the public this astonishingly strong and original work. Everything in 'Psohlavci' is out of the conventional mould of opera. As in Moussorgsky's music-dramas, the women's rôles are comparatively insignificant, because there are no love-scenes in the ordinary sense of the word. The libretto, based on a popular historical novel by the Czech author, Jirasek, deals with the story of the Chods (pronounce Khods), a small race who in return for their vigilant guardianship of the S.W. frontier of Bohemia had been granted many privileges by the earlier rulers of the country, among others the right to bear a watch-dog's head on their banner. In 1695, after the Battle of the White Mountain, the Austrians, anxious to curtail the liberty of this people, appointed Laminger von Albenreuth governor of the district. When the curtain rises, Kozina, a leading Chod farmer, is lamenting to his friend, Pribek the Piper, that the folk think him a half-hearted supporter of their cause, and that even his own mother does not trust him. Kozina appears at first in the light of a conciliator rather than a hero; his great love for his timid wife and his young children tending to weaken his will. But when Laminger—Slavonicized by the people into Lomikar—comes on the scene with his soldiers and ransacks Kozina's house for documents, the Chod, though anxious to avert bloodshed, shows that he is not lacking in courage. The Austrians depart in triumph, carrying with them a chest of papers, but ignorant of the fact that the most important charter of all has been safely hidden on the person of Kozina's intrepid old mother. Kozina and Pribek are arrested. Later on they are released and summoned before the Court of Appeal in Prague. Trustfully they bear with them the precious charter, secure in the justice of their cause. But the judge, with withering contempt, tears the document in two, tosses it back to them, and pronounces it to be 'merely a scrap of paper.' Thus does this opera of 1898 foreshadow the events of 1914. Lomikar, entering the court at this juncture, announces that the Chods have risen in rebellion, and demands that Kozina, as the instigator of the rising, shall be condemned to death. Kozina protests in vain that he has done his best to avoid violence. In the next Act we see him in prison, where the devoted Pribek comes to say farewell, and presently his mother, wife, and children take a heartrending leave of him. Lomikar offers at the last to pardon Kozina if he will make a public recantation of his belief in the justice of the peasants' claims. But Kozina, now risen to true heroism, refuses. Proudly he turns from the entreaties of his family and follows the priest to the scaffold. On the threshold of the cell he warns Lomikar: 'A year to day we shall meet before the judgment seat of God.' The last Act shows a brilliant banquet scene in Lomikar's house. It is the anniversary of Kozina's execution. The haughty and sardonic Austrian recalls his victim's last words, and sneers at him for a false prophet. Nevertheless his pallor and agitation arouse his wife's anxiety. Laughingly he says that a drink of wine will put him right. As he raises the cup to his lips a mysterious gust of wind extinguishes the lights in the hall, and Lomikar is dimly seen to stagger and fall dead, but not before he has caught a flashing vision of Kozina reminding him of their tryst.

Although the setting of this story is local, its psychology is universal. The exasperation of a deeply-injured people, the craftiness and political bias of the time-serving lawyers, the arrogance of

the ruling race, embodied in the personality of Lomikar, the gradual bracing of a naturally easy-going temperament to a heroic resolution, maternal pride, the tenderness of a devoted husband and father—all these emotional elements belong not merely to the Chods but to humanity at large. At the same time the customs and quaint costumes of this conservative race add to the picturesqueness of the setting.

The libretto seems to me of far higher literary value than the books of the majority of operas. And the music? It would be too little to say that it is obviously the work of a most accomplished musician well versed by years of experience in the technique and requirements of opera; for this might imply that it lacked inspiration, which is certainly not the case.

The first impression the music left on me was of its complete oneness with the drama. It follows the powerful play of emotions, and colours the words so satisfactorily that at times one loses sight of it, since it becomes, as it were, an atmosphere in which the drama floats and the protagonists breathe and move. It is now twenty-one years old, and yet it cannot be regarded as old-fashioned. The choruses equal in vigour and realism those to which the Russian opera has accustomed us. The music of the leading rôles of Kozina and Lomikar picks out the two figures in clear and convincing contrast from end to end of the opera. The music of the prison scene is intensely poignant, but never hysterical. The whole Act is as truly felt as the parting scene between Boris Godunov and his son, and it never fails to move the audience to tears.

When first Kovarovic's opera appeared, it met with a good deal of superficial hostile criticism on account of the unconventionality of the subject. How, it was asked, could an audience be expected to interest itself in the fate of a document? The odour of musty parchment pervaded the whole work—and so on. But the public was not to be misled. It immediately recognised 'Psohlavci' as something large, forceful, and passionately human; something true and lasting of which it would not easily tire. Every time the opera is announced the Narodni Divadlo is packed from stalls to gallery. Had the work emanated from Russia or Italy we should have heard it in England by now. But we have to remember that Bohemian music has had to force its way through a *cheveux-de-frise* of German prejudice before it could reach to other lands. That accounts for the fact that such an excellent opera should have been restricted for so many years to its native town. Mahler, to do him justice, valued 'Psohlavci' very highly, and would have worked for its production in Vienna had he lived a few months longer. I am of opinion that, of all the operas I have recently heard in Prague, this one would be best worth the trouble and expense involved in transplantation.

A few days later I heard Kovarovic's second opera, 'At the old Bleaching-house,' which at first hearing seems so much more like an early work than 'Psohlavci.' It is not, strictly speaking, an opera, but a chain of scenes of national life, which bears the same relation to 'The Peasants' Charter' that a series of delicate water-colours might bear to a strongly-drawn, sombrely-tinted, crowded, but unified canvas. The subject has been adapted from a very popular novel dealing with rural life, 'Grannie' (Babicka), by Madame B. Nemcova. It is a charming study of ideal old age. The years and sorrows that have passed over Grannie's head have left her sound and sweet and mellow as a winter-pippin. Life has taught her so much tact and sympathy that she unconsciously breaks down all barriers of class and age. She reads the secrets of the young generation, and the one romance of her girlhood, which remains embalmed in her heart, is as fresh and green at eighty as at eighteen. In each Act we see her as a kind of fairy godmother, divining and smoothing away the troubles of rich and poor. The scenes reflect the country life of Bohemia nearly a century ago: a simple birthday party outside the picturesque old bleaching-house; the farewell of the conscripts; a charming winter scene which shows the girls of the village spinning in the firelight while Grannie tells them tales of her youth. 'How tame!' cry the votaries of 'Salome.' I answer, No. Homely, perhaps, but not in the least tame to those who can still be moved by normal emotions, by natural laughter and tears. In the music that is woven around these idyllic scenes there is plenty of vivacity, and not a touch of sickly sentimentality. In the art of colouring words Kovarovic is a master. Into this picture of a tranquil autumn, declining to cheerful winter, he has put a breath of spring. It might have proved insipid in the hands of a novice; but the composer combines with the heart of a poet, a vast experience of what will, or will not, pass muster on the stage.

It is difficult to say which of these two operas—'Psohlavci' or 'The old Bleaching-house'—draws the biggest audience in Bohemia; difficult, because on every occasion when one or the other is announced the house is crowded out, and relief performances have to be given within a few days to satisfy the demands of the public.

Kovarovic's operas stand midway between the old and new development of Czech dramatic music. There is a later tendency to pronounced naturalism and localism, best represented in a very striking work by Leos Janacek, 'Jeji Pastorkyna' ('Her Stepdaughter'), first produced at the Narodni Divadlo in May, 1916. This much-discussed drama of Moravian peasant-life I hope to describe in a later article.

On Saturday, November 15, a Purcell concert will be given by the Ashburton Choir and Orchestra, at 28, Red Lion Square, W.C. The programme will include a performance of 'Dido and Æneas' (concert version), choral and orchestral selections from 'King Arthur' and 'The Fairy Queen,' the 'Golden Sonata,' and songs with orchestra. The performance is one of several illustrative of Mr. Percy Scholes's lectures on British music, which take place in Red Lion Square on Thursday evenings.

ELGAR'S QUINTET FOR PIANOFORTE AND STRINGS (OP. 84).

By H. C. COLLES.

The analyst, whether in chemistry or music, examines his substance to find out what it is made of, but in the latter case he must never lose sight of what it is; for it is the art and not the science of the thing which gives it value. And the musical analyst must also be an advocate; he must try to bring conviction that the thing exists apart from its ingredients. That is what makes it difficult to analyse the latest and greatest of Elgar's chamber works, the Quintet for pianoforte and strings in A, Op. 84. Not that there is any doubt about it. For my own part, when I first heard the Quintet at the end of a concert which had contained both Elgar's Violin Sonata and his String Quartet (Opp. 82 and 83) it brought a flood of new life to the senses. I felt that despite the beauties of the other two, here was something infinitely stronger, something which said what neither Elgar nor anyone else had said before, and said it right.

Then the score was published, and I sat down to the study of it. After all, what can one say? The features lie clear upon the page. There are no rhythmic intricacies to unravel, no strange harmonies to the appreciation of which the eye may help the ear. The strings are used for no 'curious effects'; the pianoforte technique is such that any decent player will master it in an hour or two. Here lies the difficulty: to separate the elements of its composition and examine each minutely in its own test-tube may be to send the reader away with the impression that after all 'there is nothing much in it,' it can all be made to look so very obvious.

The Quintet is essentially a work in which the things which count are not the things which one can quote. It is a work of relationships, not one of epigrams. The words which here connect the quotation of its salient features can give only the poorest suggestion of its main content. But that is only another way of saying that it is a work to play, not to talk about—in fact, that it is music.

The whole is contained in a framework of three movements, the middle one being an *Adagio*, so that all that bundle of subtle sensibilities which the greatest composers, and Elgar with them, have expressed under the label *Scherzo* find no place here. Apart from the actual connection of the movements by the use of the same subject-matter, one mood pervades and unifies the whole work, and the *Adagio*—which never actually uses subject-matter from either of the two other movements—both carries on emotional suggestions from the first movement and prefigures what is to come in the *Finale*. With this unity of feeling there is also a progress of expression. The *Finale* enriches and amplifies all that we have passed through in the earlier stages.

There is a sense of reserved power, of hidden possibilities, in the first sounds that we hear. The pianoforte propounds its theme softly in three octaves, while the detached figures of the strings mutter impatiently against it. (In this quotation and elsewhere the score is compressed):

Ex. 1. *Moderato.* ♩ = 76.
STRINGS.
PIANO.

In contrast with this idea is set a phrase for strings, the delicate chromaticism of which is like a plaintive question to the positive statement of the other:

Ex. 2. Str.
espress.

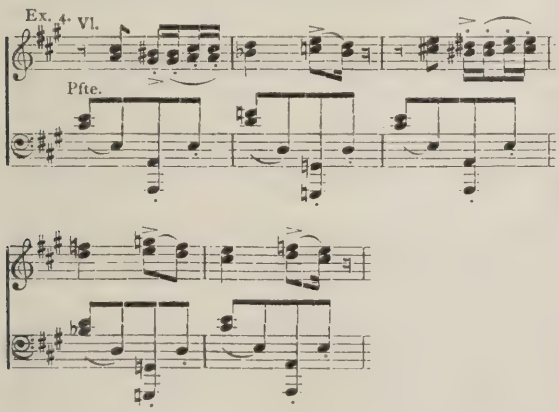
Without any expansion of these primary ideas the composer plunges straight into a vigorous *Allegro* with the following:

Ex. 3.
Strings.
Allegro.
Allegro. ♩. = 132.
Piano. *f*

The strings are massed in octaves on the broad rising theme, and the features given here are immediately developed at some length.

It has been remarked—and with some truth—that this theme is not a particularly powerful one. If one regards the movement as an *Introduction* and *Allegro*, and this as the official first subject of the latter, it is at least legitimate to suggest that it is hardly strong enough to bear the stress which its position gives it. But the context goes to show that this is not Elgar's view. He does not, in point of fact, throw his weight heavily on this idea. It is merely one in a chain of ideas which belong to a first subject group, including the *Moderato* themes (Exx. 1 and 2), both of which are equally important in the highly-developed movement before us. This theme (Ex. 3) rises to a passion of energy in a string passage *con fuoco*, above which the pianoforte declaims the six chords with which it opened, and the whole breaks off on an abrupt cadence (A minor), succeeded by a prolonged silence.

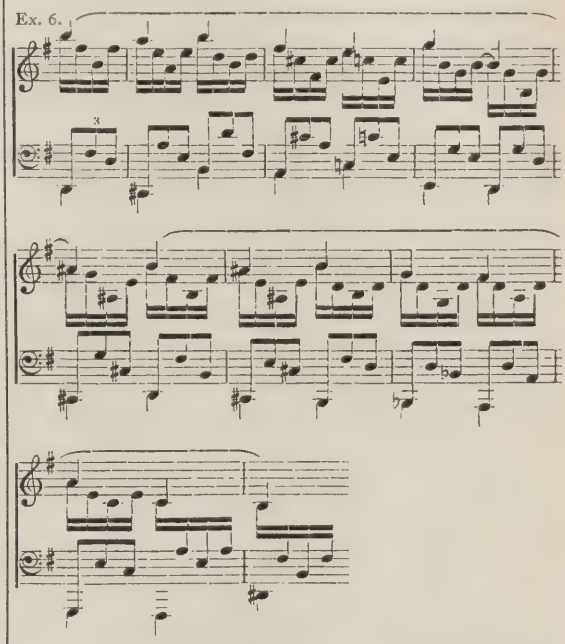
Next, the first phrase of Ex. 2 steals in again on the strings—*moderato, molto espressivo.* Its question cannot be disposed of by an explosion of energy; it begins to answer itself in what follows, a subdued episode (A major) in which the two violins lead, over a pianoforte accompaniment:



It is clear that the harmony here owes something to the suggestion of Ex. 2, and the broken rhythm to that of the string parts in Ex. 1. The threads of the *moderato* are already beginning to be drawn together. It sways to and fro with a feminine waywardness, heightened presently by the *pizzicato* chords which the lower strings add to the accompaniment. Presently with an inconspicuous modulation into E major the rhythm hardens, as it were, and a tune emerges which, if one may be forgiven an antiquated term, is the true 'second subject':

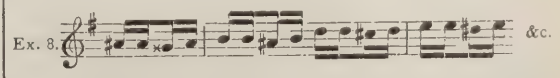
All parts sink their identities in the expression of this peculiarly 'Elgarian' theme, with that 6th rising and falling again which has been Elgar's own ever since the days of 'Caractacus.' Hesitation and questioning give way before it; for the time being he revels in a wealth of tone—now *fortissimo*, now *pianissimo*—but always dwelling with fervour on this one feature.

However, the sense of disquiet comes again as the strings begin to break their rhythm into the detached phrases of Ex. 1, and the whole of that idea proposes itself for development in the key of B minor. The parts are reversed. The strings give out the cold plain-song melody while the pianoforte takes up the commentary. It assumes a more lyrical character in a form of which the pianoforte part is quoted here:



the strings sustaining the melody and enriching the harmony. After repetition and expansion the violoncello also introduces:

which comes from the pianoforte part of Ex. 3, and each of the strings enters separately with this above the arpeggio accompaniment of the pianoforte. The plot thickens when again the impatient semiquavers are added above this in the form of:

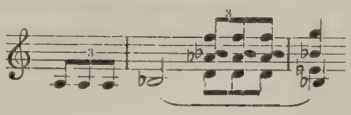


and rises to an intense climax *giusto* dominated by these two features. The pianoforte again comes into a position of leadership with its theme from Ex. 3 (and Ex. 7) in bold chords. The strings break off as it marches in, *grandioso;* they renew their clamour in an agitated *crescendo* of the triplet quavers (see Ex. 3). Three times the pianoforte makes its assertion, each time in a more aggressive statement of a new harmonic sequence. The strings respond with increasingly vigorous

passages until, with a deliberate *ritenuto*, they mount the scale to restore the theme (Ex. 3) in its entirety.

We are now technically at the return of the first subject heralding the recapitulation; emotionally what follows is the very crown and zenith of the development. The exuberant spirit of Ex. 3 is carried on and wonderfully expanded. Great use is made of the triplet figures in sequential passages begun thus:

Ex. 9.

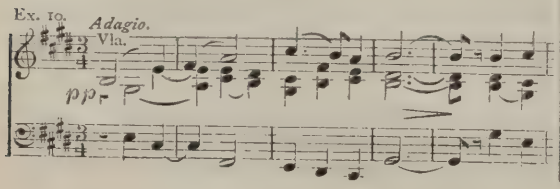


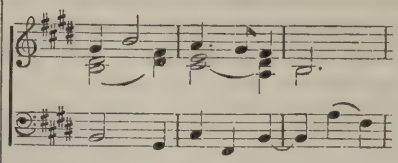
and ranging widely over various keys, till at last the triplets get intensified into the form of the semiquaver figures in Ex. 1, and then Ex. 4 makes its reappearance. But its second coming is quite different from its first. There is no sudden cessation of energy, no interpolation of the questioning Ex. 2. On the contrary, Ex. 4 strikes in with bold chords in the pianoforte part, arriving on the crest of the wave. There is a pause, a sort of stoppage of the breath as its presence is recognised, and then strings and pianoforte alike burst into a strenuous presentation of it, *fortissimo*, *con fuoco*, as far as possible in mood from the hesitancy of its original statement. The climax is reached and the energy wanes, so that when Ex. 5 ultimately succeeds in its place it comes in a tender and reflective mood. Though sequences of key are comparatively unimportant in modern sonata-form we may note in passing that in this recapitulation Ex. 4 is mainly in E and Ex. 5 mainly in B, that is to say, avoiding the conventional return to the prevailing tonality (A).

The return is left for the *Coda*, which is concerned with the *moderato* themes (Exx. 1 and 2), gradually returning them to their elementary forms after all the powerful crises of the movement are past. The *Coda* begins with a version of Ex. 6, the rhythmic movement of which gradually subsides until over a *tremolo* A on the pianoforte Ex. 2 makes itself heard in its original form on the strings. When the pianoforte answers this with Ex. 1, also in its original form, the strings burst in with a dramatic *sforzando* of the semiquaver passages. But the protest fails; their murmurs die away as the melody sinks to a perfect cadence and the movement ends *pianissimo*.

The music is resumed in the *Adagio* (E major, 3-4 time) by the strings alone, in a calmer atmosphere than any which the first movement suggested. The viola leads with the principal melody here given, the two violins and violoncello harmonizing it very simply:

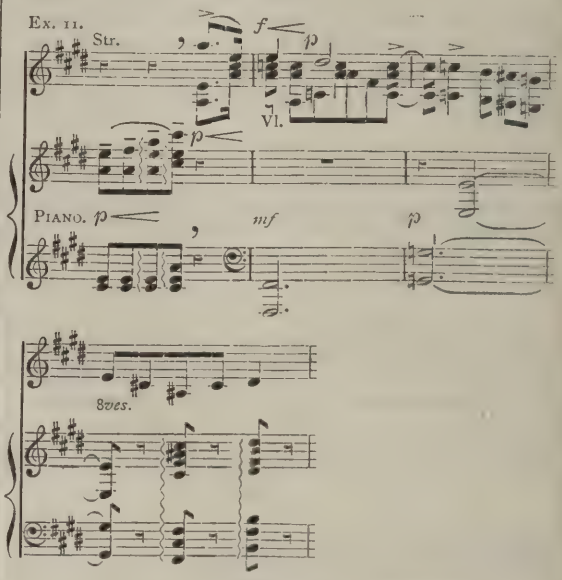
Ex. 10. *Adagio.* Vla.





When the pianoforte enters it is to add an embroidery of quavers to the outline of the strings, and the tune is developed, more especially the features of its second phrase, at considerable length but without any departure from its principal key. A second thought is found in the next quotation, where the new departure of the pianoforte is checked by the more impulsive entry of the strings, in which something of the mood, though not the form, of Ex. 2 obtrudes upon and breaks the placid surface of the music:

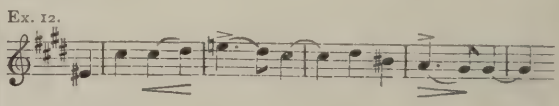
Ex. 11. Str. Vl. Piano. 8ves.



(Compare the violoncello arpeggio in Exx. 11 and 2.)

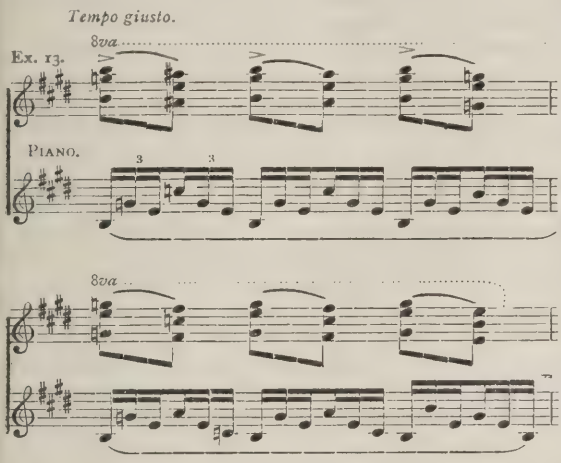
From this arises a fresh tune in the first violin part which, while rhythmically connected with the principal melody (Ex. 10), has lost the serenity of its original:

Ex. 12.



It is taken up by the violoncello and leads to some development of the arpeggio figure from Ex. 11, and from these elements and more especially the syncopated rhythms of Ex. 11 the music flows in emotional complexity. Presently the viola again introduces the melody of Ex. 10, now in the key of F major and over an elaborate pianoforte accompaniment in triplet quavers. It is the first phrase of the tune which now bears the stress, and its character is heightened by a new harmonization which induces modulation through the flat keys. The tune soars aloft on one instrument after another, while the bass is constantly impelled downwards, giving a great expansion of view; presently the syncopated rhythms of Ex. 11 are joined to its features and a

passionate climax is reached. At the culminating moment the rhythm tightens into a new figure of drooping paired quavers, the strings coinciding with the right-hand pianoforte part (here quoted):

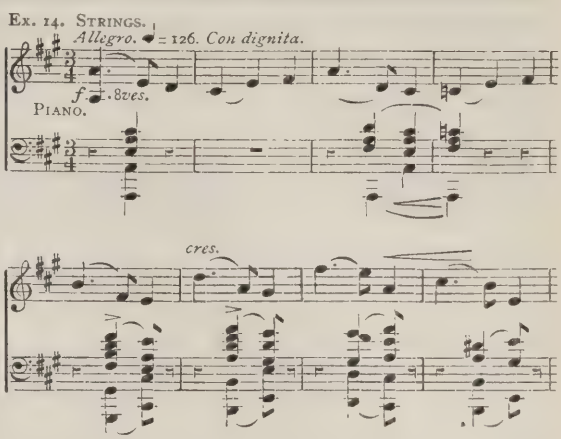


and the strength ebbs through a long sinking sequence, *poco a poco più tranquillo al Tempo primo.*

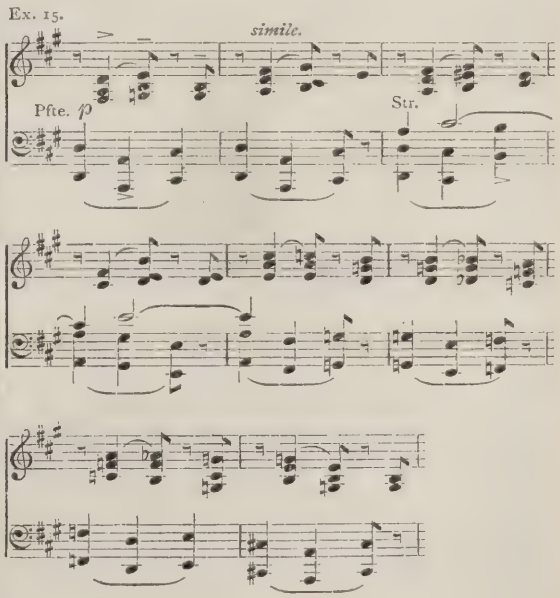
From this point to the end of the movement there is no new material, though the old is treated in the light of past experience and the recapitulation is very far from being a repetition. The *Tempo* 1mo is of course the full return of Ex. 10 with its first harmony played broadly by the strings over a pianoforte accompaniment in triplet quavers. The discussion of Exx. 11 and 12 with the ideas arising from them is very much condensed, the latter being limited to one emphatic statement. The principal theme (Ex. 10) has so burnt itself into the composer's imagination that he cannot bear to be parted from it for very long, and he seems in haste to reach the *Coda*, where he can ruminate over its features with affectionate recollection. In the course of the *Coda* the violoncello arpeggio from Ex. 11 mingles with the dreams of the principal tune, and just before the end features from Exx. 11 and 10, the beginning of the one and the cadence of the other, are merged together in a final reconciliation

It is significant that the *Finale* opens *Andante* with the subject-matter of Ex. 2; thus not only carrying us back to an important aspect of the first movement, but also strengthening the impression of an identity, already hinted at, existing between that theme and the passage with which the *Adagio* ended (Ex. 11).

Its question is again propounded, first gently, then forcibly by the strings, and the pianoforte, taking up the sinuous arpeggio of the violoncello, sweeps it into a semiquaver figure which rushes through an *accelerando* of four bars to an emphatic chord. A rhetorical pause is followed by the bold entry of the idea which now takes possession of the course of events, and is 'the conclusion of the whole matter':

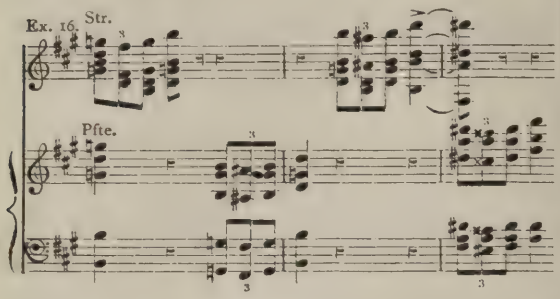


Played in octaves by the strings, with the bald support of detached phrases of chords on the pianoforte, its strong major character is at once unmistakable. Immediately upon this plain statement follows an expansion in which the melody leaps by ever-widening intervals, and the prevalent rhythm of the first bar becomes more and more insistent. A whirling figure of arpeggio grows up in the pianoforte part as the strings expound this rhythm. The idea is driven home by a firmly-knit re-statement of the tune (Ex. 14), leading to a climax at which Elgar's favourite *Nobilmente* makes its appearance as a direction for the first time in this score. From this point the tide of energy again recedes, and passing through a *diminuendo* in which the melodic contours become less precipitous, the theme at last evaporates in the upper registers of the strings. The pianoforte now enters with a new subject:

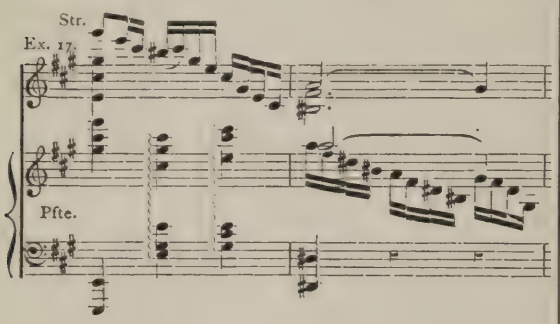


less determined in character than the last, but impelled by a nervous, restless motion. The strings join in, and the chromatic sequence of its later bars is developed until the strings brush it

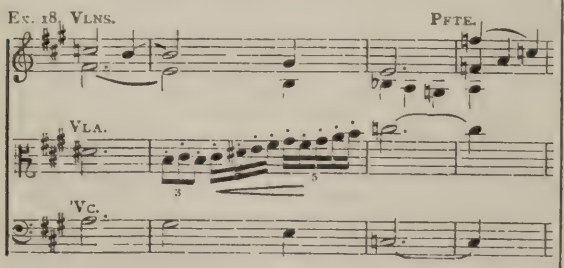
aside with running arpeggio figures in triplet quavers leading to a resolute passage in which the two forces, strings and pianoforte, answer one another antiphonally:



This recalls something of the latter part of the first movement (compare Ex. 9), and combining with features from Ex. 15 brings presently a resumption of the principal theme (Ex. 14), now in the dominant key, E major. It is only a brief reference; the composer turns from it almost petulantly with an impulsive new figure:



and the cadence in the key of F sharp minor, towards which the music takes its course, is reached by a passage which includes a noteworthy figure in the viola part:



We now reach the middle section where development of the main material would normally be expected, but this is refused. All of what follows until the definite return of the principal subject is in the nature of a big parenthesis. It might be compared to the middle subject of the old Rondo form, but its ideas are definitely reminiscent of the course which has been traversed in the earlier movements. A long mysterious passage over a sustained C sharp in which the parts move about in shadowy arpeggio figures of varying shapes prepares the way. Then a version of Ex. 1 appears in hollow-sounding chords. It is dismissed with a reference to Ex. 17, and the viola figure of Ex. 18, and then the two violins *con sordino* suggest the ghost of Ex. 5 with a tenderness that marks the composer's special love for its outline. It too is interrupted by the viola figure (Ex. 18) running up the scale and shifting the tonality, but it persists till a passage of strong declamatory chords dispels it. The vision of the past is driven away by the return of Ex. 14 with its broad daylight character banishing the night, for though it enters softly in the lower strings it takes complete possession at once and passes direct to further development of its own features. Nevertheless, save for one spasmodic *fortissimo* the general colour of the recapitulation is subdued. As in the first movement, Elgar refuses to repeat the same music in the same mood; he shows us all the time fresh aspects of his thought. He has a long course before him; from this point onwards he continually gathers an accumulating strength until the work ends in a blaze of light. Thematically he passes in review all the aspects of the first part of the movement, included in the quotations Exx. 14, 15, and 16, finally reaching an apotheosis of them in the reappearance of Ex. 15 *grandioso* and a last triumphant reference to Ex. 14.

The difference of workmanship between this movement and the first have by now been made sufficiently clear. While the first takes a number of extraneous ideas of more or less equal importance, draws them into relation with one another and shows their cohesion, the *Finale* is dominated by the overmastering personality of one idea, to which all others not only in its immediate environment, but in what has gone before, are made tributary. In order to bring out this fact it has been necessary to pass over many details on which it would be interesting to dwell. I must hope that this sketch of the structural outline of the whole Quintet has shown that, far from being a fortuitous patch-work in sonata form, the work is sustained by a single emotional impulse, multiform in its expression but constant in its aim. Often we find the composer looking about him, sometimes we have seen him look back. But always he presses forward, and keeping always the end in view he leads us on till at last, the end reached, he leaves us with the sense of a great and satisfying experience.

Interludes.

Here are three recent utterances on a fact so familiar that most of us have long since forgotten it:

> The mention of singers, by the way, reminds me that they are, generally speaking, the least musically educated of all executants.—(Sir Henry Wood, in the *Sunday Evening Telegram* of August 17.)

> My own objection to the prima donna is that, as a rule, she represents merely tone and technique without intelligence. I am sure that some day an American genius will invent an instrument that will be to singing what the pianola is to the piano; and then the prima donna's occupation will be gone.—(Mr. Ernest Newman, in 'A Musical Motley.')

> All the great song-writers of the world have laboured in vain so far as the diva is concerned.—(Mr. Edwin Evans, quoted in the *Observer* of October 5.)

To Mr. Newman's prophecy I venture to add a rider to the effect that the automatic prima donna ('The Divaphone') will have but a short life. The public performance of vocal gymnastics is an absurdity that dies hard simply because a large section of the public will swallow anything given them by a star whose Press agent knows his job. A string of meaningless roulades emitted by a well boomed, beaming prima donna has the advantage of the personal appeal. The star-worshipper, herded with a few thousand of his kind, all radiating enthusiasm, and with their slender critical faculties in abeyance, will swallow these roulades, and open his mouth for more. The same series of notes, produced (in the drawing-room of 'The Laburnums') by the most faultless mechanical process, will leave him unmoved: for the first time he will know them for what they are—a super-Concone study, set to a shred of Italian text. To the musician there can be no more depressing phenomenon than the recent London success of Tetrazzini. Her arrival from abroad was heralded in the usual way. The daily Press broke out into a kind of laudatory rash with paragraphic eruptions informing us of Madame's delight at being once more among her English friends after five years' absence abroad.

She was met at Victoria by a military band, like a returning conqueror, bouquets were presented, and everybody was photographed, smiling widely. An amusing feature in connection with this railway station function was the invitation to music critics, —at least we may assume that it was issued to critics in general. In an entertaining article in the *Evening Standard* of September 18, Mr. Ernest Newman told us that he had been invited, and it is difficult to imagine an agent desiring the presence of a solitary critic. If he did, he could not easily find one less susceptible to the prima donna fetish than Mr. Newman. The critics, then, received a special pass for admission to the reserved platform at which the Great One was to arrive from the Continent. 'Many notabilities' said the covering letter, 'English and Italian, will be there, also Major Mackenzie Rogan, with the band of the Coldstream Guards . . . . The band will play at the Savoy Hotel, and if you are able to be present at the Savoy also, an informal reception will be held there, at which we shall be very pleased to see you.' As Mr. Newman was (wisely) not able to be present at the Savoy, the informal reception presumably fell through. But perhaps the letter didn't mean exactly what it said.

The paragraphs then took a new turn, and an anxious world was told that Madame would rest her voice for a whole week before her great Albert Hall concert, speaking only when necessary, and then in a whisper—a plan worth the attention of a good many people known to you and me. This period of self-denial was later extended to cover her provincial tour. Of the concert itself, of the brilliance and fluency of Madame's twiddling, of her 'floral tributes,' of her taking a bloom from one of them and graciously bestowing it on her accompanist, of her encores—were not these things written, at far greater length than they deserved, in the daily and other Press? 'She came tripping on,' says one, 'with all those pretty gestures of innocent surprise which only your great diva knows how to use, and her little gasp of pleasure when she saw the multitude of faces upturned towards her drew a responsive gasp of sympathy from her admirers'—Oh, la! la! la!

Meanwhile, we have to remind ourselves that the finest orchestra imaginable, playing the finest music in the same Hall that afternoon, would have created very little stir in or out of the Press, and would have drawn an audience not of ten thousand but of considerably less than half that number. There would have been few, if any, encores, no 'floral tributes,' and no gush.

It is a platitude to say that all this is somehow wrong. The question is, Can it be put right? In the long run, of course, such an anomalous state of things can never be altered save by an improvement in public taste. But a few things might be done to hasten that improvement, and the first and most important step should be taken by the music critics. The programme, so far as Madame was concerned, consisted of items of little or no musical value—'Fors è lui' from 'Traviata' and the Mad Scene from Ambroise Thomas's 'Hamlet,' with, for encores, about half-a-dozen more or less banal ballads, including 'Somewhere a voice is calling.'

A concert with such poor stuff as the main dish deserved to be dismissed with bare mention. If the critics felt moved to add comment, they should have spoken of the choice of songs with the candour they would have used had the same piffle been sung by a débutante. But so tender are we to established favourites, that a few notices of the following type would have provoked an outcry, perhaps a libel action, and not improbably some assault and battery:

> At the Albert Hall, yesterday, Madame Tetrazzini gave a concert to a huge audience. She was in brilliant form, but is apparently unaware that a fine voice cannot transmute rubbish into good music. Much more enjoyable were the violin-playing of Madame Renée Chemet, the pianoforte solos and accompanying of M. Pietro Cimara, and the singing of Mr. Frank Mullings.

> A vast audience yesterday heard Meyerbeer's 'O Paradiso,' admirably sung by Mr. Frank Mullings, and Pugnani's 'Prelude and Allegro' and 'Rhapsody Piedmontaise' for violin, beautifully played by Madame Renée Chemet. Mr. Pietro Cimara gave some enjoyable pianoforte solos, and discreetly accompanied Madame Tetrazzini, who also ran.

> Madame Tetrazzini has kindly returned to England, after five years' absence. Since her last appearance here she has apparently learned nothing, and forgotten nothing. Either her own musical taste is deplorable or (what is worse still) she thinks ours is. On no other grounds can we account for her choice of songs, especially of such a thing as 'Somewhere a voice is calling'—an all-too-successful ballad that even our own tenth-rate singers dare no longer inflict on us. We must frankly express our resentment at a choice which is an insult to English music.

If we want to realise how far famous singers are inferior in culture to other soloists, we have only to draw up a few instrumental programmes of similar calibre to that of Madame. What should we say if Moiseiwitsch asked us to come to Queen's Hall to hear him play the following?:

Variations on 'Home, sweet Home'	*Thalberg*
'Sparkling Dewdrops' ...	*Brinley Richards*
Variations on 'Alice, where art thou'	*Ascher*
Three 'Etudes de la Velocite' ...	...*Czerny*
'The Maiden's Prayer'	*Badarzewska*
'The Sleigh Bells'	*Ezra Read*

Our music critics should have treated Madame's programme as they would the above, if played by a pianist of repute. At present, a prima donna may steal a horse, while an instrumentalist dare not look over the hedge.

A further step in the direction of putting the diva in the background, which is her rightful place, will be taken every time a choral or orchestral conductor shows the public that a fine and attractive programme can be carried through without her. This can be done by offering her an engagement, and then censoring her songs, suggesting in the place of ballads and worn-out operatic fireworks a group of fine modern examples. There will be 'nothing doing,' and the engagement will then go to a singer who is something more than a bundle of vanity with an ingenious vocal attachment. The result will be better music at about a quarter the cost, and the two singers will receive exactly what they are worth.

Sir Henry Wood's finding will be endorsed by any of us who have frequently been in a mixed company of musicians. We have almost invariably found the narrowest outlook, the least educated taste, and the greatest pretensions amongst the singers. Their sight-reading powers have long since been a byword.

As musicians presumably start fair, we must assume that these deficiencies are a result of the vocalists' training. Sir Henry Wood, in the article quoted above, went on to say what he demanded of his singing pupils in the way of attendance at chamber and orchestral concerts. This kind of training is necessary to all students, but none need it quite so much as the singers. Very early in their career, the budding pianists, violinists, and organists get in touch with a great deal of fine music in the ordinary course of study. They are soon busy with Bach and Beethoven, and for the recreative side of their work there is a wealth of excellent music by Grieg, Chopin, and the minor tone-poets generally. But at an early stage in the singer's pupillage his or her (especially her) thoughts lightly turn, not to the vocal equivalent of the lyrical pieces of Grieg, or the jolly little dances of Bach, but to the royalty ballads, and there they stay, unless the pupil aspires to coloratura singing, in which case she acquires a few threadbare operatic extracts of due floridity, and of no human or musical interest, and there *she* stays. Armed with these, and a Press agent skilful and shameless in his use of the big drum, she pervades the larger centres of population, a rolling stone that disproves the proverb by gathering a great deal of moss.

Where would the art be to-day if we had to adapt Mr. Evans's remark, and say of instrumentalists and conductors that all the great composers have laboured in vain so far as they are concerned? We may reasonably complain that many of them show a lack of enterprise in their programmes, but we must credit them with choosing fine music in the bulk. Nor are they so eaten up with vanity as the singer: if they are, they manage to hide the fact. In spite of constant public adulation, they are able to come on to the platform like level-headed men and women. I have not so far seen them enter 'with pretty innocent gestures of surprise,' and even Pachmann doesn't give a 'little gasp of pleasure' when he sees our upturned faces. Like a practical man, he cuts that, and sets to work making sure the piano-stool is the right height, and that the arrangements generally are all that can be desired.

Nor do singers with a big repertory of fine songs make much fuss. In acquiring the repertory they have learned something of the relative importance of the singer and the composer, and the more they study the more modest they become. No military band salutes them when they arrive or depart, and their floral tributes make a poor show beside Madame's. But they don't worry. They know that if such gifts went to the best all-round artists the diva would get the surprise of her life. She would see herself passed over in favour of players in the orchestra, and in a good choral concert a representative of each section of the chorus would be called on to receive tokens. These players and singers of the rank and file have got at the very heart and marrow of more fine music than the diva has ever dreamt of.

The entertaining memoirs of Colonel Mapleson give us many examples of the colossal vanity of the vocal star. The Colonel declares that he could get his singers to work only by treating them as children. Sopranos and tenors seem to have been always the vainest and least reliable—so much so, that one wonders if there is any physical connection between a high voice and a swelled head. Read Mapleson's book and you will be astounded. If I had more space at my disposal I would give a few extracts as samples. I will end with one—not the worst, but the funniest. Fancelli was a tenor with even more than a tenor's share of vanity. He called himself 'the absolute first tenor,' setting special store by the 'absolute.' He once saw his rival Campanini's name on a poster, followed by the words 'Primo Tenore Assoluto,' and promptly attacked the bill with his walking-stick, endeavouring to efface the 'assoluto.' On this adjective hangs another tale. He was so

illiterate that he could little more than write his own name in a large, childish hand. His correspondence and autographing in admirers' albums was done for him by a member of the chorus. Being asked to sign the album of the Liverpool Philharmonic Society, he managed his name, making only two mistakes—omitting the *c* and one *l*. He then added 'Primo Tenore,' which he had also learned to write. He should have stopped there, but, being a tenor, how could he be expected to realise his limitations? Greatly daring, he attempted to add his favourite 'Assoluto.' Down went a capital A, followed by *sss*. This looked wrong, somehow, so he obliterated the third *s*, lost his head, upset the ink over the page, and gave up the job. His signature stands to-day, for all the world to see:

FANELI PRIMO TENORE ASS.

Well, there 's many a true word spoken in earnest.

'FESTE.'

ADELINA PATTI, 1843-1919.

BY HERMAN KLEIN.

The Age of Great Singers closed with the 19th century. Let there be no mistake about that. It is gone, never to revive or return; and the last of the race disappeared when Adelina Patti, Baroness Cederström, died at Craig-y-Nos Castle, South Wales, at the ripe age of seventy-six, on Saturday morning, September 27. She died, as the lawyers say, 'without issue,' leaving as sole heir her husband, whose hand she clasped as she breathed her last. But in her art she left no successor, nor is it possible to perceive how or by whom another link can be forged to continue the chain.

The story of her life * would require far more space than these columns hold at my disposal, and I shall make no attempt to tell it. It is not so much the story that matters as the consideration of the artist herself—what she was, what she embodied and stood for in the final decades of the school which acknowledged her as its greatest surviving exemplar. To understand her pre-eminence certain things must be remembered, and, as everyone has not the necessary time to explore the files of the *Musical Times* for the past sixty years and verify the praises sung therein (never mind who might be the editor or the critic of the moment) concerning Adelina Patti, I propose to recall briefly some of the facts for the benefit of the present reader.

Let us remember to begin with that it needed something quite *hors ligne* in the way of a singer to take Covent Garden by storm and start a London craze in the year 1861. The vogue of Italian opera, nurtured by fashion at home and the most brilliant vocal stars to be had from abroad, had then attained its highest pitch. Jenny Lind had retired long before, and it so happened that in that very year Grisi, the diva of the period, was to bid her last farewell to the stage, which she did. Who would be gifted enough to step into the shoes of women like these? The question was the harder to answer because those were the days of great singing, and the public and the critics of the metropolis were more difficult to please than any other in the world. The public paid the price; the critics could 'handle' vocalists as those of to-day handle orchestras, symphonies, and the Russian ballet—that is, they knew something about them. The ordeal would be a tremendous one for whomsoever might attempt it.

Of course it was the unexpected that happened. Just as all eyes were turned towards the Continent, America was sending us over an obscure little prima donna of eighteen summers, whose name had caught the ear of James Henry Mapleson (acting for E. T. Smith, of Drury Lane), but who on arrival was to be diverted by her brother-in-law, Maurice Strackosch, to the more aristocratic Bow Street establishment of Mr. Frederick Gye. A more marvellous stroke of luck never fell to the lot of operatic impresario! We all know how on the 14th May, 1861, Adelina Patti made her débût here as Amina in 'La Sonnambula,' and forthwith turned the head of the entire population. Unheralded in any shape or form, she won her public—and her critics—by sheer force of very rare and precious gifts, and bowled over every rival (and there were one or two dangerous ones) alike then and for ever afterwards.

The preparatory process antecedent to this event always calls to my mind that which attends the rearing of a queen bee. It was a case of special feeding from the outset. Born of Italian parents, both opera singers, and very nearly born in the Madrid opera-house itself, Adelina Patti spent all her child life in New York amidst a family of operatic workers and the undiluted atmosphere of the Italian lyric stage. She sang arias almost as soon as she could babble words. A vocal prodigy at the age of seven; touring the United States as such until she was fourteen; resting and studying until she was within three months of seventeen, she then came out at the Academy of Music (May 24, 1859) a fully-equipped and delightful artist, mistress already of some fourteen rôles of various calibres, and quickly won an American reputation as the most brilliant and remarkable young prima donna of the day.

Fourteen rôles at the age of seventeen! Imagine such a thing! Among them, too, the heavy as well as the light, Leonora and Valentina no less than Zerlina, Gilda, and Linda. Such a *tour de force* had never been done before. Yet it was no miracle. It was simply the most amazing instance on record of concentrated operatic nutrition working upon a precocious musical organization of the rarest kind, *plus* a beautiful voice so directed by nature that it required little or no teaching to make it accomplish all that a human voice could do. Ordinary 'coaching,' stage training (a mere trifle to the born actress), and sheer experience acquired like a flash—these things did the rest.

* She was born at Madrid, February 10, 1843, and brought up and trained in New York.

Thus it was that the Adelina Patti who suddenly dazzled London nearly sixty years ago came here a ready-developed genius, a *petite* but exquisitely-moulded and perfect specimen of the 'prima donna assoluta' of the period. But she quickly began another upward scale of progress. Unspoiled by success, she profited by criticism, improved the parts that she knew, added others to them, grew in artistic strength and stature, and having once inherited the title of 'La Diva' (or, as her humbler English admirers preferred to call her, 'The Queen of Song'), took excellent care that no one else, whether it were Tietjens or Christine Nilsson, or Pauline Lucca, should be allowed to deprive her of it. Her triumphs extended to every operatic centre in Europe, as well as, in course of time, those of North and South America, where she earned unprecedented fees and became a very wealthy woman.

Wherein lay the greatness that lifted her head and shoulders above all the other operatic sopranos of her time, that constituted her the legitimate successor of Catalani, Malibran, Pasta, Sontag, Jenny Lind, and Grisi? Perhaps it was that she combined in herself some of the qualities—the best qualities—of them all. Never, assuredly, was talent or supremacy more unquestioned; never were personal fascination and charm, coupled with the utmost beauty of voice and technical perfection, more universally recognised. Her versatility was extraordinary. Long before she became a convincing interpreter of serious or tragic parts, her wonderful aptitude and sense of dramatic fitness enabled her to act them effectively. Eduard Hanslick, the Viennese critic, considered her a born *comédienne*, and credited her with a marvellous intuition for the right accent and gesture. He agreed that Rossini, Meyerbeer, and Gounod were absolutely justified in thinking her the perfect Rosina, the ideal Dinorah, the wholly exquisite Marguerite. Yet these were but a tithe of the rôles wherein she was incomparable.

I heard Patti first at Covent Garden in 1872 as Zerlina in 'Don Giovanni'; later on in 'Lucia,' 'Martha,' 'La Traviata,' 'Linda di Chamouni,' 'Romeo,' and 'Rigoletto'; then on her benefit nights in 'Les Huguenots' and 'Il Trovatore'; later still in 'Dinorah,' 'L'Etoile du Nord,' 'Faust,' 'Semiramide,' and 'Aïda,' which last she created in this country in 1876. (I cannot recollect hearing her as Amina, the part in which she made her débût here). She had at this period an organ of unexampled loveliness; her vocalization was the perfection of animated grace, elegance, brilliancy, and artistic refinement; every note, every phrase was infused with a quality at once individual and inimitable. Her suave Mozart singing was a miracle of unaffected simplicity; her Rossinian roulades and her cadenzas were as remarkable for their clearness as their ease of execution, and—strange fact—they were always poured forth with an *élan* that made them sound as if extemporized. Unapproached and unrivalled, she continued to sing regularly at Covent Garden until 1884.

It was after this that the character of her career underwent a change. The era of American tours set in; her fees and her earnings rose to proportions hitherto unknown. Gye at Covent Garden had for years paid her only £200 a night. Mapleson and Abbey in the United States now paid her £1,000 a night and even more. In the Argentine her fee and share of profits rose to £1,500. From December till April she sang abroad; the rest of the year she lived quietly at Craig-y-Nos Castle or else gave concerts in London and the provinces, receiving £500 for each of the latter and 800 guineas when she sang at the Albert Hall. This kind of thing went on for twenty years. She made her last appearance in opera at Covent Garden in 1895, her final trip to America in 1903-04, and her farewell to public life at the Albert Hall in December, 1906. Practically speaking, the younger musical generation of to-day never heard her. But it knows that her voice, despite her sixty years' hard work, remained a marvel of freshness to the end.

Thus, when Patti sang in the concert-room there was always good reason for going to hear her; for she was a genuine survival of the last and the fittest. An exceptionally delightful concert artist—she sang Handelian airs with plenty of *bravura*, appearing at the Birmingham Festival in 1861 and at the Handel Festivals frequently—she could here exhibit her amazing all-round talent in everything, from a big operatic air down to a Scottish ballad and her own unique delivery of 'Home, sweet home.' She was the first singer to draw crowds by thousands to the Albert Hall. The huge place had never been used for vocal stars and Labour meetings before, and might with advantage be left unused for such purposes now. It was built with an artistic aim, and to listen to Patti, even at the last, was like taking a lesson in the highest manifestations of the vocal art. That can scarcely be said of the *prime donne* and others who have since sought to imitate her methods, even down to those personal mannerisms which were charming and natural in Patti, but which no one else can copy with success.

Adelina Patti never sang in an opera by Wagner, but she loved his music with a real and fervent love, went frequently to Bayreuth, and sang his 'Träume' on the concert-platform. She came of the Italian stock whose pupils the master expressly chose as the right kind of singers to create his later music-dramas. One of the most gifted and distinguished of these was Lilli Lehmann, and in her book, 'How to Sing,' she writes of Patti as follows:

> Although she was a Spaniard by birth and an American by early adoption, she was, so to speak, the greatest Italian singer of my time. All was absolutely good, correct, and flawless, the voice like a bell that you seemed to hear long after its singing had ceased.
>
> Yet she could give no explanation of her art, and answered all her colleagues' questions concerning it with an 'Ah, je n'en sais rien!'
>
> She possessed, unconsciously, as a gift of nature, a union of all those qualities that all other singers must attain and possess *consciously*. Her vocal organs stood in the most favourable relations to each other.

Her talent, and her remarkably trained ear, maintained control over the beauty of her singing and of her voice. The fortunate circumstances of her life preserved her from all injury. The purity and flawlessness of her tone, the beautiful equalization of her whole voice, constituted the magic by which she held her listeners entranced. Moreover, she was beautiful and gracious in appearance.

The accent of great dramatic power she did not possess; yet I ascribe this more to her intellectual indolence than to her lack of ability.

Such a tribute to Patti's genius, from such a source, is worth recalling at this moment.

DEBUSSY AS CRITIC.*

A CONCERT OF SPANISH MUSIC.

On October 29 last we listened to some Spanish music played by real Spaniards. For a large majority of people this was of the nature of a revelation, as with the exception of some vague memories of performances of it at exhibitions the music of Spain is very little known in France. The public had gone out of curiosity to 'La Feria'; the names of 'La Macorona,' 'La Soledad,' &c., had sufficed to keep up a taste for things Iberian which had not however been directed solely to the music. And yet on these occasions one heard that admirable folk-music which, by reason of a wealth of imagination combined with a variety of rhythm, is the finest in the world. This opulence seems even to have accounted for the tardy development of that 'other' music. A certain delicacy restrained the professional musicians from enclosing so many beautiful improvisations within iron-bound formulæ. For a long time they contented themselves composing those popular 'Zarzuelas' in which the sound of guitars ascends almost unaltered from the street to the stage. But the rugged beauty of the old Moorish cantilenas remained unforgetable while the fine traditions of such men as Escobada, Morales, teachers both of them of the great Vittoria, famous names all three of the Spanish Renaissance, were unremembered.

There seemed no reason for any change. What more was needed in a land where the very stones on the highways dazzle the eyes with a voluptuous glitter and where the voices of the muleteers are instinct with accents of the sincerest passion? Why need one be astonished by last century's decadence, and should it even be designated as decadent when folk-music still retained its beauty! Wise and blest will be the nations that shall jealously keep these wild flowers protected from classic depredators.

It was at a period in our own epoch that a pleiad of composers grouped themselves together and formed the resolution to exploit the great treasures lying dormant within the folk-music of Ancient Spain.

Among these let us retain the memory of Isaac Albeniz. At first an incomparable virtuoso, he acquired later a wonderful knowledge of the *métier* of a composer. Without in any way resembling Liszt he yet recalls him by the abundant wealth of his ideas. He was the first to turn to account the varied melancholy and the special wit and humour of his native province. He was born in Catalonia. There are few pieces of music that excel 'El Albaicin' from the fifth book of 'Iberia.' It evokes the perfumed atmosphere of Spanish evenings redolent of the scent of carnations and aguardiente . . . . It recalls a memory of muffled sounds of a guitar, with its nervous tremors and brusque accessions of sound. Without any exact reproduction of folk-melodies, it is the work of one who had absorbed and assimilated them until they had filtered into his music leaving no distinct traces of their passage.

'Eritana,' from the fourth book of 'Iberia,' reproduces the joy of early morning, the chance discovering of an inn where the wine is fresh and good. A varying stream of people passes along; the merry peals of laughter are punctuated by the sound of Basque trumpet calls. Music has never recorded such a diversity of brilliantly-coloured images; one feels one's eyes closing as if dimmed from having looked at too many pictures.

There is a great deal more in these books of 'Iberia.' Albeniz poured all that was best of himself into them. They manifest an attention for detail carried to exaggeration and prompted by those generous impulses that caused him almost to squander his ideas. The other composers followed the same paths without overtaking Albeniz; only his influence was very plainly French while theirs seemed inclined to be German,—at any rate, in form.

'La Procession del Rocio,' a symphonic poem by Turina, is apportioned like a beautiful fresco. Ingenious alternations of light and shade render it easy of comprehension in spite of its dimensions. Turina's work, like that of Albeniz, is strongly impregnated with folk-music. The methods of development he uses are still dubious, and he finds it useful to borrow from illustrious dealers in these wares. It is certain that Turina could do very well without them, and might listen to more familiar voices nearer home.

'A mi tierra' ('To my country'), a poetical Murcian suite of Perez Casas, saturated with Eastern languor, contains some novel orchestral combinations in which a persistent seeking after colour is nearly always justified by the sincerity of the impressions.

'La Divina Comedia,' of Conrado del Campo, approximates itself to Strauss's symphonic poems on account of its strength of construction. It is to be regretted that we were only able to hear the concluding parts. . . . .

S.I.M. (December 1, 1913).

MOUSSORGSKY'S 'THE CHILDREN'S NURSERY.'

This title is given to a series of seven songs, each of which depicts a scene of child-life. The whole is a *chef-d'œuvre*.

Moussorgsky is not well-known in France. We can, of course, excuse ourselves by saying that he

* Other contributions to this series have appeared in the July, August, and November, 1918, issues of the *Musical Times*.

is not any better known in Russia. He was born at Karevo (Central Russia) in 1839; he died in the Nicolas Military Hospital at Petersburg, in 1881. It can be seen by these dates that he had little time to lose in order to become a genius; he did not lose any, and he has left indelible traces in the memories of those who love him or who will love him some day. No one has addressed himself to what is best in us with tenderer or more penetrating accents; he is unique, and on account of his unaffected art, devoid of all withering formulæ, he will continue to remain unique. Never has such a refined sensibility used such simple means for revealing itself. It resembles the art of a strange savage discovering music by the tracks of his own impressions; there is never any question either of any particular kind of form, or at any rate the form is so many-sided that it is impossible to connect it with any authenticated, or what one might call administrative forms. It is held together by, and composed of, a succession of little touches bound by mysterious fetters and by a gift of luminous clairvoyance; occasionally Moussorgsky evokes a vision of restless, shuddering spectres which takes possession of one's being and almost wrings the heart with anguish. 'The Children's Nursery' contains the prayer said by the little girl before going to sleep, in which the actions, the tender perplexity of a child's mind, and even the charming way little girls have of showing off before grown-ups, are recorded in a tone of feverish accuracy that is peculiar to this song. Every word of the 'Doll's Lullaby' seems to have been divined. It is a wonderful assimilation of the special faculty possessed by children of imagining scenes out of fairyland; the termination of this lullaby is so soothingly soporific that the little *raconteuse* is lulled to sleep by her own stories. There is also the terrible little boy astride a stick, who transforms the room into a battlefield, breaking here an arm and there a leg of the poor defenceless chairs. These deeds are not done without a certain amount of personal injury! And then there are screams, tears, and a good-bye to happiness! . . . . . But the injuries are not serious . . . . two seconds on his mother's lap, kisses that make him well again, and—the battle recommences and the chairs once more know not where to hide themselves. All these little dramas, I repeat, are set to music of an extreme simplicity; a chord suffices to Moussorgsky that would seem commonplace to Monsieur . . . . (I cannot remember his name!), or such a perfectly natural modulation as would appear strange to Monsieur . . . . (as above). We shall have more to say another time about Moussorgsky; he has numerous claims to our regard.

Madame Marie Olenine sang these songs at the last concert of the Société Nationale in a manner that would have satisfied Moussorgsky himself, if I may be permitted to make this affirmation in his name.

Revue Blanche (April 15, 1901).

Translated by Mrs. L. Shirley Liebich (*Copyright*).

NEW LIGHT ON EARLY TUDOR COMPOSERS.

By W. H. Grattan Flood.

I.—William Newark.

Notwithstanding the researches of many painstaking historians of English music, the biographical data to be found recorded in regard to the great English masters of the period 1485-1545 may be regarded as meagre in the extreme. For instance, the details of the lives of Newark, Burton, Cornish, Crane, Aston, Pigot, Ludford, Taverner, Farthing, Gwinneth, Redford, Sturton, Whytbroke, and others, have eluded previous investigators, and hence musical readers will, I am sure, be glad to learn new facts as to these worthies. Although it is only by the properly-organized help of a band of skilful investigators that we may reasonably expect to pierce the obscurity which has so long veiled the personalities of many of those early Tudor composers, yet it is to be hoped that the present series of articles will be helpful, especially as the information is gleaned at first hand from Patent Rolls, State Papers, and other official sources. Fortunately, much of the music of those old English masters has escaped the ravages of time, and not a little of it has been edited by careful musicologists like Mr. G. E. P Arkwright, Mr. Barclay Squire, Dr. R. R. Terry, Mr. H. B. Collins, Mr. Royle Shore, and others. But as to their biographies, as Dr. Ernest Walker well puts it in his commendable 'History of Music in England' (1907), 'the information we possess is but scanty, and dates have often to be supplied approximately, if at all.'

Let us commence with William Newark, who was Master of the Children of the Chapel Royal from 1493 till his resignation in September, 1509. Seven of his vocal compositions are included in the Fayrfax volume preserved in the British Museum, one of which—for three voices—has been printed by Burney, while another ('Thus musing in my mind') has been published by Messrs. Novello.

William Newark was a native of Newark-on-Trent, where he was born *circa* 1450. He became a Gentleman of the Chapel Royal in 1477, and served as such under Edward IV., Edward V., Richard III., Henry VII., and the first year of Henry VIII. He must soon have got into favour, for in 1479 we find him in possession of a corrody* in the monastery of St. Mary, Thetford, a fact made known by an entry on the Patent Rolls of November 28, 1480. Four years later his services were recognized in a more substantial form, and he was given a grant for life of a yearly rent of £20 accruing from the King's manor of Bletchingly, Surrey. This grant is entered on the Patent Rolls, 2 Richard III., and is dated April 6, 1485.

Gilbert Banestre, Master of the Children, resigned his office on September 29, 1486, but retained three valuable corrodies till his death on August 19, 1487. One of these corrodies was that in the Monastery of St. Benet, Holme, Norfolk; and on September 1, 1487, King Henry VII. granted it to Newark for life. Meantime, Laurence Squire, Chaplain to the King, and Canon of the Collegiate Church of St. Mary, Warwick, was appointed Master of the Children at a salary of forty marks a year, on September 29, 1486. This, however, was only a temporary arrangement, and on the death of Squire, May 30, 1493, William Newark was given the Mastership—the patent for which was formally enrolled on September 17. On

* A *corrody* was a right of sustenance, or a certain refection of victual and provision for one's maintenance, in an Abbey or Monastery, and frequently compounded for by a yearly pension to the recipient.

From a Photograph by Arthur Weston, 16 & 17, Poultry, E.C. 2.

Very truly Yours

E. E. Cooper

the previous New Year's Day (January 1, 1493), Newark was given the then not inconsiderable sum of twenty shillings 'for making of a song,' as is recorded in the Household Book of Henry VII., 1491-1505, under date of January 6 (B. Mus., Add. MSS., 7099, folio 7).

During the Christmas festivities of 1505-6, and again in 1506-7 and 1507-8, Newark had to superintend and devise the musical entertainments at Court. His patent as Master of the Children of the Chapel Royal was renewed under Henry VIII. on June 4, 1509, but he fell seriously ill in the early autumn of the same year, and died in the second week of November. His will is dated November 5, 1509, and it was proved on December 13 (Rochester Wills, Book 6, folio 262). His body was laid at rest in the porch of Greenwich Church.

The titles of Newark's vocal compositions in the Fayrfax volume in the British Museum are as follows: 'The farther I go, the more behind' (2 voices); 'What causeth me woful thoughts?' (2 voices); 'So far, I trow, from remedy' (2 voices); 'O my desire, what aileth thee?' (2 voices); 'But why am I so abused?' (3 voices); 'Your counterfeiting with double dealing' (3 voices); 'Thus musing in my mind' (3 voices).

II.—DAVID BURTON.

Among the many eminent English composers of the early Tudor period David Burton occupies a high place—and yet up to the present his biography has presented little more than conjecture. In the dozen lines accorded to him in the new edition of Grove's Dictionary of Music (vol. i., p. 425) his name appears as 'Avery Burton.' Mr. G. E. P. Arkwright, one of the best living authorities on early English music, says that 'he may be identified with the Avarie whom Morley names in his list of authorities ('Plaine and Easie Introduction,' 1597), whose name appears as composer of a piece for the organ in B.M. Add. MS. 29976.' He also adds that a five-part Mass by him ('Ut Ra Mi Fa Sol La') is in the Oxford Music School Collection (MS. Mus. Sch. E. 376-381), and notes that 'the name of "Davy" Burton appears in the list of Henry VIII.'s Chapel, 1520.'

From a close search of the State Papers the following entries throw new light on the high estimation in which David Burton was held, no doubt testifying to his powers as a musician and composer.

Mr. Arkwright's surmise as to the identity of 'Davy' Burton with 'Aubree' or Avery Burton is amply substantiated by official records; in fact his name appears in four varying forms, namely, David Burton, Davy Burton, Avery Burton, and Avery Burnett—also as 'Davy,' 'Avery' and 'Burton.'

The first notice of this distinguished musician is in 1494, when we find him as the recipient of the then respectable douceur of twenty shillings for composing a Mass. This record appears in the Privy Purse expenses of Henry VII., in which the brief entry is chronicled as follows: 'To Burton, for making a Mass, 20*s*.,' under date of November 29, 1494.

Fifteen years later, in November, 1509, David Burton was appointed a Gentleman of the Chapel Royal, filling the vacancy created by the promotion of William Cornish as Master of the Children, in succession to William Newark, deceased. He received livery for the funeral of Prince Henry, on February 22, 1511. Not long afterwards, on August 16, he received a lucrative emolument as Keeper of Chestenwood, Kent, *vice* John Pender, deceased. This office was confirmed to him on April 1, 1512, when an order was made that he was to be paid '2*d*. a day and arrears from 16 August last.'

On June 20, 1513, Burton went overseas with the rest of the Chapel Royal in the train of King Henry VIII., and we read that on September 17, after the High Mass was sung at Tournai, the Te Deum was performed by the English singers, followed by a sermon by Edmund Birkhead, Bishop of St. Asaph. A fortnight previously the English Chapel Royal sang in Terouenne Cathedral, the items including 'An Anthem of Our Lady and another of St. George.' On October 21, the English monarch embarked from Calais, 'the Chapel Royal being with the Middle Ward.'

Burton, on promise of further preferment, resigned his Keepership of Chestenwood, Kent, on April 16, 1518, and on May 12 he surrendered a monastic corrody. Two years later, in June, 1520, 'Davy' Burton took part in the magnificent ceremonies of the Field of the Cloth of Gold.

In the list of salaries of the King's household for the year 1526, Burton appears as Gentleman of the Chapel at 7½*d*. a day, but his name is disguised as 'Avery Burnett.' On February 20 of same year he was leased valuable lands in Lewisham and Lee, Kent, for sixty years, at the rent of 50*s*. A year later, on April 5, 1527, Burton and a fellow-singer of the Chapel Royal, John Till, were leased the fee farms of the manor of Camberwell and Peckham, at £7 per annum.

Among the entries in the 'King's Book of Payments for half-yearly wages due at Lady Day' (25 March), 1529, is that of John Till and David Burton, 70*s*.

On October 31, 1538, an annuity of twenty marks was granted in survivorship to Burton and another member of the King's Household called Haryington. In this grant the name is given as 'Avery Burnet, a Gentleman of the King's Chapel,' while Haryington had replaced John Till, then recently deceased.

The dissolution of the monasteries gave an opening to Henry VIII. to distribute royal favours among the Court officials, and hence we are not surprised to read that an old servant of the King's Chapel, David Burton, had a lease of monastic lands. From the Books of the Court of Augmentations, there is an entry under date of March 16, 1541, in which 'Avery Burnet of the Household' was granted a lease for twenty-one years of the cell of Fenkeloo and St. Oswald's, parish of Durham.

However, Burton was now advanced in years, and not likely to live much longer, so there is nothing very unusual in the entry among the Royal grants of 1542 of a reversionary interest in Burton's Crown lease of February 20, 1526, to Henry Byrd, 'yeoman of the chamber.' In this grant, which is on the Patent Rolls, the composer is correctly described as 'David Burton, Gentleman of the King's Chapel.' The date of the patent is October 25, 1542.

I have not succeeded in tracing the exact date of Burton's death, but it probably occurred at the close of the year 1542 or early in 1543.

III.—WILLIAM CORNISH.

The career of William Cornish as a dramatist, actor, and producer of Interludes, Pageants, &c., has been admirably dealt with by Professor Wallace in his 'Evolution of the English Drama up to Shakespeare' (Berlin, 1912). In the present article his musical activities and the details of his life will occupy our attention. The extraordinary blunder of the late Mr. W. H. Husk in making two individuals out of the one and of actually contributing memoirs of the two to

Grove's Dictionary of Music and Musicians—in fact the two memoirs appear in the current edition of Grove—renders it particularly necessary to set forth the actual biographical data of William Cornish. We have read no doubt of 'the two single gentlemen rolled into one,' but in the present case we have to deal with one single gentleman who has been expanded into two!

William Cornish was born *circa* 1465 and was a contemporary of Newark and Burton. The first record of him is under date of November 12, 1493, when we find him as the recipient of 13*s.* 4*d.* 'for a prophecy,' written for Henry VII.—as entered in the Household Book of Henry VII., 1491-1505. A short time previously he had been paid a hundred shillings, as a present from the King; and on July 13, 1494, he was granted by the King the keeping of a brewhouse and four other messuages at Charing Cross—a grant unnoticed by Professor Wallace. It is quite evident that he must have been a member of the King's Household from 1492, but it is not till 1496 (September 1) that we meet with an entry implying that he was a Gentleman of the Chapel Royal. This entry reads: 'Item. to Cornish of the King's Chapel, 26*s.* 8*d.*' Four months later, on January 24, 1497, he was given a commission to impress sailors to go to Scotland.

There was a grand performance at Court on November 18, 1501, to celebrate the marriage of Arthur, Prince of Wales to Katharine of Aragon, in which the Gentlemen of the Chapel Royal took part, while the Children of the Chapel appeared as mermaids and 'sang most sweetly and harmoniously.' (Harl. MSS. 69). This performance was a pantomime or disguising, and was probably prepared by Newark, assisted by Cornish. A year later he was paid 13*s.* 4*d.* 'for setting of a carol upon Christmas Day.'

Evidently Cornish's pen was not sufficiently guarded as a satirical writer, because he was confined to the Fleet prison in January, 1504, for penning a satire on Sir Richard Empson (Stowe's 'Annales,' 1615). While in prison, in July, he wrote a poem entitled 'A Treatise between Truth and Information,' and was very soon after released.

The Fayrfax MS. (Add. MSS. 31922) contains sixty-three vocal items and forty-nine instrumental—a hundred and twelve in all, and of these thirteen pieces are from the pen of Cornish—amply evidencing his musical powers. The pieces are twelve vocal and one instrumental—the latter being a setting for three instruments—folio 63b. A 'Salve Regina' for five voices, by him, is among the Harleian MSS. in the British Museum, while an 'Ave Maria,' also for five voices, is in the Library of the Royal College of Music. Other sacred music by Cornish is to be found in the Eton MSS. and at Caius College, Cambridge.

Among his songs in the Fayrfax MS. are 'Ah! the sighs that come from my heart,' 'Blow thy horn, hunter,' 'Trolly lolly loly lo,' 'While life or breath is in my breast,' 'My love she mourneth for me,' and 'Adieu, courage, adieu.' He composed also the music for three of Skelton's songs, namely, 'Manerly Margery Mylk and Ale,' 'Wofully Araid,' and 'Hayde jolly Rutter-Kyn,' as well as 'Pleasure it is,' and 'Concord as Musical,' and probably 'By a bank as I lay.'

Owing to the continued ill-health of William Newark much of the work of training the Children of the Chapel Royal devolved on Cornish, and at length on September 29, 1509, he took over the mastership formally. Between the years 1510-16 Cornish, Crane, and Kite were the principal performers in the Court plays. Of course the master accompanied Henry VIII. with the Chapel Royal, and arranged the musical performances at Terouenne and Tournai in September, 1513. We are given an interesting tribute to the Chapel Royal choir in a letter from Nic. Sagudino to Alf. Foscari, dated May 3, 1515: 'Mass was sung by his Majesty's choir, whose voices were more divine than human; never heard such counter basses. After dinner was a concert where the writer was desired to play upon the clavichords and organ; among the audience was a Brescian [Peter Carmelianus] to whom the King gives 300 ducats annually for playing the lute.'

Perhaps the greatest spectacular triumph of Cornish as Master of the Children was at the Field of the Cloth of Gold in June, 1520; and we have an entry in the King's Book of Payments of the sum of 103*s.* 4*d.* paid him 'for the diets of ten children at 2*d.* a day for 62 days, from 29 May to 22 July.'

Evidently in 1521 Cornish became invalided, but the King continued to favour him, and on August 20, 1523, he was granted the manor of Hylden, Kent, the grant being made in survivorship to 'Wm. Cornish, Jane, his wife, and Henry, his son.' Not long afterwards he died, probably at the end of October. One thing is certain, his will was proved on December 14, 1523.

Occasional Notes.

It was unfortunate that the performance of Elgar's first Symphony at the Promenade Concerts took place during the railway strike. The result was a meagre attendance. The Symphony was splendidly played, and the applause was loud and long. We hope the work will be performed again soon under more normal conditions. We note with pleasure that it is announced for performance in Paris on October 26 at a Lamoureux concert, conducted by Mr. Landon Ronald. The Symphony thus comes to a first hearing in the French capital, and we wait the verdict with interest.

Owing to the success of the opera 'Pro Patria,' the librettist and composer—Mr. Alfred Kalisch and Mr. Percy Colson—have been commissioned by the Carl Rosa Company to write a work based on 'She Stoops to Conquer.'

We sympathise with Mr. Kalisch, by the way, on being made to say in a recent issue of the *Daily News* that the works to be added to the repertory of the Beecham Opera Company are 'Parsifal and Delius,' 'Village,' 'Romeo and Juliet,' and 'several others.' We wish the printer had kept up his brilliant start by giving us the titles of the 'others.'

On page 393 of the August *Musical Times* we gave some particulars of the projected European visit of the New York Symphony Society in May, 1920. The tour will, it is hoped, include a visit to London in June,—not July, as was erroneously stated in our article. In view of the interest shown in the matter, we reproduce on the following page a facsimile and translation of the invitation from the French Government. We give also extracts (translations) from letters received by Mr. Damrosch from Belgium and Italy in reference to the Society's visit to those countries. We think there will be no disputing the weight such invitations carry when issued, as these are, through Government channels.

Ministère de l'Instruction Publique et des Beaux-Arts

Beaux-Arts

République Française

Palais-Royal, le 13 MAR 1919 *1919*

Le Ministre de l'Instruction Publique et des Beaux-Arts a Monsieur Walter DAMROSCH,
Chef d'Orchestre de la "Symphony Society of NEW-YORK.

Monsieur

J'ai appris avec une extrême satisfaction que les grands orchestres américains ont fait à la Société des Concerts du Conservatoire de Paris un accueil vraiment enthousiaste et fraternel. En votre qualité de doyen des chefs-d'orchestre des Etats-Unis, je tiens à vous remercier très sincerement et je vous prie de transmettre également à vos collègues l expression de ma haute sympathie.

Désireux de vous donner une preuve des sentiments qui m'animent, je saisis cette occasion pour vous demander de venir en France avec votre magnifique orchestre de la Symphony Society of New-York, à une époque choisie par vous.

Je puis vous assurer que vous y serez accueillis avec la plus chaude amitié et je n'ai pas besoin d'ajonter que les Beaux-Arts vous apporteront un concours entier et bien sincère.

Veuillez agréer, Monsieur, l'expression de ma haute considération.

[*Translation.*] RÉPUBLIQUE FRANÇAISE, Palais Royal, le 13 Mar., 1919.

Le Ministre de l'Instruction Publique et des Beaux-Arts a Monsieur Walter DAMROSCH, Chef d'Orchestre de la "Symphony Society of NEW-YORK."

MONSIEUR :

I have heard with great satisfaction of the enthusiastic and fraternal welcome which the great American orchestras have given to the "Société des Concerts du Conservatoire de Paris." As you are the dean of orchestral conductors in the United States, I beg to thank you most heartily and at the same time to ask you to transmit equally to your colleagues this expression of my gratitude.

Desirous of giving you a proof of our sentiments I take this opportunity to invite you to visit France with your magnificent orchestra of the Symphony Society of New York at a time to be selected by you.

I can assure you that you will be received with the warmest friendship, and it is not necessary for me to add that the Beaux-Arts will give you every possible co-operation. Please accept the expression of my esteem. LAFERE.

Excerpt from a letter of M. A. Harmigne, Ministre des Sciences et des Arts, Brussels.

MONSIEUR : July 4, 1919.

I hear with great pleasure that you intend to visit Belgium in June, 1920, with the celebrated Orchestra of the Symphony Society of New York.

I do not doubt that the concerts which will be given under your direction will offer the most vivid artistic interest.

It is with great pleasure that I authorize you to place these concerts under the high patronage of the Ministre des Sciences et des Arts de Belgique, &c., &c.

Excerpt from a letter of Signor Tommasini, Member of the Academy of Rome, &c., &c,

DEAR MONSIEUR DAMROSCH : July 5, 1919.

You will receive a few days after this letter the official invitation of the Italian Government through the direction of the Beaux-Arts.

The Count San Martino, President of the Academy of St. Cecilia in Rome, has promised in the name of the Academy to take charge of the organization of the concerts.

As a Member of the Academy I will supervise and take charge of the forming of committees in Genoa, Florence, Bologne, Milan, and Turin, in order to assure your concerts the welcome and the success which everybody wishes for them ; &c., &c.

RHEINBERGER'S ORGAN SONATAS.

By HARVEY GRACE.

When the supply of questions for the F.R.C.O. examination papers begins to run short, I suggest the following as one which would yield some interesting data as to the taste of the candidates: 'What, in your opinion, is the most important contribution to the repertory of the organ since Bach's day? Give critical reasons in about three hundred words.'

A few years ago the answer in most cases would have been 'The Sonatas of Mendelssohn,' and in a sense this might truly be said to-day. Apart from its intrinsic merits, Mendelssohn's organ music was of vital importance. So far as really great composers were concerned, the organ had been neglected since Bach's death. The instrument was woefully behind its orchestral rivals in development. Only fourth-rate composers wrote organ music. Of course they tried to write like Bach, and (equally of course) they were fatally successful so far as the letter was concerned. Mendelssohn broke this tradition with works which are not only among the very best of those written for the organ, but which also seem destined to be the longest-lived of his efforts. Much the same thing happened in France when Saint-Saëns and Franck found the organ given over to the superficialities of Léfébure-Wély and Batiste, and in a few years raised its prestige and established a vital school.

In the matter of historical importance, then, our question might be answered by the names of either Mendelssohn, Saint-Saëns, or Franck.* But the output of all three men is comparatively small, and on the whole we must look elsewhere for the answer. I believe most organists familiar with the works will agree that the twenty Sonatas and the hundred detached pieces of Rheinberger are second in importance only to Bach's organ music. This view was by no means widely held even so recently as ten or fifteen years ago. There was in many quarters a curious disposition to place Merkel above Rheinberger. In a most interesting lecture on Rheinberger's Sonatas, given by Dr. G. J. Bennett, at Edinburgh, in 1911, he quoted the following from Mr. Fuller Maitland's 'Masters of German Music':

> The whole series of [Rheinberger's] organ Sonatas, covering as they do a period of over twenty years, has a richness of colouring, a mastery of effect, and a constant flow of beautiful ideas that are by no means always found in his other works. If we except the works of Gustav Merkel, these Sonatas are by far the most valuable additions to the literature of the instrument since the Sonatas of Mendelssohn.

The more one sees of Rheinberger's work all round, and so is able to make comparisons, the more one agrees with the first half of this judgment. The second half, however, is staggering. Where in Merkel's organ music do we find 'richness of colouring, mastery of effect, and a constant flow of beautiful ideas?' In only one Sonata—that in E minor—is there any emotional impulse worth mentioning. Merkel's organ music is usually effective, because well-written polyphony can hardly be otherwise. But of real invention and harmonic interest it contains very little. If we want proof of this deficiency we shall find it easily in his slow movements. Here, where no amount of contrapuntal ingenuity can take the place of inspiration, he is rarely capable of anything better than the placid 'Andante' of which the organ repertory has long had too liberal a supply. His smoothly-running fugues are likely to be esteemed for a long time, being excellent technical work, and, in their clear way, enjoyable to hear so long as we demand of a fugue nothing more than mere fugality, so to speak. When we want invention and expression—even passion—we must go to Bach and Rheinberger, Karg-Elert, Reger (in a few cases), and a handful of others.

In mere bulk, Rheinberger's twenty Sonatas are an impressive output. Has any composer save Beethoven written so many, of such all-round excellence, for any other instrument?

A glance at the complete list of Rheinberger's works—they run to Op. 197—explains the smallness of the proportion of unsuccessful movements in his organ music. He was an experienced all-round composer before he began to write for the instrument, and even then he gave little attention to it for some years. Thus, his first organ work—the C minor Sonata—is numbered Op. 27; his second—Ten Trios—Op. 49; his third, fourth, and fifth—the Sonatas in A flat, G, and A minor—Opp. 65, 88, and 98. From Op. 111 onwards the organ works appear much more frequently, sometimes hard on one another's heels (*e.g.*, Opp. 154, 156, 161, 162, 165, 167, and 168), so that in his ripest period he wrote sixteen of the Sonatas, the Twenty-four Fughettas, the Characteristic Pieces, (12) the Monologues, (12) the Meditations, (12) a Set of Twelve Pieces, and a dozen Trios, besides two Organ Concertos, two Suites for Strings and Organ, and numerous vocal works with organ accompaniment. The bulk of his Church music (twelve Masses, and many sacred songs and short choral works) also dates from the later years of his life.

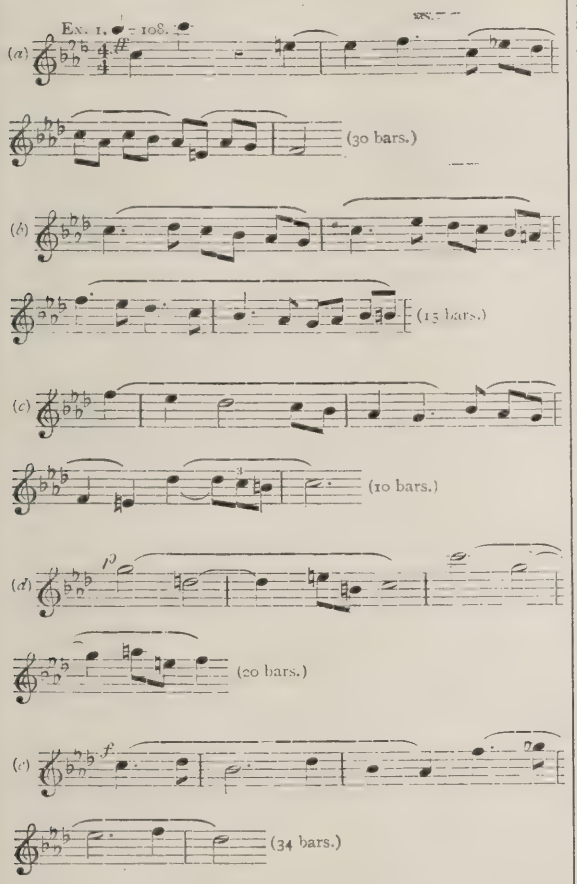
Rheinberger having acquired the Sonata habit with his fifth (F sharp) evidently intended to write twenty-four, giving all the major and minor keys a turn. This supposition is based on the fact of the twenty being all in different keys. The keys yet to be employed were B flat, C sharp minor, F sharp minor, and E.

Why did Mendelssohn carefully avoid Sonata form when writing his organ works? We are often told that he considered the form unfit for organ purposes, and therefore chose that of the old English voluntary. But it is probable that many of the movements of his Sonatas were improvisations, afterwards written down and then touched up. This would account for their looseness, not only in construction but in regard to laying-out generally. There are probably no other works so fine in material and so badly put on paper, in spite of Mendelssohn's assertion that he set great store by them, and was anxious about the revision of the proof-sheets. If he rejected the Sonata form, however, he had good grounds. Lengthy development can be made effective on a modern organ, but on that of Mendelssohn's time such writing would merely show the limitations of the instrument. This danger seems to have been recognized by Rheinberger, whose use of the Sonata form is very free. All his modifications are in the direction of avoiding monotony. He usually shortens his recapitulations, and shuns lengthy working-out. His subject-matter is far more plentiful than is usual in the classical pianoforte sonata, and the various themes follow-on so naturally that we get full measure with very little repetition, and with the minimum of passage-work and padding. He makes a great feature of the *Coda*, and much of the success of his splendid fugues is due to his rounding them off with a sonorous statement of the subject rather than with a stretto or conventional pedal-point.

As a good example of his liberal supply of thematic material, and of his methods of constructing a first

* Had there been more good organs in England a century ago, we should almost certainly have been able to add the name of Samuel Wesley to the list.

movement, let us glance at the Preludio of No. 7 (F minor). It is not in the first flight of Rheinberger's Sonata movements, but is convenient for the purposes of exposition, because its themes are clearly defined and its form is simple. Moreover, it is one that most readers are likely to have at hand for reference. Here are the beginnings of the five subjects of the movement we are considering, with the number of bars they fill added in brackets:



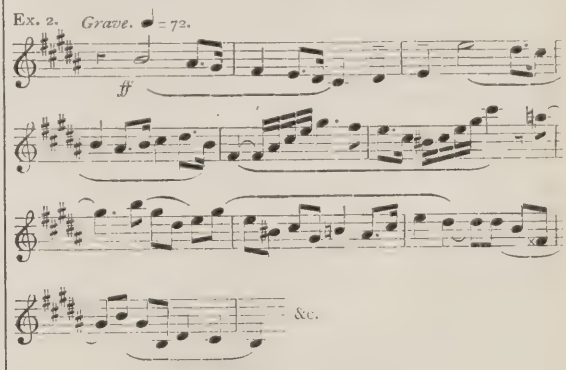
The construction of the movement is as follows: *a—b—c—d—e—b* (shortened to 9 bars), *c—d—e* (6 bars), *a* (15 bars)—*b* (9 bars)—followed by 12 bars of *Coda* based on *a*. The whole runs along with vigour and spontaneity, and the *Coda* is particularly fine.

The amount of structural variety in the first movements is remarkable. For example, that of the C major Sonata has for middle section an elaborate fugue, with a quiet, simple section in E, which, after a resumption of the fugue, reappears in C, and leads back to a two-page *Coda* based on the opening theme and the fugue subject. Form = *a—b—c—b—c—Coda* on *a* and *b*. This splendid movement fills eleven pages, and is modestly called 'Präludium.'

Sometimes his first movements are double-barrelled affairs. The Phantasie of the D flat Sonata, for example, opens and closes with a *Maestoso lento* of 50 and 55 bars respectively, between which is an *Allegro agitato* in the tonic minor running to 105 bars, a movement quite complete and independent save for its final phrase, which gradually leads into a resumption of the *Lento*. Another striking example is the Phantasie of No. 16 (D major), which gives us first a Pastoral movement (*Andante amabile*) of 44 bars, leading into a fiery *Agitato* (D minor), 165 bars in length, a movement much more definitely in sonata form than most of its companions. The opening pastoral theme is heard no more until the end of the *Finale*, where it appears *maestoso*, full organ, and makes an imposing *Coda*.

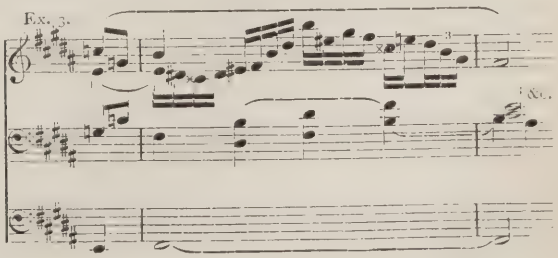
As early as his second Sonata he obtains unity by introducing into the *Finale* matter from the first movement. As we shall see later, this quotation is sometimes worked afresh into the texture of a fugue. At other times a broad statement of a first movement theme is used as a *Coda* to the *Finale*. This is effective when the whole work is played at a sitting, but is a drawback when one wishes to play the *Finale* alone.

Enough has been said to show the great variety and resource of Rheinberger's constructional methods. Hardly one of the twenty Sonatas is without interest in this respect, and an examination of the works should remove any idea that the composer was at all pedantic or as dry-as-dust. He was a born writer of tunes, with strongly-marked characteristics, too, both in his melody and harmony. His themes cover a good deal of ground, frequently following a big leap by further movement in the same direction. They are usually broad in character, and the best of them have a soaring quality that gives them an expressiveness far more noble than can be obtained by any dynamics or tremolo—*e.g.*, from Sonata No. 17:



and so on for about thirty more bars.

Perhaps the difference between Rheinberger's organ music and that of Merkel and (still more) of earlier German writers other than Bach, may be shown by a single bar from this movement. Given a bar of and bidden to add an embellishment for the right hand, we may be sure that Merkel, Hesse, or Rinck would have been content to add a conventional scale or *Arpeggio*. Here is Rheinberger's way:

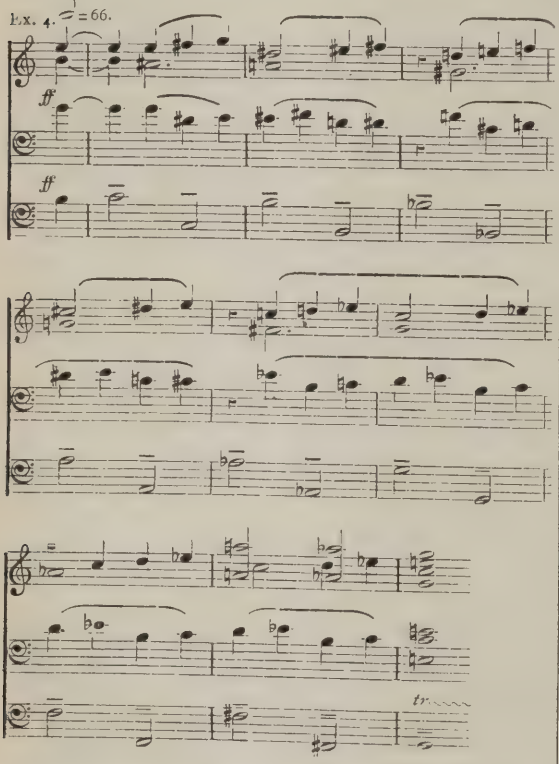


The Sonatas abound in touches of the kind we should expect from one who brought to organ composition a technique perfected by years of successful writing of orchestral and chamber music. The first Sonata once left behind, we rarely find him using the

conventional German organ idiom. He shows his originality and fertility in his ability to dispense with the scraps of fugal writing with which his predecessors and contemporaries (and even successors, such as Reger) vainly tried to keep things going in a long movement. Rheinberger gives us themes of genuine musical value, and often of striking power and originality. Had the best of his organ movements been written for orchestra, they could hardly have failed to be popular. As it is. they are heard by a comparative handful of people, though (as any player who gives the works a fair chance will testify) it is a handful of the enthusiastic type that counts.

Rheinberger's harmony is rich without being luscious, and his use of auxiliary notes is free and interesting. There are many passages at which the player feels disposed to linger and warm his hands, so to speak. Here is one of the most quotable, from the Toccata in No. 14, an episode based on the first three notes of the main theme :

Ex. 4. ♩ = 66.

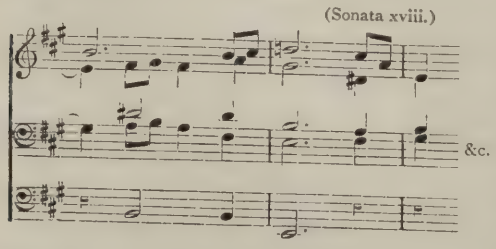


a simple passage in essentials, but made wonderfully effective by its auxiliary notes and its laying out.

Among the many little touches which make his organ music very easily identifiable, one of the most frequent is this type of false relation :

(Sonata xviii.)

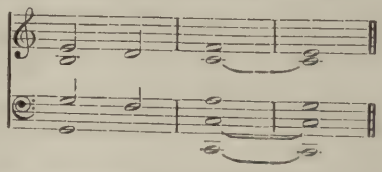
Ex. 5.



to which I have heard purists object ! Here we have it twice in two bars.

Another mannerism is to be met with in his final cadences, a favourite form consisting of a plain 13th—without the 7th—followed by a dominant 7th resolving, not on the tonic chord, but on a six-four —a broad and ecclesiastical effect. He gives us a great variety of treatments of this formula :

Ex. 6.



The slow movements are notable because they were undoubtedly the first extended pieces of the romantic and expressive kind in organ sonatas. Mendelssohn's only two fairly long ones are in song form. Rheinberger uses this form with delightful effect in the *Cantilene* of No. 11 and the *Canzona* of No. 13. In many of the other Sonatas, the slow movement has an important middle section, and is a highly-organized affair. Occasionally, as in the *Idyll* of No. 14, and the *Adagio* of No. 15, there is even a touch of the dramatic. The variation form is used in Nos. 10 and 19—two of the best slow movements, the second very Beethovenian in breadth. It is a truism that such movements are the test of a composer. Rheinberger comes well out of the ordeal. In all the twenty Sonatas only three of these movements are insignificant—the *Adagio* of No. 1 and the *Intermezzo* of No. 3, and (possibly) the *Intermezzo* of No. 4.

Although it cannot be said that the Sonatas lack appreciation in this country, there is a disposition to overplay a few of the earlier ones at the expense of the rest. There is some excuse for this. If we divide the composer's work into periods, I think we may say that he really found himself with No. 5, and began to decline slightly after No. 15. The first four, and Nos. 16, 18, 19, and 20, all contain long stretches, and sometimes complete movements, as fine as anything in the rest, but they are less successful as wholes. In Nos. 16, 18, 19, and 20 there is occasional turgidity, and some of the old vigour and driving power is missing—not unnaturally, as the composer's health was poor during his later years.

If we overlook a little dryness in the middle of the fugue of No. 16, we might except this Sonata from the list of partial failures. The other fugues are so fine that Rheinberger may be pardoned for dropping from his own standard for a page or so.

The four which are unqualified successes, but which are apparently played less than they deserve to be, are Nos. 5 (F sharp), 13 (E flat), 15 (D major), and 17 (B major). In the last few Sonatas, movements of outstanding interest are the *Allegro moderato* and *Skandinavisch* of No. 16 (G sharp minor), the *Phantasie* and *Capriccio* of No. 18 (A major), the *Provençalish* of No. 19 (G minor), and the noble first movement of No. 20 (F major).

I have purposely said little about the Fugues, because they call for a separate article, and I refrain from more comments on the many merits of the other movements, in order to find space for consideration of the Sonatas from the player's point of view.

As a whole the works are badly in need of a new edition. There are many slips in the matter of wrong notes and accidentals, and some of the metronome marks are absurd. Marks of expression and registration are too scanty—an unusual fault in modern music. The deficiency has done the composer a good deal of harm, because many players follow Rheinberger's few marks only too faithfully. When this is done some of the finest movements lack relief. For example, the

(*Continued on page 617.*)

Inscribed to his old friend the Rev. WILLIAM JAMES FOXELL, M. A., Mus. B.,
Rector of S. Swithin's, London Stone, E.C.

Carols of Bethlehem

WORDS BY
ELLA D. FARRAR

MUSIC BY
CHARLES W. PEARCE, Mus. D.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

No. 1. No room in the Inn.

ELLA D. FARRAR. CHARLES W. PEARCE.

Tempo di Bourrée.

mf

1. In Beth - le-hem there was an . . inn, A fair inn with a . . sta - - ble,
2. But ox and ass were wi - ser far; They knew the Roy - al . . Stran - ger,
3. The heavens were filled with mirth and song, For God was born man's bro - ther,

mf

And at the cen - sus - time the host Took all folks he was a - ble.
And lout - ed low His throne be - fore — His throne that was their man - ger.
But on the Babe's ear sweet - er . . fell The croon - ing of His Mo - ther.

He knew the great ones of the land, . . Stern He - rod and the priests all,
A won - drous star flamed high a - bove The door . . of this poor pal - ace,
Oh, long a - go all this . . be - fell And yet . . 'tis new this morn - ing,

rall. *Verses 1 & 2.* *Last Verse only.*

And yet he . . made his Lord and King Find birth with - in the beasts' stall.
It led the . . Shepherds and Wise . . Men, But roused dark He - rod's mal - ice.
Take heart, good souls, through clouds of war The Star of Peace is dawn - ing.

rall.

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No. 2. The heavenly host.

Ella D. Farrar. Charles W. Pearce.

Tempo di Giga.
Verses 1, 3, 4, 6 *for Full Choir.*

1. Christ Je - sus lay on Ma - ry's breast, *O se - des Sa - pi - en - ti - ae,*
3. Then straight the heaven - ly choir out-break With *in ex - cel - sis glo - ri - a!*
4. The sim - ple folk re - joic - ing go, *Red - den - tes lau - des Do - mi - no,*
6. Then, Chris - tian souls, a - rise and sing, With *laus* and *be - ne - dic - ti - o,*

Saint Jo - seph guard - ed well His rest, . . . And ox and ass their Lord con -
Their sweet an - gel - ick noise doth wake . . . Man - kind to hear the song they
And en - ter in, all lout - ing low, . . . For in this Babe their God they
For Ma - ry's arms en - shrine our King, . . And we with Jo - seph hom - age

- fest, . . Sing *Chris - tus na - tus . . ho - - di - e! . . .*
make, . . *Je - su dul - cis me - mo - - ri - a! . . .*
know, . . *In ma - tris ei - us . . grem - - i - o. . . .*
bring, . . *Ad Je - sum in prae - se - - pi - o! . . .*

Fine.

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Verses 2 and 5, Boys only.

p

2. All in the fields the shep - herds lay, Sing *ter - ra pax ho - mi - ni - bus,*
5. All bright be - seems the poor mean stall, *O Na - ta Lux de Lu - mi - ne,*

ORGAN.

Sw. soft 8 ft. & 4 ft.

The mid - night grows as clear as day, . . And lo, they heard an an - gel
As on our La - dy sweet they call, . . Her ten - der Babe to show them

Sw.

Gt. soft 8 ft. (Sw. coupled.)

f

say . . *Sal - va - tor na - tus ho - - di - e. . . .*
all, . . *O dul - cis Fi - li Ma - - ri - ae. . . .*

f

No. 3. Our "House of Bread."

Ella D. Farrar. Charles W. Pearce.

Andante espressivo.

1. Draw nigh, O man, in fear, . . Bend knee . . and head: Its lin - tel is full
2. See as high al - tar meet, . . For Love's . . ar - ray, She takes the kine's rough
3. The ta - ber - na - cle stands . . With wide - flung door, And, as a lamp, His

cres. *Più mosso.*

low, . . Our House . . of Bread. . . Though fair the hou - sel cloth, . . Its
straw, . . A lock - . . of hay. . . And till the roy - al Mage . . His
Star . . Flames white . . be - fore. . . Rud - dy as Sha - ron's Rose, . . As

cres. *Più mosso.*

web is mean: . . Yet she who spun and spread, . . Is hea - ven's queen. . .
cen - ser bring, . . The beasts with harm - less breath, . . Sa - lute . . their King. . .
li - ly white, . . Lo here ex-posed the Host . . To mor - tal sight. . .

Refrain after each Verse.

Ye hum - ble men of heart, . . Souls gone be - fore; . . Green

earth, yea all His works, . . Be - hold! . . a - dore! . .

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(*Continued from page 612.*)

Allegro agitato section of the Phantasie of the D flat Sonata begins *ff* (by which Rheinberger means 'full organ'), and contains no other indication until after the resumption of the *Maestoso lento*—about 112 bars later. As the opening and closing sections of the movement are slow and massive, and mainly *ff*, the effect of the whole (ten pages) is wearisome. And yet the music is magnificent. It merely needs a little dynamic variety. I suggest a reduction to *mf* and clear stops with the three quavers at the end of bar 20 of the *Agitato*, an increase at the end of bar 37, a reduction at bar 46 (or at 58), a slight increase at 66, and a gradual *crescendo* up to the climax at bar 90. Something should still be kept in reserve for the return of the opening theme at bar 106. Most of the loud movements will well repay treatment of this kind. We organists are apt to forget that the very qualities which make the organ so impressive—its gravity and ability to sustain—are just those that soonest tire the ear. The line that divides the impressive from the oppressive is apt to be more quickly reached than we case-hardened players realise. We should bear in mind, too, that all the tendencies in modern music are towards constant variety in force. There is surely no need to make the organ and its repertory seem out of touch with musical taste of to-day. Rheinberger's sparing use of expression marks was evidently due to two causes. The average German organ of his time was lacking in mechanical aids to registration. Until recent years the swell pedal was by no means a common object of the seashore so far as Germany was concerned. Rheinberger evidently wrote with no swell pedal in view, for the *crescendo* mark < appears but once in the whole of the Sonatas—at the end of page 6 of No. 19—and there the composer apparently intended the increase to be made by stops gradually added, the left-hand being left free for the purpose. Moreover, it is clear that he thought more of the music than of its medium, for he arranged all the Sonatas (except the first, I think) for pianoforte duet.

No doubt the Sonatas suffer from this indifference of the composer as to the expressive and other details of performance. Too many people are influenced by a casual glance at the printed page. Seeing few expression marks and an almost entire absence of Italian admonitions to be soulful, they come to the conclusion that the music is dry. We are so often defrauded by works whose passion and poetry are almost entirely in the label and expression marks that the other extreme should be refreshing. As a matter of fact, too, Rheinberger's organ music is so purely musical that all but a handful of it can be played effectively with one stop drawn, or on the pedal pianoforte. Fine as it can be made on an organ of ample resource, it shares with a good proportion of Bach the great merit of being as nearly independent of the organ-builder as any organ music can be. (I found this out when for some months I had nothing to play on but a temporary organ of one manual and four stops [unenclosed]. Only Bach and Rheinberger rose to the occasion.)

Apart from the desirability of some suggestions as to variety of power, there are not a few cases where the composer's intentions could have been made clearer by careful revision and editing. For the benefit of students, I mention a few cases, with suggested modifications.

In the *Adagio* of No. 2 (A flat), at bar 13 the melody is given to a solo stop and played by the right-hand; four bars later a part of the accompaniment is added to this solo voice, with ugly effect. As the left-hand cannot take over these notes, the whole passage is better played on one keyboard. The melody being at the top stands out quite well. Note, too, that the balance suggested by Rheinberger is wrong. He marks the solo *mf*, the left-hand part *p*, and the pedal *pp*. The pedal part lies very low and will not be distinct; the solo being at the top and rather high should be very little louder than the accompaniment if the figuration of the latter is to be heard. As we have seen, performance as written is out of the question, but I mention this matter of balance because it is not the only example of its kind.

In the *Intermezzo* of the Pastoral Sonata the composer evidently intends the top part from bars 38-47 to be soloed, but he does not confine the higher of the two accompaning manual parts to the left-hand stave, as he does at the beginning, and the minim A flat at the beginning of bar 37 has to become a quaver, unless the left-hand can dodge up in time to take it over. The E major section of the brilliant fugue—where the Psalm tone appears—gains, I think, by a slight quickening of time. After the brilliant semiquaver fugal work, the dotted crotchets seem a little too slow. If this quicker pace is adopted, a natural *rallentando* at the bar before the return of the fugue subject in E minor removes any impression that the time has been changed.

In the beautiful *Adagio* of No. 5 (F sharp) we find a soloed theme suddenly clogged with other notes. The passage is possible as written, but is much improved if the intruding notes are taken by the left-hand, which can easily be done. The student who, on buying a copy of the sixth Sonata, adds a sharp to the A's in the pedal and right-hand parts in the first bar of page 16 will save himself a shock later. It is one of the deadliest of engravers' errors, and its correction should not be left to memory, as it comes at a turnover of the page. The fugue which follows—one of the finest of Rheinberger's—is marked *ff* at the opening, and no further indication is given! Several good, simple methods of treatment will readily suggest themselves. Only one way is wrong—that of slavishly following the composer's solitary mark.

The *Andante* of No. 7 (F minor) has a metronome mark which conveys nothing. The movement is in 3-8, and the mark is ♩ = 80. If a dotted crotchet is intended, the pace is much too fast Evidently it should be ♪. = 80, but even then the *Poco animato* middle section, with its demisemiquavers, is rather a hustle. The *tempo primo* mark at the return of the opening theme has been forgotten.

The fugue is marked *ff* throughout—a fatal mistake. Whatever scheme of registration is adopted, the player should have something up his sleeve for the magnificent peroration on the last page. If he has a lot of stops to play with he might well (being already *ff*, of course) add at the fourth bar, opening the Swell at bar 8 (either suddenly, or using it for a gradual *crescendo* up to bar 12), adding solo Tuba coupled to Great for the four final chords. If there are half a dozen finer organ fugues than this, I shall be glad to hear of them.

In the *Scherzo* of No. 8 (E minor) the two chords at the end of page 17 should be played only when the *Passacaglia* follows. This seems obvious, but I have heard them played with a faked cadence added. The *Scherzo* (which makes a first-rate recital item) should end with the A minor chord sustained for four bars, in order to complete the rhythmical scheme of four-bar phrases.

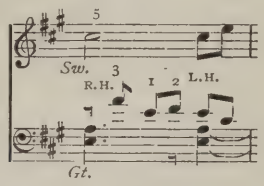
The *Romance* of No. ~~10~~ 9 (B flat minor) needs a natural to the D in bar 14 of page 12, though the D flat is possible, and is sometimes played. The final section of this melodious movement is much improved

by the soloing of the melody. Only the last bar of page 12 needs slight modification. Note that the phrasing of the melody was obviously put in haphazard. It is as bad as some of the passages in Mendelssohn's Sonatas.

Dr. Bennett tells us that Rheinberger gave him the proof sheets of No. 10 (B minor) to read at sight. We may well imagine the pupil was too busy to note one or two slips. An E is missing from the alto on the first beat of page 5. It is the final note of the phrase B A G F, and should be taken with the left-hand. The two pairs of consecutive 5ths on page 8 sound well, and were probably intentional. The final *Allegro* is marked ♩ = 63. This is obviously wrong, though ♩ = 63 is perhaps a trifle too fast.

In the Pastorale of No. 12 (D flat), Rheinberger directed the melody to be played as a solo, but apparently forgot the fact at the fourth bar. The middle notes should be played on the lower (accompanying) manual, thus:

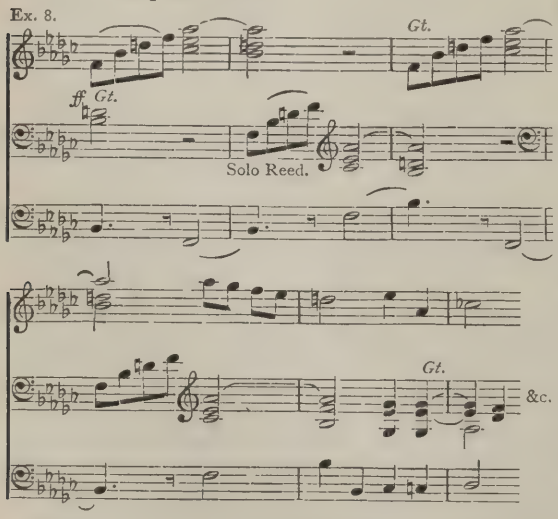
Ex. 7.



If the hang of the keyboard is not convenient, the first E in the bass may be played as a quaver, and the whole played with the left-hand. The next few bars present no difficulty, but bars 12-15 must be played with the solo part becoming a duet for the time being. As the under part is melodious the effect is quite good, provided there is less disparity in the power of the two manuals than is indicated by the composer's *mf* and *p*. The two keyboards should be almost equal in power, but of different character.

Similar examples of Rheinberger's forgetfulness will be found in the *Canzone* of No. 13 (E flat). Here again we must play the passages as written, and minimise the bad effect by our choice of stops. At the end of the Fugue occurs a passage which seems to call for antiphonal effect:

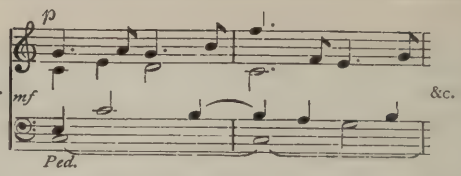
Ex. 8.



Where a solo reed is available I have found the above a great improvement on the original version for Great organ throughout.

One of the worst examples of the composer's carelessness is on page 11 of No. 14 (C major), where the theme is marked *p* and the accompaniment *mf*:

Ex. 9.



The passage is best played on one manual. Any attempt to solo the treble leads to hopeless difficulties a few bars later.

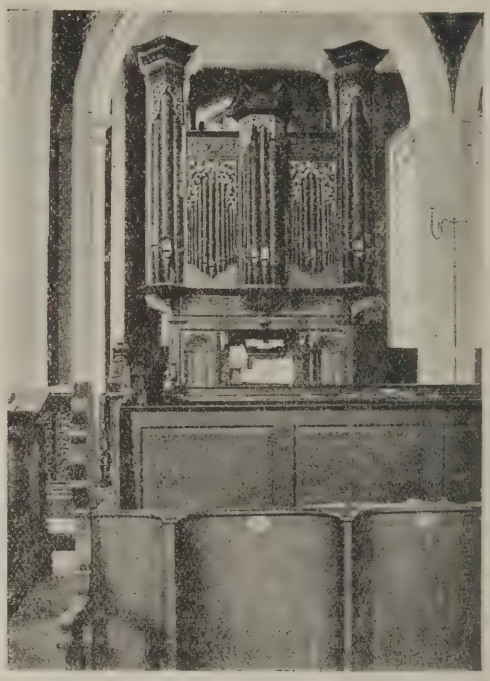
There are many other points calling for discretion on the part of the player. I have mentioned only some of the less obvious, and one or two over which I have found even experienced performers at sea.

And now for the cream of the Sonatas—the seventeen Fugues and the Passacaglia.

(To be continued.)

A VISIT TO AN OLD ORGAN.

By SIDNEY W. HARVEY.



Photograph by *S. W. Harvey.*

THE FRAMLINGHAM ORGAN.

Passing through Framlingham recently, I seized the opportunity of inspecting the very beautiful church and the historic and charming organ-case. The organ stands under an arch on the north side of the chancel The case varies but little from the careful drawing by the Rev. F. H. Sutton, which forms one of the plates in his 'Church Organs.' The little medallion which is there shown over the centre tower has now disappeared, and I am sorry to say that the beautiful little case which formerly served to screen the organist has been removed from its proper position. It can now be seen nailed on the back of the organ.

By the courtesy of the Vicar, the Rev. H. C. O. Lanchester, I was permitted to take photographs of this gem among organ-cases. It is in a very fair state of preservation, considering its great age, dating back as it does to 1674, if not to an even earlier year. The pipes which stand in front of the case are now almost black with age, so that it is difficult to distinguish the

pattern of the handsome diaper with which they are covered. The specification of the organ at the present time is as follows:

Left.	*Right.*
Oboe, 8-ft.	Bourdon, 8-ft. tone.
(Space for knob.)	Tremulant.
Principal, 4-ft.	Gamba, 8-ft.
Lieblich Gedact, 8-ft tone.	Flute Harmonique, 4-ft.
Open Diapason, 8-ft.	Fifteenth, 2-ft.
Dulciana, 8-ft.	(Knob without label.)
Swell to Great.	Principal, 4-ft.
(Space for knob.)	Open Diapason, 8-ft.
Great to Pedal.	Stop Diapason, 8-ft. tone.

The compass of the Manuals is from CC to F, and of the pedals from CCC to E. There are no composition pedals.

The organ was built in 1674 for Pembroke College, Cambridge, by Thamar, of Peterborough, who, it will be remembered, was one of the four 'tolerable organ builders' remaining in this country at the Restoration. The organ then consisted of one manual with white sharps and black naturals and the following eight stops:

Open Diapason.	Fifteenth.
Stop Diapason (oak).	Sesquialtera.
Principal	Cornet.
Twelfth.	Trumpet.

Compass GG to D.

At a later period a Swell of four stops was added, the compass of which was from Tenor F to D, viz.:

Stop Diapason.	Open Diapason.
Principal	Oboe.

According to the Rev. F. H. Sutton, the organ was originally placed in the chancel, but was apparently removed to the West Gallery, where it was situated at the time that Mr. Sutton saw it. Later it was returned to the chancel, for in the *Musical Standard* of November 30, 1889, we read that the organ was dismantled to allow of the necessary alterations to the chancel. It was intended then to be restored and replaced, and at the same time to be enlarged, so as to consist of some 40 stops, together with three manuals and pedal. The organ was certainly replaced in the position it occupies to-day, but only a slight enlargement was carried out, a Dulciana 8-ft. being added to the Swell and the Stop Diapason renamed Lieblich Gedact, 8-ft. tone, while on the Great organ the Sesquialtera, Cornet, and Trumpet were taken out and a Flute Harmonique 4-ft. and Gamba 8-ft. inserted in their place. Other additions at this time were the Tremulant, the pedal board, the two couplers Swell to Great and Great to Pedal, and the Bourdon 8-ft. tone.

The stop knob which has lost its label is apparently the Twelfth.

The little case, which was formerly used to screen the organist, is evidently part of a former organ in this church. This, together with its dummy pipes, is entirely of wood and is in a fine state of preservation. It is to be regretted that it does not continue to occupy the position it once held, where besides being of use as a screen it was also an object of beauty and added considerable charm to the organ itself.

A very excellent account of this pre-Reformation case is contained in the valuable article on 'English Organ Cases,' by the Rev. Andrew Freeman, which was published in the 'Dictionary of Organs and Organists,' 1912, and which merits careful study.

Mr. Freeman thinks that the case is considerably older than 1674—probably *circa* 1550. 'Here again,' he says, 'there is some reason to believe that an old case was used up to contain Thamar's new instrument, for its style led both Mr. Sutton and Mr. Hill to ascribe it to the reign of Henry VIII., though it is only fair to add that Mr. Hill withdrew from this position upon learning the dates given above.'

The Musician's Bookshelf.

BY 'FESTE.'

One of the best auguries for the future of music is the increasing amount of space given to the subject in the non-musical Press. The leading London and provincial dailies, and many of the weekly and monthly journals, contain regular musical articles by writers of repute. A huge public, outside the influence of the musical periodicals, is thus kept in more or less regular touch with the art. The best of these musical writers are far more attractive than were the old-time critics. They are less pompous in diction, and their work is clearly the product of brains well-stored with a good deal beside music. It often shows real literary distinction, and many of us must have regretted when some specially good article had to be cast aside with the newspaper in which it appeared or be kept in the inconvenient form of a cutting. I can think off-hand of half-a-dozen musical scribes whose file of past articles deserves to be overhauled with a view to republication in book form. Here is one of them, Mr. Ernest Newman, showing the way with a collection containing about fifty papers under the title of 'A Musical Motley' (John Lane). It goes without saying that the essays cover a wide field, and that the book is thoroughly entertaining and stimulating. A few of the articles were hardly worth rescuing, we shall all venture to think, but as we shall mostly disagree as to which ones are below par, Mr. Newman's choice is sufficiently vindicated. A book of this kind is like an anthology: the readers are never unanimous about more than two-thirds of the selection. I fancy, however, that there will be a general feeling that the paper on 'Composers and Obituary Notices' is an uncomfortable piece of jesting that never would be missed. Here are a few sentences that might pass well enough as banter in conversation (aided by facial play and tone of voice, and a free-and-easy atmosphere), but which come off much less well in print—and especially in reprint:

> In common with other journalists, I have a grievance against the ordinary musician. Death comes to all men sooner or later; but no man of eminence who is living quietly and safely at home, and can more or less choose the time of his own dying, has a right to depart this life without remembering his obligations of honour to his biographers. I speak feelingly on this subject, for some of these gentlemen have put me to a good deal of inconvenience by their irregular and inconsiderate way of dying. Many of those who still survive are very decent fellows, and I feel I have only to make my grievance known to them to recognise the necessity for a little kindly forethought on their part.

And, speaking of the obituary notices of public men, which are written and kept up-to-date ready for use:

> I warn my friends that I have said some horrible things about them in their obituaries, things that would make them dislike me for the rest of their days if I were to publish them now. I see no reason to show these people any consideration when they show me so little. A decent man would recognize that an obituary notice costs the conscientious writer of it a good deal of time and trouble, and he would recognize that the least he can do is to see that all this labour of love is not in vain. Instead of which, most of these people persist in living an unconscionable time after their obituaries have been done, with the result that the critic has to keep adding to them, and in some cases revising his point of view. . . . But in even worse taste than living on after your obituary is written, is dying before it is written. I myself had left Scriabin and Max Reger over because I thought there was no hurry in the case

> of youngish men like these. They both seized their opportunity when I was off my guard, and died at me without a moment's warning. The moral concept of duty to your biographer is only rudimentarily developed, I am afraid, in musicians.

This kind of humour is tolerable only when it can be carried out with the right solemnity. Swift did it a few times (in 'A Modest Proposal,' for example), and Belloc's 'Emmanuel Burden' is full of it. It is a ticklish species that has no half-success. It either comes off, or——

We could spare, too, a good deal of Mr. Newman's talk about the unpopularity of critics. If he is right, the musical world is one vast pitched battle, with wrong-headed and vain composers and performers arrayed against a tiny force of critics whose only fault is an excess of honesty and frankness. But when we go into the matter we find that this tiny force is even smaller than it appears to be. It consists of Mr. Newman, on his wild lone, sea-green and incorruptible, marching round and round like a stage army. The three open letters to a young musical critic are, of course, satirical, but they leave us in no doubt as to Mr. Newman's views on the relations between artists and critics. Moreover, here—and in many other parts of the book—we find him making the matter a personal one, and giving us more or less playful variations on the well-known theme, 'Nobody loves me.' Logically, his views may be expressed thus:

> Music critics are unpopular:
> I am a music critic:
> Therefore I am unpopular.

But there are other music critics—men as frank, on occasion, as Mr. Newman. As they are certainly not unpopular, another syllogism is called for:

> Music critics are unpopular:
> Evans, Colles, Legge, Kalisch, and others are not unpopular:
> Therefore they are not critics.

Which is manifest nonsense.

Mr. Newman apparently thinks that the hand of every composer and performer is against him. More, he would have us believe he is proud of the fact. It is not for the likes of me to contradict him, or to grudge him any pleasure he derives from the rôle of Ishmael. I will only put it to him that such a state of things, if it exists, limits his usefulness as a critic. Nobody wants him to gild the pill, but even that is better than dipping it in vinegar. He spoils many a wholesome dose by his unnecessary acidity. Moreover, his method of distributing his favours is unfortunate. Such tolerance as he can spare goes to composers long since dead: his contemporaries have the other qualities. The essay on 'Putting the classics in their places' gives us his own attitude far more faithfully than he realises. Thus he says:

> It is inevitable that, our critical criteria being derived mainly from the classics, we should be continually loading the dice against the moderns. In these it is the obvious faults that are the easiest to detect, and so we are apt to lay too much stress on them. In the classics we tolerantly accept the faults as so much inevitable grit in a dish of generally fine strawberries. Against the moderns we are too much inclined to count only their misses: for the classics we count only their hits.

The most ultra-modern, I think, will not object to our counting the classical hits, when they really *are* hits: the trouble is that so many performers and conductors give us the misses, and describe them as hits. Then the critic's duty is plain. He has to say in unmistakable terms that injustice has been done to two composers, that is, to (*a*) the dead classic whose failure was taken down from the shelf, and (*b*) some living composer of a far better work that ought to have had a hearing instead.

Like everybody else, I have read Mr. Newman's work for years, but I do not recall any concert notice in which he has made anything like a serious protest against this injustice. The 'loading of the dice against the moderns' may be a habit of half-educated musicians, or of pedantic professors: it ought to be the last thing a critic should do, or even tolerate in others. He should be up in arms at once, doing his utmost to put things right. Here is a case in point. Speaking of Beethoven's Rondino for wind instruments, Mr. Newman says it is a dull work, and adds:

> If one of our young British composers were to produce such a work at Queen's Hall, the critics would with one accord say such things about him that would make his ears tingle for a year after. Yet very few of us say, the morning after a concert, that we think the Rondino dull, and if we do drop a hint to that effect, it is in a half-apologetic way, as if we knew we were doing the wrong thing in supposing that so great a man as Beethoven could ever be third-rate.

'Very few of us': Mr. Newman has no doubt sat through the Rondino. Has he ever been one of these outspoken 'very few'? Is he not too often bent on making the young British composer's ears tingle? It would be interesting to collect his utterances on such music as the Rondino, and compare them with the scathing and contemptuous terms in which he has waved aside certain works of Vaughan Williams for example. No: in this matter Mr. Newman speaks for himself. There are plenty of us, with no pretensions to his brilliance, who manage somehow to avoid 'loading the dice against the moderns'; indeed, we are not ashamed to plead guilty to working things sometimes so that the living composer gets an extra pip, just to encourage him, and as a set-off against the pedants and others who have homage and open ears for the dead, and the cold shoulder and the back of the hand and the sole of the foot for the living.

I have said a good deal on this point, because it is far more than a merely personal one. There are more writers on music than there ever were, and they have hosts of readers among the average public. The attitude of these writers towards living composers is therefore too important a matter to be passed over lightly. As Mr. Newman himself says, 'Professional criticism should be an affair not of politeness, but of ideal justice. It should not condone a failing in the aged that it chastises in the young.' An admirable precept: when the preacher puts it into practice he will double his value as a critic.

Shall I be accused of lacking a sense of humour if I say that the best of 'A Musical Motley's' papers are the more serious ones? Probably; but I risk it. It is more and more borne in on me that Mr. Newman is a wit rather than a humorist. The keen, illuminating sentence is constantly to the fore in his best critical work. He sends out sparks as he goes, and they are the natural result of his progress. When he sits down to write an amusing paper, he succeeds; but somehow he is just a little less amusing than we expect him to be. Perhaps this is because of a decided lack of geniality. One feels that the avowedly humorous papers (like the passages on obituary notices, quoted above) would score if delivered orally, with all the advantages of such a presentation: they do almost as well in a newspaper, but are several degrees less effective in a book containing brilliant and

suggestive work of another character. I have a sort of impression at times that Mr. Newman wishes to be Rabelaisian, but so neat and cool-blooded a writer would be lost in the mantle of that sprawling genius. And when he is not neat he is comparatively ineffective. It should be possible, for example, to deal critically with Rachmaninov and Tchaikovsky without calling them 'The Weary Willies of Music.' Mr. Newman, of all critics, can make us see the weak sides of these composers without drawing on the nomenclature of the errand-boy's favourite journals.

A friend of mine who runs a big choir marks only the absences at rehearsal: they are a small minority, and so he keeps the register the easiest way. I have done the same sort of thing with 'A Musical Motley,' dwelling on its faults rather than its merits in order to save space. I could have filled a few pages with eulogy, and with quotations from the best articles. It would have been an easy but quite unnecessary task, because nobody needs telling that Mr. Newman is a brilliant and entertaining writer. 'A Musical Motley' will be a big success. Few books of the kind give us so complete a revelation of personality. It is the essence of Newman—a pungent brew.

'The Life of Liza Lehmann, by Herself' (Fisher Unwin, 10*s.* 6*d.* net), revives pleasant memories of one of the most attractive and popular composers of recent times. She is a striking example of the importance of realising one's limitations. She made the most of her gifts by not trying to do too much with them. Which of us would exchange 'In a Persian Garden' and 'The Cautionary Tales' for the Symphony and Quartet she wisely refrained from writing? How these song-cycles and other delightful things came into being she tells us at considerable length and with great enjoyment. It is the part of the book that will have most interest for all those who did not know her personally. The more intimate and trifling reminiscences are for the family rather than for the public. The reviewer is at a loss in dealing with a work of this kind: there is no call for any critical consideration of Liza Lehmann's music, and the purely personal side of the book, especially the poignant final chapter, written a few days before her death, is not matter for discussion. One can only say that the record leaves a vivid impression of a singularly gifted and attractive woman.

'The Four Tests: a Touchstone for Teachers and Lovers of Music,' by T. E. Workman (Methuen & Co., 2*s.* 6*d.* net), is a tiny, paper-covered booklet of thirty-six pages. Its slender bulk would be no fault if it were filled with highly-condensed original thought, or with truisms expressed in a fresh, and therefore in a helpful way. But I regret to have to say that I can find nothing that would not be more fitly published as an article in a journal devoted to elementary pianoforte-teaching. As a half-crown book it is dear. A half-crown goes but a little way in these hard times, we know, but it ought to go farther than this. Probably the price was fixed before the anti-profiteering Act was passed. Anyway, if the author sells a few thousand copies, he must not be surprised if his local Star Chamber begins to take an interest in him.

A tone-poem, 'Lights out,' by Julian Clifford, was performed under the composer's direction by the Harrogate Municipal Orchestra on September 17. It was written in memory of Ernest Farrar, whose 'Variations in G for pianoforte and orchestra on an old British sea-song' were also in the programme.

Church and Organ Music.

CHARLES HARFORD LLOYD.

BORN OCTOBER 16, 1849:
DIED OCTOBER 16, 1919.

We regret to announce the death of Dr. Charles Harford Lloyd, which took place at Slough, on his seventieth birthday. He was a native of Thornbury, in Gloucestershire. His bent towards the organ was shown so early that at ten years of age he was officiating at the neighbouring church of Rangeworthy, and while still a boy played also at Falfield. His regular study of music began at the age of thirteen, when he was taught pianoforte and harmony by Mr. John Barrett, of Bristol. He turned again to the organ while at Rossall (1865-68), taking some lessons from Charles Handel Tovey, the school organist and music-master. As with so many English organ students of that period, his staple musical diet was inferior to that of the young pianist. When Lloyd was working at the pianoforte under Barrett, his daily bread was Bach and Beethoven: the organ music given him at Rossall was chiefly by Batiste and Léfébure-Wély. Fortunately the youth soon after obtained an open scholarship at Magdalen Hall (now Hertford College), Oxford, where he came under the influence of Stainer, who gave him a term's lessons in harmony, and, even more important, the freedom of the organ loft. 'I gained an experience of untold value to me in watching him as he played the organ,' said Lloyd in after years.

At this time he had a leaning towards ordination, and attended the Divinity lectures of Liddon and Payne Smith. He took his Mus. Bac. in 1871, and his B.A. degree in 1872, with a second-class in Classical Mods. and also in theology. But although his studies were pointing to a clerical career, music was more and more getting a hold on him. He did a good deal of all-round practical musical work while at the University, among other activities playing the harmonium and conducting the Glee Club at Pembroke College. An important factor, too, was his friendship with two other young musicians marked out for future eminence—Parry, then an undergraduate at Exeter College, and Walter Parratt, who succeeded Stainer at Magdalen at this period.

The world of music was very near losing Lloyd during his latter days at Oxford. Discussing this in after years, he said: 'I was hanging on at Oxford, not knowing what to do. I coached fellows in various subjects—Political Economy amongst them. There was some idea of my becoming Inspector of Schools, and, *mirabile dictu*, an Inspector of Factories! But I became a private tutor—first to one of the Vernon Harcourts at Nuneham, and afterwards to the sons of Lord Inverclyde (then Mr. John Burns), of Cunard fame, at Castle Wemyss. . . . . At Skelmorlie, on the Clyde, I sometimes played the organ in the Presbyterian Church.' Previously he had travelled as tutor to a pupil in France and Italy, and had made the most of his chances of becoming familiar with opera, attending almost nightly.

The year 1876 was a turning point in his career. During negotiations with a view to his appointment to the classical mastership of the Cathedral Choir School at Gloucester, Samuel Sebastian Wesley, then organist at the Cathedral, died. Lloyd had visited Gloucester during the previous year, and had played both pianoforte and organ to Wesley, who was much impressed, saying to Mrs. Ellicott during the organ performance, 'You prepared me for hearing a very fine pianist, but you never told me he was an organist; I haven't heard such playing as this for years.'

When Wesley died—April 19, 1876—the Dean and Chapter at once gave the vacant post to Lloyd. The appointment of a young and unknown man was much criticised, but the new organist speedily vindicated his selection.

The Gloucester organistship carries with it the office of conductor of the Three Choirs Festival, held at Gloucester every third year. Though inexperienced, Lloyd carried out the duties in 1877 and 1880 with conspicuous success. He remained at Gloucester for six years, two of his articled pupils being G. R. Sinclair and Herbert Brewer, the latter succeeding his master.

From Gloucester Lloyd went to Christ Church Cathedral, Oxford, on the invitation of Dean Liddell. During this second spell at Oxford (1882-92) he took his Mus. Doc. degree, and played a very active part in the musical life of the University. In 1892 Barnby left Eton for the Guildhall School of Music, and Lloyd was invited to fill his place as Precentor and Instructor of Music. Here he worked with great and far-reaching success until his retirement in 1914. But retirement meant change of occupation rather than rest, for he was still active as a composer, and as an examiner for various public bodies, and in 1914 he resumed the cares of office by becoming organist at the Chapel Royal, St. James's Palace, a post which he held until his death.

Lloyd's compositions were chiefly choral, his works in this field ranging from songs for school and choral classes to festival cantatas. Among the latter were 'Hero and Leander' (Worcester Festival, 1884) 'The Song of Balder' (Hereford, 1885), 'Andromeda' (Gloucester, 1886), 'Alcestis' (Oxford, 1887), 'A Song of Judgment' (Hereford, 1891), 'Ballad of Sir Ogie and the Lady Elsie' (1894), &c., &c. Among the part-songs some of the most successful are those written for two-part and three-part female-voice choirs, a small form in which his vein of tunefulness was shown to great advantage. His instrumental works include an Organ Concerto (Gloucester, 1895), and a Festival Overture (Gloucester, 1898), some chamber music, an admirable Organ Sonata, and various short pieces of attractive character.

As a Church composer he was prolific and successful, his numerous anthems and services being distinguished by excellent matter treated with unfailing skill.

His death will be widely regretted, both as an accomplished and earnest musician and as a genial man who made many friends wherever he went.

The funeral took place at Eton, on October 21, when the following were among the mourners: Sir Walter Parratt, Sir Frederick Bridge, the Sub-Dean of the Chapel Royal, the Dean of Christ Church, the Rev. E. H. Fellowes, Dr. A. H. Brewer, Dr. C. Lee Williams, Prof. Buck, Mr. Oscar Street, representing the Madrigal Society, Mr. Claude Aveling, on behalf of the Royal College of Music, and Mr. Henry King, representing Messrs. Novello. Prof. Allen was unavoidably absent.

The following music was beautifully sung by the Eton College Chapel Choir: Croft's Sentences; Ps. xc. to Lloyd's chant in G flat; Anthem, 'Christ was delivered for our offences,' Lloyd. Hymns, 'Rock of Ages,' to Redhead's tune (with Lloyd's harmonization of verses 3 and 4), and 'Let saints on earth in concert sing,' to 'Dundee.' Mr. Basil Johnson was at the organ during the service, and Dr. Brewer played the 'Dead March' at the end.

A Quartet by Cyril Scott will be played at the Salle Gaveau, in Paris, on November 26, by the Philharmonic String Quartet.

QUEENSTOWN CATHEDRAL.

A POSTSCRIPT.

W.A.R. writes:

Mr. W. W. Starmer's admirable article in the October *Musical Times* on St. Colman's Cathedral, Queenstown, does justice to every point in detail, and to every person concerned, with one notable exception, viz., Mr. Starmer himself; for it is entirely due to him that Ireland leads the way in possessing the finest carillon of perfectly-tuned bells not only in the United Kingdom but also in the world. In a sense it is his own. He is its *fons et origo*. He advised its provision, drew up its specification, and supervised its erection. It represents to him the materialisation in a splendid way of a lifetime's study of bells and of bell acoustics. It is certain that he has done more than any other English musician to promote a better understanding of bells and carillons as instruments of music—unlimited in their mysterious and potent influences on human minds and lives. Until quite recent times the secrets of bell-harmonics were not known. Thanks to Mr. Starmer's writings and lectures, public interest in bells has been gradually awakened, and bell-founders have adopted the formula he has preached for so many years, viz., that 'A bell must be in tune with itself before it can be in tune with others.' Taylor's famous foundry at Loughborough has perfected the method of tuning bells scientifically, and it is in this direction that English bells are now pre-eminent in their absolutely exact intonations throughout the scale.

Mr. Starmer's practical knowledge of organ building has also been usefully applied to the improvement of the mechanical action between the clavier and the clappers of the bells, and M. Nauwelaerts, the Bruges carillonneur, was lost in admiration at the responsive action at Queenstown which enabled him to obtain all grades of expression, and the greatest rapidity of execution with the minimum of exertion. His famous carillon at Bruges is far less perfect in this respect. Listening to his three concerts in the sky one was impressed with the superiority of the perfected carillon, as a musical instrument, over the mechanical and mathematical processes of change-ringing, which, while an estimable and peculiarly English institution, has little or no musical significance. Its cadences are those of arithmetical progressions, but on a chromatic series of bells such as Queenstown possesses all things are possible. Not so with the far-renowned Shandon bells, which Mahony idealized as 'sounding so grand on the pleasant waters of the River Lee.' Fifteen miles away, their superb rival at Queenstown awaits its own poet.

Of course carillons are no new things. They are indeed very old and familiar institutions in the Low Countries. Dr. Burney was enlivened on his journey in 1773 by their sounds, and a hundred years later another well-known Englishman, the Rev. H. R. Haweis, was greatly impressed by their—in his opinion—superiority to chimes. Mr. Starmer has been their able advocate in later years, and to him indeed is due the credit of what would appear to be the commencement in earnest of a movement which in this country should have far-reaching development, not only in the manufacture of carillons, but also in the evolution of carillon-players and carillon-composers. Of the five carillons with claviers at present in this Kingdom, the last and greatest example in every respect is to be heard at Queenstown. Its fame will go out into all lands, sounding as it does so melodiously in one of the best-known gates to the New World. And in the orisons of all true bell-lovers should also be remembered the name of the present good Bishop of

Cloyne, Dr. Browne, whose far-seeing enterprise has completed in Queenstown Cathedral with its wonderful carillon so magnificent a symbol of a living faith. Sunday, August 24, was therefore a day of ineffaceable memories. It was a day unsurpassed in the history of great religious ceremonials in Ireland.

When at last the evening came and the balm and benediction of the bells ceased, one final memory is of the great white building on the heights suddenly silhouetted in lines of lights which illuminated the outlines of the tower, spire, and pointed arches seaward. And surely the message of the bells was finely completed by this compline of the lights, shining upwards through the darkness.

NEW ORGANIST OF EXETER CATHEDRAL.

Dr. Ernest Bullock has been appointed organist of Exeter Cathedral in succession to the late Dr. D. J. Wood. He was educated at Wigan Grammar School, is a young man, still under thirty, and is regarded as a musician of high attainments and brilliant promise. Trained under Dr. E. C. Bairstow—then organist of Leeds Parish Church, now organist of York Minster—Mr. Bullock, acting as assistant to his tutor during the years 1906-12, gained an insight into Dr. Bairstow's successful methods of choir training and achieved fame as an organist. He took his Mus. Bac. degree in 1908, and secured the post of sub-organist of Manchester Cathedral, under Mr. Sydney H. Nicholson (now organist of Westminster Abbey), which post was thrown open to competition on the resignation of Mr. Coleman in 1912. At the early age of twenty-four, Mr. Bullock took the degree of Mus. Doc. at Durham. He joined the Army, and became captain in his regiment. Demobilised only in February of this year, he was a few months later appointed to St. Michael's College, Tenbury.

M. B.

YORK MINSTER CHOIR SCHOOL.

Joseph Laurence Slater, age sixteen, senior chorister in the York Minster Choir, has successfully matriculated as a student in music at Durham University; and Edward Leslie Wright, age fourteen, solo-boy in the Minster Choir, has gained the third place in 'Honours' in the College of Preceptors' Preliminary Certificate examination on a list of 436 candidates, with distinction in six subjects. Since Easter, 1903, 245 pupils of the above School have successfully passed examinations of Durham University; the College of Preceptors, London; Trinity College of Music, London; and the Civil Service, including one 'National Prize,' and twelve 'Exhibitions' in the Theory of Music.

Mr. Christopher E. Rowley has resigned from the post of organist of St. Augustine's, Pendlebury, which he has held for thirty-four years. He began his musical career as a choir-boy at Christ Church, Harphurey, where he subsequently became organist and choirmaster, and also acted in a similar capacity at various other churches, before taking up his duties at Pendlebury. A prolific and versatile composer, he from time to time issued contributions to Church music, cantatas, operettas, and songs, amongst the latter being twelve songs by Heine and others, and settings of the lyrics of the Lancashire poet Edwin Waugh. He is, however, best known to the older generation of music-lovers as the founder of the Musical Union which flourished in the 'eighties and 'nineties—giving its concerts in the Old Gentlemen's Concert Hall—an organization which helped to develop not only the vocal, but the histrionic talent of its members by the production of several operettas and burlesque-operas, including 'Eulalie,' 'The Early English Ring,' 'The Dragon of Wantley,' and 'Tilburnia, or The Spanish Armada,' from Mr. Rowley's facile pen.

Mr. Edwin Stephenson is now giving a series of recitals at St. Margaret's, Westminster, on Saturdays, at 5 30. The programmes from October 4 to December 13 are published as a four-page leaflet, and show many features of interest. There is a good sprinkling of unfamiliar modern works, especially by Franck, Vierne, Widor, Barie, and other French composers. Perhaps the most unusual part of the scheme is the inclusion of the whole of the 'Little Organ Book' of Bach. The forty-five pieces are played in groups of four or five, the groups having to do with a season of the Church's year. Reference is made to the pages in the Novello Edition of the 'Little Organ Book,' so that students and others interested may be aided in their understanding of these beautiful miniatures. Such systematic playing of the whole series is an admirable piece of educational work of which organists should take full advantage.

Julius Harrison's 'Harvest Cantata' received its first performance at Norwich at Unthank Road Baptist Church, on Thursday evening, October 2. The choir was augmented, and the singing throughout was well balanced. The soloists were Miss Gertrude E. Crotch and Mr. Allan Thompson. Mr. Fred F. Golden presided at the organ, and the organist (Mr. Cyril Pearce) conducted. Mendelssohn's 'Hear my Prayer' also received a very sympathetic performance. A collection in aid of the Church Restoration Fund amounted to £6 2s. 3d.

Three organ recitals of British music have been arranged for Saturday afternoons, November 22, December 6, and December 20, at St. Stephen's, Walbrook, at 3 p.m. The first will be given by Mr. F. W. Holloway, the second by Mr. E. Stanley Roper, and the third by Mr. F. W. Sutton. Collections will be taken for the Y.M.C.A. Musicians' Fund. The recitals are in connection with the University Extension Lectures on 'The Story of British Music,' now being given by Mr. Percy Scholes, at 28, Red Lion Square, on Thursday evenings.

At the invitation of the Rev. H. R. L. Sheppard a Hymn Festival will be held at St. Martin-in-the-Fields, on Saturday, November 29, at 3.0, under the direction of Mr. Martin Shaw, with Mr. W. J. Kipps at the organ. Church choirs, clergy, and people are cordially invited, and are asked to communicate with the Precentor of St. Martin's (the Rev. A. H. R. Robinson), giving numbers expected to attend, and stating if possible how many of each voice, in order that seats may be reserved.

After a lapse of five years the amalgamated choirs of St. Andrew's, St. Edward's, St. John's, All Saints', Romford, and Hornchurch Parish Church, assisted at the Dedication Festival of St. Edward's Parish Church, Romford, on October 16, 1919. Stanford's Evening Service in B flat and Mendelssohn's 'O come, let us worship' were sung. The soloist was Mr. Fred. P. Hammond (late solo-tenor of St. Michael's, Cornhill). Mr. Henry Disney was at the organ, and Mr. A. C. Chappell-Haverson conducted.

Old friends of Mr. Jesse Timson will be interested to hear of his retirement from the post of organist at the First Church of Otago, Dunedin, New Zealand, after thirty-one years' service. Mr. Timson's laying aside the cares of office was made the occasion of a handsome presentation from congregation, choir, and presbytery, with many cordial expressions of appreciation and goodwill.

Mr. C. E. Blyton Dobson has recently given his five-hundredth recital at the Nottingham Central Mission. The occasion was celebrated by a programme consisting of pieces written for the occasion—Festal March, A. G. Colborn; Allegretto Scherzando, C. E. Blyton Dobson; and a Fantasy by E. A. Ireland.

Mr. Arnold Goldsbrough, who has made a name for himself by his playing at the Manchester Tuesday Mid-day Concerts, has vacated his position as assistant-organist of Manchester Cathedral, to take up the post of organist at St. Anne's, Soho.

Under the auspices of the Church Music Society, Mr. Harvey Grace will give a lecture-recital at St. Mary Magdalene's, Munster Square, N.W., on Saturday, November 1, at 3.30, on 'Organ music based on ecclesiastical themes.'

Mr. Harold E. Darke took his Mus. Doc. degree at Oxford on October 16.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Allegro Maestoso and Cantilène from Symphony No. 3, *Louis Vierne*; Romance, *Lemare*; Two Sketches, *Schumann*; Prelude on 'Hanover,' *Parry*.

Mr. J. A. Meale, Central Hall, Westminster—Theme with variations, *Faulkes*; Concert Overture, *Hollins*; Gothic Suite, *Boëllmann*; Sonata No. 1 (first movement), *Rheinberger*.

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Overture in C minor, *Hollins;* Chant de Mai, *Jongen;* Sonata No. 6, *Mendelssohn;* Canzonet and Caprice, *Bernard Johnson;* Finale, 'Sonata Britannica,' *Stanford;* Prelude on 'Martyrdom,' *Parry.*

Mr. Herbert Walton, Glasgow Cathedral—Concert Fugue, *Krebs;* Passacaglia, *Rheinberger;* Scherzo (Symphony No. 4) and Toccata (Symphony No. 5), *Widor;* Funeral March ('Twilight of the Gods'), *Wagner.*

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Concert Overture in F, *D'Evry;* Matin Provençal, *Bonnet;* Marche Serieuse, *Selby;* Allegro and Romance, *Schumann;* Prelude on 'A Stronghold Sure,' *Faulkes;* Minuet, *Borowski;* March for a Church Festival, *Best;* Intermezzo, *Rheinberger.*

Mr. Maughan Barnett, Town Hall, Auckland, N.Z. (six recitals)—Scherzo, *Barnett;* Symphony in D minor, *Guilmant;* Theme with variations, *Faulkes;* Andante Espressivo, *Elgar;* Symphony No. 1, *Vierne;* Pastorale, *Franck;* Dithyramb, *Harwood;* Impromptu, *Lyon;* Prelude and Fugue in D, *Bach;* 'Oak Pageant' ('Forest Studies'), *Rideout;* Marche Héroïque, *Saint-Saëns;* Overture in F, *Wolstenholme.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (four recitals)—Grand chœur Dialogué, *Gigout;* Dithyramb, *Harwood;* Finale (Symphony No. 4), *Widor;* Andantino in modo di canzona, *Tchaikovsky;* 'The Pilgrim's Progress,' Parts 5 and 6, *Ernest Austin;* Adagio and Allegro (Sonata No. 4), *Bach;* Fantasia and Fugue, *Parry;* Introduction and Fugue, *Reubke;* Londonderry Air, arranged by *L. Hamand;* Shepherd's Hey, *Grainger;* Prelude to 'Colombo,' *Mackenzie.*

Mr. Albert Orton, Newport Parish Church, Isle of Wight, (two recitals)—Sonata in F, *Silas;* Finale in D, *Lemmens;* Minuet and Trio (Symphony in G minor), *Sterndale Bennett;* Andante in F, *Wesley.*

Mr. Fred Gostelow, Luton Parish Church—Prelude and Fugue in D minor, *Mendelssohn;* Melody, *York Bowen;* 'Elfes,' *Bonnet;* Berceuse and Finale (Suite No. 2), *Driffill.*

Mr. Louis A. Hamand, Malvern Priory Church (two recitals)—Allegro Marziale, *Frank Bridge;* Fuga alla Giga, *Bach;* Allegretto from a Concerto, *Handel;* Choral Song and Fugue, *Wesley;* Improvisation on 'Now thank we all our God,' *Karg-Elert;* Finale from Symphony No. 6, *Tchaikovsky.*

Mr. B. Langdale, St. George's, Barnsley—Sonata Eroica, *Stanford;* Serenata, *Moszkowski;* Nocturne, *D'Evry;* Caprice, *Faulkes;* Toccata, *Widor.*

APPOINTMENTS.

Captain P. W. de Courcy Smale, organist of Wigan Parish Church.

Mr. G. F. Robertson, organist and choirmaster, Parish Church, Hinckley.

London Concerts.

BY ALFRED KALISCH.

The month of October saw the beginning of a concert-season of unusual vigour, and, on the whole, of great prosperity. The result has justified neither the optimists who foretold an unexampled boom, nor the pessimists who feared a doleful slump. Except for the absence of artists from enemy countries, everything connected with London concert-giving has once more assumed its pre-war physiognomy. A very remarkable feature, however, is the great change in Saturday afternoon concerts. The bigger artists used to avoid this day. Now they scramble for it, with results distracting to the chronicler who thinks it his duty to deal with everything. Here a word should be said about the Sunday evening concerts organized by Mr. Bliss and his committee at the Lyric Theatre, Hammersmith, a previously obscure district recently discovered by artistic London. Decentralization is a very good thing in that it fosters a concert-going habit. There must be thousands of people in Greater London who after their day's work would gladly go to concerts within easy reach of their homes, but who shun a journey to Central London, or do not want to stay in town and return home after midnight.

PROMENADE NOVELTIES.

The Promenade Concerts have supplied us with a good many new works of all schools and all degrees of merit. The first in order of time after the close of last month's record was Tcherepnin's Quartet for four horns (September 23), which is pleasant, extremely well written for the instruments, and not at all advanced. In quite a different category is Lord Berners's 'Spanish Fantasy' (September 24). It is undeniably clever, and shows a real instinct for handling piquant rhythms, and a complete knowledge of the most modern idiom. Half the audience insisted on treating it as a musical joke. Whether the composer intends it as such or not there is no evidence to show. On September 25 an orchestral Rhapsody, 'The Culprit Fay,' by Henry Hadley, the American composer, was much applauded. It is a solid piece of work, not without fancy, but not greatly original. Perhaps originality on such a theme is impossible.

Mr. J. R. Heath had aroused pleasant anticipations by some of his smaller works inspired by his experiences in the Balkans. His orchestral Rhapsody, 'The Slopes of Kaimactchalem' (October 8), did not quite fulfil them. It is ingenious enough, but lacked the distinctive note. Mr. Eric Coates's Suite, 'Summer Days' (October 9), is extremely pleasant, adroitly put together, and delicately scored. One other new work of British origin has to be chronicled, and one quasi-novelty. On October 17 Sir Henry Wood handed over the orchestra for a few minutes to Mr. Howard Carr, who conducted his new orchestral piece, 'The Jovial Huntsmen.' Mr. Carr was the great friend of Mr. Randolph Caldicott, whose pictures illustrating this old song have become famous. In his new piece Mr. Carr shows the same talent for pleasing, easily intelligible musical description as his 'Three Heroes,' which was so popular last year, and the music flows as readily, while at the same time it is of more solid texture. The sections that deal with the grunting pigs and the 'Lunnon Aldermen' are very happy bits of humour, and there is more real fancy in the description of the scarecrow. On the same evening Mr. Ranalow sang admirably three West Country folk-songs collected by Mr. Cecil Sharp ('Come, all ye Christian men,' 'Bingo,' and 'Admiral Benbow'), scored by Dr. Vaughan Williams.

The last novelty, not last in point of time, to be mentioned is Florent Schmitt's orchestral piece, 'Rêves' No. 1 (October 16). It is interesting chiefly because it shows that Mr. Schmitt has now sworn allegiance to the modern French School, from which he had held aloof, preferring more solidity of structure and melodic outline. He has learned all that can be taught about the idiom, but he hardly seems to talk it with conviction yet. As a man who speaks a foreign language perfectly yet generally betrays an accent when he gets excited, so Mr. Schmitt reverts to his old ways in his climaxes. It is to be hoped, too, that his subsequent dreams may be more comfortable.

Before leaving the Promenade Concerts it is well to call attention to the wise policy of those concerned in arranging repetitions of works which have been successful. Unique in this respect is Miss Howell's 'Lamia,' which has been heard no fewer than five times. It was played at the first Symphony Concert on October 11, and Casella's 'Le Couvent sur l'Eau' has been in the programme of a Sunday Concert and a Symphony Concert.

NEW FEATURES.

Considerable success has attended the experiment of repeating the Sunday afternoon programme on Sunday evenings. It is pointed out, too, that there is now a special rehearsal for the Sunday concerts, so that there is reasonable expectation of hearing exceptionally finished performances on Sunday night.

In this connection it is worth mentioning that, according to the best authority, extra rehearsals and the raising of orchestral salaries have increased the cost of the Queen's Hall Orchestra by, roughly, £120 a week. This is sufficient justification, if any is needed, for increasing the price of the Promenade to 2*s*.

OTHER CONCERTS.

At the first Queen's Hall Symphony Concert on October 11, the programme included, besides the repetition of 'Lamia' already referred to, Berlioz's 'Fantastic' Symphony and Tcherepnin's Concerto (with M. Moiseiwitsch playing the solo part wonderfully), and solos by Madame Kirkby Lunn. The novelty was the 'Ditirambo Tragico' of Malipiero. It is not remarkable for any quality except that of creating an intensive effect by relentless insistence of rather brutal rhythms, which justifies the title 'Dithyramb'—but it was difficult to discover any element of tragedy, unless the composer meant to imply that people who danced so wildly are bound to come to a bad end. Perhaps a warning to Jazzers!

The Ballad Concerts of Messrs. Chappell at Queen's Hall, of Messrs. Boosey at the Albert Hall, and of Messrs. Enoch at the Central Hall, Westminster, have begun, and prosper. Their standard is higher than it was. The Albert Hall Sunday Concerts are now varied—Madame Melba appeared at one (September 28) and had a crowded hall. At another there was a Wagner Concert by the Albert Hall Orchestra, under Mr. Landon Ronald.

The first appearance after a long interval of Madame Tetrazzini at the Albert Hall (September 21) was a huge popular success. Madame Clara Butt gave a Saturday concert on October 4, and in spite of the strike there was a very large audience.

RECITALS.

It is impossible to attempt even a bare record of all the recitals of the month. Among pianists who have played the most important have been M. Moiseiwitsch, Mr. Lamond, and Signor Busoni. The last-named had not been heard here since 1914. At his rentrée at Wigmore Hall (on October 15) he was in a cloud-compelling mood—less vehement than of old, but really stronger, with more tenderness. His own 'arrangement' of some of the 'Goldberg' Variations of Bach opens up the whole question of the justification for such treatment of the classics. Be that as it may, there can be no doubt that his playing was amazing. Such virtuosity in part-playing is almost incredible, and in spite of the modern technique the Bach spirit was not violated. His playing of Beethoven's 'Hammerklavier' Sonata was also bewildering. One has seldom heard more tenderness and beauty (and less obscurity) in the slow movement. But has any artist ever succeeded in convincing us that it is not too long?

At her recital Miss Myra Hess, besides playing Mozart flawlessly, introduced an effective and characteristic 'Phantasy' by Bax, composed some time ago Mr. York Bowen gave his first recital since the war, and played with admirable lucidity and strong technique. His own Studies are interesting, but not all suited for the concert room. His 'Serious Dances' are charming—especially the second—and should find a place in the répertoire of pianists who want British works. Mr. York Bowen's offer of a prize for a pianoforte work by a native composer is interesting too.

Among new-comers, Miss Helen Guest, a young pianist from Sheffield, deserves mention. She has a tone of remarkable volume for a young lady, and a broad healthy style. With more restraint she will go far. Miss Margaret Izzard, a young violinist, made an excellent impression by reason of her strength of temperament.

VOCAL RECITALS.

M. Mischa Léon had an exceedingly interesting programme at his recital at Æolian Hall on October 16. He is among the most musicianly and versatile singers now before the public, and knows how to gain the sympathies of his hearers. Some of the Scandinavian songs he sang deserve special attention from singers, as does Mr. Julius Harrison's new song, 'When Fiammetta sings.' Miss Dora Gibson, who made her reappearance (on the 14th ultimo), has returned after operatic success in America, and has developed into an effective concert singer. She proved her wide range of expression by being equally good in John Ireland's new song, 'The Adoration,' and Frank Bridge's 'Love goes a-riding,' which are respectively at the extreme ends of the emotional gamut.

The series of revivals of Gilbert and Sullivan's operas at Princes Theatre is one of the striking features of the season. So far 'The Gondoliers' and 'Iolanthe' have been drawing crowded houses, and no doubt the remaining pieces will do equally well. Their vitality is really one of the wonders of musical history. London playgoers—who are as a rule, it seems, born with a narrow mental outlook, extending only a mile or so in each direction from Charing Cross—talk as if these operas had just been dug out again, forgetting that they have never ceased to be popular in the Provinces, the Colonies, and even suburban London for thirty years at least.

It may be that in some other planet a better form of light opera exists, but it is impossible to think of any in this world. The music is still fresher than that of any musical comedy (or kindred work) produced since Sullivan wrote, and Gilbert's humour—even though the recipe now seems fairly obvious—still moves us to laughter. The works are not all perfect, naturally, but it is hard to see what good is done by belittling them, especially as those who scoff cannot even pretend to suggest a substitute.

The fact that owing to the railway strike the D'Oyly Carte Company had to fly from Bristol to London, in order to appear in London in 'The Gondoliers' on September 29, deserves mention as establishing a precedent in musical history.

The principal parts fall to Mr. Henry Lytton, the most experienced of Savoyards, and as the Grand Duke in the 'Gondoliers' and the Lord Chancellor in 'Iolanthe' (which was revived on October 20) he struck the right keynote. Mr. Sheffield (as the Grand Inquisitor and Private Willis) and Mr. Sydney Granville (Duke's Drummer and Strephon) are valuable recruits to the Company, and Mr. Derek Oldham and Mr. Frederick Hobbs are very capable singers and actors. Miss Bertha Lewis (Duchess and Queen of the Fairies) ably keeps up the old Savoy tradition, and Miss Helen Gilliland, Miss Nelly Briercliffe (a particularly dainty Iolanthe), and Miss Elsie Griffin have all the charm (so different from the odious airs and graces of the musical comedy leading lady) which Gilbert and Sullivan requires. Miss Briercliffe's singing of the pathetic appeal to the Chancellor in the second act of 'Iolanthe' should be specially praised.

Mr. Geoffrey Toye is doing his work as conductor conspicuously well. He has made many of us realise afresh how beautifully the operas are scored. He has never-failing vivacity and the right sense of musical humour. The chorus is certainly among the very best heard on any London stage for many years. The singing of the Peers' Chorus in Iolanthe, for instance, would have done credit to any Grand Opera performance anywhere.

GUILHERMINA SUGGIA.

Among the outstanding recitals announced for the autumn season are three by Madame Suggia, the famous 'cellist, whose portrait we give below.

Photograph by *Sydney J. Loeb.*

New Music.

BY WILLIAM CHILD.

SONGS.

It was a lover and his lass. By Edward German.
A Daffodil Wedding. By W. G. Ross.
The Raiders. By Bromley Derry.
Four Shakespeare Songs. By Reginald Steggall.
Folk-Songs of English origin. Collected in the Appalachian Mountains. By Cecil Sharp.
[Novello & Co.]
Songs of a Roving Celt. By C. Villiers Stanford.
[Enoch & Sons.]
My Gostly Fader; As ever I saw; The Bayley berith the bell away. By Peter Warlock.
[Winthrop Rogers.]

Mr. Edward German's incidental music for the production of 'As You Like It' at St. James's Theatre in 1896 contained among other good things a delightful duet for soprano and contralto, 'It was a lover and his lass.' This has now been arranged as a solo, and a first-rate solo it is, with the lilting vocal part and dainty accompaniment that we have learned to expect from the composer at his best. The solo version is published in two keys, for mezzo-soprano and soprano.

There is a hint of Edward German in Mr. Ross's 'A Daffodil Wedding.' The material is tuneful, the rhythm bright, and the whole moves in neat and fluent style. It is suitable for a high voice. Baritones and basses with a taste for the bellicose should be able to make a great effect with 'The Raiders' (a song of the Norsemen). It is duly fierce, and thoroughly martial without the conventional martial figures. Both singer and pianist are well served with music which is rousing but not difficult.

Shakespeare is still a fount of inspiration to composers, and it is safe to say that the best of his lyrics will always be appearing in fresh musical dress. Mr. Steggall is a composer from whom we expect complex works of pronounced modern flavour. Here we have him in simple mood. The vocal part of his four Shakespearean songs has much of the character of the old English ditty. The accompaniments are also on simple lines, but are made interesting and effective by many happy little touches. The lyrics set are 'Hark! hark! the lark,' 'Who is Sylvia?', 'Take, O take those lips away,' and 'Orpheus with his lute.' All are on the brief side, with very little repetition of words. 'Hark! hark! the lark' is an animated little song, with a slight but telling accompaniment. It contains no accidentals. 'Who is Sylvia?' is also diatonic—indeed, it has a strong modal flavour—and again the composer shows his ability to obtain a great deal of effect with very slight means. 'Take, O take those lips away' strikes a more expressive note. It is in 5-4 and 4-4 time, with feeling expressed in a reticent manner, but certainly expressed. Perhaps the most attractive of the set is the last, 'Orpheus with his lute.' The change from G major to B flat and back again for verse 2 is as effective as it is surprising. The only blemish in this charming song, it seems to me, is the pause after 'heart' towards the end. A common misreading of the line is to regard the word 'killing' as a verb instead of an adjective. A musical setting should make the meaning clear by being phrased thus:

> 'In sweet music is such art;
> Killing care and grief of heart
> Fall asleep 𝄐 or, hearing, die.'

This fault apart, these simple and pleasant settings call for nothing but praise.

The first result of Mr. Cecil Sharp's recent visit was a volume of songs and letterpress, written in conjunction with Olive Dame Campbell, and published in 1917 by Putnam's. From this volume of 122 songs and 323 tunes he has now selected a dozen, and provided them with pianoforte accompaniments full of interest, but well in keeping. The melodies of the ballads are of the straightforward type suitable for singing to narratives consisting of a good many verses. The modern ear demands variety, and Mr. Sharp has wisely provided accompaniments for sets of two or three verses, instead of making one setting serve for a number of consecutive verses. The song-tunes are more highly developed and expressive. Particularly fine melodies are those of 'The false young man,' and 'Now once I did court.' The tonality of the latter is striking—F major with some unexpectedly flattened E's and A's. The 'Riddle Song' is very quaint and bright. The whole collection is worth attention by all who can appreciate fine melodies and deftly written accompaniments. As a witness to the purely musical interest it may be mentioned that I recently heard the set played straight through as a pianoforte duet, the voice part in the higher reaches of the keyboard, to the great delight of the assembled company—all musicians of a rather critical type. It should be added that the songs are mostly for medium voice, and that Mr. Sharp has added an interesting preface and notes.

Sir Charles Stanford is as prolific as ever, and this set of songs show him in his best vein. There are five, the words being from a collection of poems by Murdoch Maclean, and it follows that the Celtic flavour is very pronounced throughout both in words and music. In 'The Pibroch' a fragment of a pipe tune plays an important part, but nothing is more impressive than the simple ending. 'The Pibroch' is one of the most successful songs the composer has written. Less obviously striking but equally good are 'The sobbing of the Spey,' and 'No More,' the latter a wild lament in which harp passages are a prime feature. In 'Assynt of the Shadows' there are some subtle harmonic effects, especially in the close juxtaposition of B flat minor and D minor. The set is one more reminder of Stanford's high position among the great song-writers.

Peter Warlock is a composer new to me. His three songs are remarkable pieces of work. The words of the first are from a 15th century Rondel attributed to Charles d'Orléans. Those of the second and third come from early English sources, *viâ* the Harleian MSS. All are very quaint, so much so that it seems inadvisable to print them in their archaic form—a form which calls for explanatory footnotes, and so is suitable for the reader rather than for the hearer.

Mr. Warlock (*is* it a *nom de plume?*—if not, it ought to be) has caught the spirit of the words perfectly. All three are first-rate, but the palm must go to 'As ever I saw,' which is as delightful a modern-antique as ever I heard.

PIANOFORTE MUSIC.

Theme and Six Diversions. For pianoforte duet and pianoforte solo. By Edward German.
Valse Lyrique. By Percy E. Fletcher.
[Novello & Co.]
The Good-humoured Ladies. By Scarlatti-Tommasini.
[J. & W. Chester.]
The Joyful Homecoming. By H. Balfour Gardiner.
[Forsyth Brothers.]
First Bagatelle, Pastoral (No. 1). By Cyril Scott.
[Elkin & Co.]

Among recent orchestral novelties, one of the most successful has been Edward German's Theme and Six Diversions. The composer has been well advised in arranging them for pianoforte solo and pianoforte duet, in which forms they will surely make a wide appeal. The solo version is fairly difficult, needing a brilliant style. As a duet, the music is well within the powers of moderately endowed players. Has German ever written two more attractive movements than the Gipsy Dance and the Waltz of this work? I doubt it. Nothing is more surprising than the ease and naturalness with which the somewhat ecclesiastical theme is developed into a couple of piquant dances. Readers who have heard the work played by an orchestra may fancy that its success was due largely to the glittering brilliance of its instrumentation. These pianoforte versions prove that the dress matters very little. The music's the thing. Here it is so fresh and tuneful that it will make friends, whatever the medium of its performance.

Mr. Fletcher's 'Valse Lyrique' is a transcription of his popular song 'The Smile of Spring,' and is a pleasing piece of salon music, of moderate difficulty.

The music of 'The Good-humoured Ladies' needs no introduction to the numerous Londoners who have enjoyed it at the Russian Ballet. They will be glad to have a pianoforte edition. It consists of about twenty of Scarlatti's best harpsichord pieces, and so needs no further recommendation.

Mr. Balfour Gardiner's 'Joyful Homecoming' is a piece which was so successful on its first performance at the Promenades that it received the rare honour of an encore. The composer has arranged it as a pianoforte solo, in which form its cheerful strains should reach a wide circle. It presents no difficulties save in the matter of chord playing, a good accommodating grasp being needed to obtain the right sonority.

Mr. Cyril Scott's 'Bagatelle' and 'Pastoral' are easier to play than most of his pieces. They contain a good deal of wayward charm, and not a little that is merely perverse. The best feature in the 'Bagatelle' is its fluid rhythm. I wish Mr. Scott would write some pieces minus shifting sevenths, ninths, and thirteenths. They were *so* surprising once upon a time, but they have long since become a convention, and a cloying one at that.

ORGAN MUSIC.

Fantasy in A. Carillon in A flat. By J. A. Sowerbutts.
[Novello & Co.]

Two very bright and tuneful pieces. The Fantasy is the longer and more ambitious, with three capital themes, not too well contrasted perhaps, as they have all much the same gait. The first and third are combined with excellent results on page 9. Mr. Sowerbutts is at his best in writing of this kind. It has much of the quality of chamber music. There is some neat canonic treatment here and there, an especially effective bit being that over the dominant pedal at the end. Here a good tuba can be made the most of. The Fantasy is moderately difficult, and is suitable for voluntary and recital purposes.

The Carillon is a recital piece pure and simple. It is an ingenious treatment of a tiny *ostinato* consisting of the notes E flat, D natural, and F—really an ornamented E flat, the dominant of the piece. This chiming figure is played on the choir with 8-ft., 4-ft., and 2-ft. stops, while the right hand and pedals discourse fluently and melodiously. The three notes are invested with great variety and interest, but there is nothing farfetched. Relief is provided by a middle section in B major, wherein the chime has a rest. The 'Carillon' should be popular. Mr. Sowerbutts is an organ composer of whom a good deal more will be heard, unless I am mistaken. The only fault to find with him at present is a tendency to suspend animation before the entry of a new theme. Such halts are convenient for registration purposes, and are unobjectionable so long as they do not make themselves felt as halts. It is possible to 'carry on' over such points, just as a good singer appears to be singing through rests, and even interludes. When he is over these danger points, and well under way, Mr. Sowerbutts's writing is so excellent that his future work will be looked for with interest.

Letters to the Editor.

WESTMINSTER ABBEY SPECIAL CHOIR.

SIR,—The response to the appeal for members of the above choir, which was made known through the courtesy of the Press, has been most gratifying as regards both the number and the capacity of those who have come forward. The choir is nearly complete, and rehearsals are commencing forthwith. Arrangements are being made for the following performances: Monday, December 8, at 8.0, 'Israel in Egypt'; Monday, March 22, 1920, at 8.0, 'St. Matthew' Passion; Monday, June 7, at 8 0, Unaccompanied Motets.

It is now exigent to appeal to music-lovers, who may not themselves be performers, for an equally encouraging support on the financial side. In a venture such as this there are necessarily certain heavy expenses which will not again recur; but if the music is to be performed in the best possible way, it is hardly to be expected that even the current expenses will regularly be met by the collections alone. We therefore ask, first of all, for donations; but in order that we may be able adequately to meet the initial expenses, these should amount to at least £300. Secondly, we ask for annual subscriptions, in order that we may have a reserve fund to cover current expenses; annual subscribers will be entitled to three tickets for each performance in respect of each guinea subscribed. Thirdly, we ask for a guarantee fund; guarantors will be entitled to one ticket for each performance in respect of each half-guinea guaranteed. In the event of a deficit, the loss will be divided amongst the guarantors *pro rata.*

Donations, subscriptions, or offers to guarantee, should be sent to The Receiver-General of Westminster Abbey, The Sanctuary, Westminster, S.W.-1. Cheques should be made payable to the 'Westminster Abbey Special Choir Fund.'—Yours, &c.,

SYDNEY H. NICHOLSON
(*Organist and Master of the Choristers, Westminster Abbey*).

MR. NEWMAN AND SCRIABIN.

SIR,—After succumbing to an uncontrollable fit of laughter during a recent performance of Scriabin's 'Prometheus,' I feel myself entitled to the honour of belonging to the species known as the 'plain man' (who rises in revolt) referred to in Mr. Newman's criticism in the *Evening Standard* of September 24. I am told that I do not listen with my imagination and that my ear will tolerate any discord so long as it is the necessary and natural medium of an idea. Be that as it may, I am certain that as long as I am equipped with the brace of ears that I have at present I shall come no nearer toleration than laughter when a theme on the trumpets leaps out at a tangent, as it were, and cocks a snook at me from mid-air, or when a combination of cymbals and dinner gongs proclaim the 'ardours and ecstasies of realised and unrealised desire.'

But is not Mr. Newman somewhat inconsistent, or is it merely that he has turned a complete mental somersault during the last ten years? In his book on Strauss, written in 1908, he says *à propos* the 'Don Juan' dying shudder and the 'Don Quixote' dying sigh: 'But it is one thing to extend the scope of musical speech in this legitimate way and quite another to make a bogus extension by merely *tacking a literary label on to a handful of notes that cannot possibly be made to mean what the label says they mean*' (italics are mine). He then goes on to point out that 'when Strauss writes a sequence of notes and tells us that it is meant to

signify a feeling of satiety in Don Juan's heart, we are bound to tell him that it does nothing of the kind—there is no congruity between the literary label and the musical phrase.' Further: 'So again with the theme of "disgust" that blares out in the trombones at the end of the section descriptive of Delights and Passions in "Also sprach Zarathustra." In the first place this no more suggests disgust than it does toothache; and when at a later stage he brings in the theme in diminution and asks us to see in this the partly convalescent Zarathustra making sport of his previous depression of spirits, we can only say that we are unable to oblige him. All we are conscious of is that a sequence of notes that had very little meaning to begin with is now being made unnecessarily ugly and ridiculous.'

After this we can only conclude that in those prehistoric days Mr. Newman had not yet learned to listen with his imagination. But nothing can stem the tide of Mr. Newman's greedy intellect once it gets going, and now he 'wonders that the ordinary language of music should ever have been so transformed as to make it capable of saying the things Scriabin makes it say—of suggesting these primitive depths and ethereal heights, of finding a voice for the growing pains of the cosmos,' &c, &c. In other words, Scriabin's music apparently presents an exception to the otherwise immutable basis of the most enlightened culinary research: what's sauce for the goose is sauce for the gander.

Mr. Newman is so fond of pulling other people's legs that I am sure he will not mind my making his nether extremities undergo a respectful process of telescopic haulage, as he knows quite well that no one admires and recognizes more than this particular 'plain man' the immense spiritual services which he has rendered to the cause of music. It is just another instance of the exception proving the rule.—Yours, &c.,

ROBERT E. LORENZ.

14, Craven Hill, W. 2.
September 25, 1919.

ITALY'S VOCAL TRADITION.

SIR,—May I be permitted to express my appreciation for the truth and insight displayed in Mr. Cesari's article 'Italy's Vocal Tradition,' and at the same time to give a few facts which may interest the student of things musical?

After one has studied—say in Germany—for many years, the first thing that strikes the new student in Italy is the ease with which all singers, both male and female, take their top-notes. Every tenor has a 'high C,' whatever else he has not, and every coloratura of the humblest calibre sings E in Alt in Gilda's aria 'Caro nome,' with a security and facility which puzzles the newcomer.

The public has been fed on these ambitious soarings, as well as on the falling into chest notes of the dramatic soprano, for instance, at the end of Santuzza's aria 'Voi lo sapete, o Mamma.' They expect these things, in fact they demand them of the artists, and no one dreams of refusing such luxuries. Therefore, to the smallest provincial opera-house, tenors and sopranos go armed with these accessories, knowing full well that whistling or ridicule will follow if Manrico does not deliver a long sustained Doh in 'La Pirra' of 'Il Trovatore,' or Lucia fails finally to go mad on the E in Alt in the wonderful cadenza.

To us, trained in the ideal that an even voice and equal quality throughout are the chief requisites, these spasmodic outbursts come almost as vulgarities, after a very mediocre performance of an aria. But, with time, one's ear becomes accustomed to these points or rather finesse in art, and then like the rest of the people we wait through long, badly sung operas for just these two or three stunts, actually counting the bars of 'Spirito Gentil' ('La Favorita') to see if the tenor can do the traditional four lines in one breath. 'To such base uses . . . .'

Thus, on the surface, it seems that limitation or difficulty of range is quite eliminated from the Italian vocal vocabulary. But all this is very far from constituting 'bel canto,' though it certainly helps when other qualities are present.

I have never heard more indifferent singing than at Milan, during the years 1915-18. There were great exceptions—but not Italian ones—namely, two beautiful tenor voices, Hockett (United States) and Di Giovanni (Johnson) from Canada—men whose names will soon become world wide as true exponents of the real Italian school of singing.

Just before his death, Sabbatini himself said to an English pupil, that Italy had long since lost the art of imparting the 'bel canto,' and pointed out that within the last decade this great land of song and story had produced only one singer of any note, namely Rosina Storchio, and she herself could not be counted among the stars of the very first magnitude—that is, she does not twinkle in the same sphere as Patti, Melba, Sembrich, or Hempel.

Another fact worth pondering over, physiologically, is the undeniable luscious beauty and extra superiority of the Italian male voice in contrast with the white, hard quality of the female. It seems incredible, but it is nevertheless true, that Signorina Muzio, in 1916, was the first Italian woman to sing in a Puccini opera at the Metropolitan Opera House of New York, where the stars of every nationality shine forth in dazzling splendour.

She appeared in 'Tosca' then, war conditions preventing Destinn and others from leaving Europe, and the American manager himself, discussing this phenomenon with me, said that the Italian men were peerless where voice was concerned, but the women were very indifferent. Look at your opera programmes before the war. The prime donne were Melba, Destinn, Hempel, Von der Osten, Dux, Matzenauer, Schumann Heink, *ad infinitum*—not one Italian name. The men, however, ran thuswise: Caruso, Martinelli, Scotti, Tito Ruffo, Zenatello, Sammarco, &c.

It is a very curious thing—perhaps some one can explain this to us.

The cult of Wagner naturally hindered the Italian in competing outside his own shores, for there was the bar of language, Germany being a *pons asinorum* for these warm, sunny Southeners. But Puccini, Verdi, &c., had no such obstacle. And though modern music, such as Wagner, may be easier to sing, being more declamatory and abrupt than the old Italian style, it is infinitely more difficult to learn. And here again Italy fails, as the training in general is not severe enough on the purely musical side. Months instead of years are lightly devoted to acquiring the necessary artistic equipment, with the result that, before the war, one looked in vain for serious exponents of modern music among the Italian school.—Yours, &c.,

LUTE DRUMMOND.

Australia House, Strand, W.C.2.

MEYERBEER AND HIS EXECUTORS.

SIR,—I am glad that Mr. Wotton has called attention to the unpublished compositions of Meyerbeer. These include music to a play by Blaze de Bury entitled 'La Jeunesse de Goethe,' which contains a setting of the Church scene from 'Faust.' The great composer is said to have left also an unfinished opera entitled 'Judith,' as well as a quantity of other works of different kinds. These compositions should have been published long ago, and even now they could not fail to prove highly interesting. Meyerbeer's operas have unfortunately been much neglected of late, and it is probable that many people are unaware of their beauties. The mangled version of 'Les Huguenots' known to Covent Garden audiences gives but a poor idea of a masterpiece which commanded the enthusiastic admiration of Berlioz, Wagner, and Liszt. The enormous influence exercised by Meyerbeer over his contemporaries and successors, including Wagner, Verdi, Gounod, and Bizet, is I think scarcely realised.—Yours, &c.,

ARTHUR HERVEY.

1, Norfolk Crescent, Hyde Park, W. 2.
October 20, 1919.

The Capetown Municipal Choral Society and Orchestra took part in a concert given at the City Hall by Mr. Theo. Wendt on August 19. The chief item in the programme was Elgar's 'The Spirit of England,' heard in its complete form for the first time in Capetown. Familiar numbers, largely of solo music, made up the remainder. Mrs. F. Magers was the soprano soloist in Elgar's work. The same choir and orchestra repeated 'The Spirit of England,' under Mr. Wendt, on September 4, when the programme also included the 'Enigma' variations. The Funeral March from 'Götterdämmerung' was played in memory of General Botha.

Obituary.

We regret to record the following deaths :

BRENDAN J. ROGERS, of Queenstown, on October 10, aged forty-eight. Born at Kingstown, Co. Dublin, of a musical family, the third son of Brendan J. Rogers, organist of the Pro-Cathedral, Dublin, the late Mr. Rogers held successively several organ appointments, including Clarendon Street Carmelite Church, Dublin, and Monaghan Cathedral. In 1900 he was appointed organist of Queenstown Cathedral, but ill-health obliged him to resign in 1917. His father, grandfather, and great-grandfather were organists, and he himself was not only a fine executant, but he published many sacred pieces of more than average merit. He leaves a widow and two sons.

H. J. BAKER, for thirty years organist and choir-master of Hornsey Parish Church. For some years he presided over the Alexandra Palace organ until the closing in 1889. In 1898 he organized a large choir for the re-opening, and conducted throughout that season. He was a member of Henry Leslie's choir, sang under Sir Joseph Barnby, and took part in the first performance in the country of Bach's 'Passion' and in every succeeding performance at St. Paul's Cathedral down to the present year. For thirty years he was an associate of the Philharmonic Society.

JOHN SAUNDERS, the well-known violinist. Though familiar to the public chiefly as leader of the Philharmonic Society's orchestra and the new Symphony Orchestra, he was a musician of all-round attainment, and had executive powers that could have brought him fame as a soloist. From musicians he won most esteem as first violinist in chamber music. At the South Place Sunday Chamber Concerts he took part in over two hundred programmes in the course of twenty-eight years.

WILLIAM GRIFFIN, on October 4, aged seventy-one. He was a well-known musician in the Midlands, and was for many years chairman of the Birmingham Symphony Orchestra. His funeral took place from the Catholic Church of Balsall Heath, and the remains were interred in the Franciscan Capuchin Monastery at Olton.

ALFRED J. EYRE, F.R.C.O., in his sixty-sixth year. He was for many years organist at the Crystal Palace, and afterwards professor at the Royal Normal College for the Blind and organist at the Church of St. John the Evangelist, Norwood.

Sixty Years Ago.

From the *Musical Times* of November, 1859 :

TESTIMONIAL TO CIPRIANI POTTER, Esq., on his resignation as Principal of the Royal Academy of Music. At a Meeting of the Profession, 26th Sept., it was resolved that the Professors and past and present Students of the Academy be invited to contribute to this expression of professional admiration and personal regard. Committee; Dr. W. S. Bennett, Messrs. R. Barnett, H. Blagrove, W. Dorrell, J. Goss, Lucas (Treasurer), G. A. Macfarren (Secretary), Walter Macfarren, and Brinley Richards, by whom subscriptions will be received.

Holiday Present. Cloth, 8vo, gilt edges, price 2s. 6d.

A MUSICAL GIFT FROM AN OLD FRIEND, containing 24 new songs for the young. By W. E. HICKSON. Including "The Omnibus" and "Hope and Sunshine," sung with great applause at the late Crystal Palace Festival of the Tonic Sol-fa Association. (The music in the common staff notation.) London: J. A. Novello, 69, Dean-Street, Soho.

Many produce tone, particularly when vocalizing *a* and *o*, too deep in the throat, which sounds ugly, and which I qualify, on these occasions, as "*bacon tone*"

[From an article on singing, by F. Silcher.]

DERBY.—The first of a series of Concerts for the People took place at the Temperance Hall, on the 21st of October, under the management of Mr. T. A. Johnson. The performers were Miss Dolby, Mr. Sainton (violin), M. Paque (violoncello), and Herr Meyer Lutz (pianist). The series will consist of ten concerts, and the terms of subscription are so low that a large attendance may be expected.

The 1919-20 Season.

Although there are signs of abundant musical activity in preparation throughout the country, comparatively little definite information is yet to hand as to the plans of choral societies and orchestral organizations. We are glad to make known such particulars as have been sent to us up to the time of going to press.

LONDON.

The Royal Choral Society, with Sir Frederick Bridge still in charge, offers a typical programme such as musical people in the West-End delight in. With the exception of 'Messiah' on Good Friday all the concerts take place on Saturday afternoons. 'Elijah' is chosen for the opening concert of the season on November 1, with Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies and Mr. Herbert Brown. On November 29 the programme is built of Coleridge-Taylor's 'A tale of Old Japan,' Parry's humorous 'Pied Piper of Hamelin'—an excellent choice—Balfour Gardiner's 'News from Whydah,' and an orchestral piece by Percy Fletcher entitled 'The Spirit of Pageantry.' Following a now established custom the Christmas-time concert (on December 20) is devoted to carols. 'Messiah' is to be given on January 3; 'Hiawatha' on February 14, and 'The Dream of Gerontius' on March 13. The last programme on April 24, consists of Stanford's 'The voyage of Maeldune' and 'Songs of the Fleet,' Hamilton Harty's 'The Mystic Trumpeter,' and Hubert Bath's 'The Visions of Hannele' (for orchestra). Mr. H. L. Balfour continues his work as organist.

The London Symphony Orchestra offers six symphony concerts of unusual interest. The first was announced for October 27, with Mr. Felix Salmond as soloist in the first performance of Elgar's new Violoncello Concerto. There is a novel attractiveness in the title of the next programme (November 24)—'An Evening of Fairy Tales'—which is heightened by the names of Ravel, Liadov, Moussorgsky, Holbrooke, and Stravinsky ('L'Oiseau de Feu'). December 15 is a 'Faust' evening—without Gounod. On January 19 we are promised Holst's 'Beni Mora' and the first performance of a lyrical symphonic poem by Flamma Artis. These four concerts are to be conducted by Mr. Albert Coates. On February 16 Sir Thomas Beecham takes charge of a classical programme. On March 8 Mr. Coates is to conduct Delius's 'Pagan Requiem' and Scriabin's 'Poem of Fire.'

Among the smaller London musical societies we hear that the Battersea, Clapham and Wandsworth Choral Union (conducted by Mr. George Lane) has Elgar's 'The Black Knight' and Bridge's 'Ballad of the Clampherdown' in preparation; the Great Western Railway Musical Society (Mr. Henry A. Hughes) is rehearsing Parts 2 and 3 of 'Hiawatha.'

There is ample provision of chamber-music during the autumn. The chief credit is due to the Classical Concert Society, whose prospectus announces eight concerts, the dates being October 22, 29, November 5, 12, 19, 26, December 3, 10. Modern names in the list of chamber works promised are Ravel, Frank Bridge, Fauré, and Delius. The programme for November 26 is entirely Bach.

The London Chamber Concert Society has also an interesting scheme. The famous Bohemian String Quartet was due on October 28, Miss Adila d'Aranyi's Quartet is to play on November 11, and on November 25 Elgar's Quartet and Quintet are to be played by Mr. W. H. Reed's party.

THE PROVINCES.

On other pages of this issue our country correspondents chronicle coming events in their various districts. We have also had the following information :

At Cambridge performances of Purcell's 'Fairy Queen' will be given at the Theatre, from February 9 to 14, by the University Musical Society, conducted by Dr. Cyril Rootham.

The Woking Musical Society resumed work at the beginning of October, the orchestral section under Mr. Patrick H. White, the choral under Mr. H. Scott-Baker. German's 'Merrie England' is in preparation for December; and the Society is in a position to announce, for a later concert, the performance of a new work by Sir Edward Elgar. The experiment of a 'Woking Festival of British Composers,' which was highly successful in March this year, is to be repeated.

Stockport Vocal Union, conducted by Dr. Keighley, will give Balfour Gardiner's 'News from Whydah' on November 3, 'Il Trovatore' on February 9, and Hubert Bath's 'Wedding of Shon MacLean' on March 22.

Bishop Auckland Musical Society, whose musical director is Dr. N. Kilburn, has secured the services of Sir Edward Elgar to conduct 'The Music-Makers' on December 2. The Leeds Symphony Orchestra will take part.

Perth Choral Society, conducted by Mr. Stephen Richardson, has Bath's 'Wedding of Shon MacLean' in preparation, and Ludlow Choral Society has selected 'Judas Maccabæus.'

DR. H. J. EDWARDS'S 'HYMN OF VICTORY AND PEACE.'

Apparently the only choral work which has been published in celebration of Peace is 'A Hymn of Victory and Peace,' composed by Dr. H. J. Edwards, which was produced on October 22 by the Exeter Oratorio Society. The work is laid out for chorus, four solo voices, orchestra and organ *ad lib.* The words are from Scriptural sources, and the scheme falls into four parts—Praise, Lament, Peace, Victory, with an extended Amen.

The first section is solely choral, and after a *fortissimo* entry, the tenors lead in a fugal exposition, with unusual succession of keys. An unaccompanied passage, *pianissimo*, gives the words 'Yet, Thou art merciful' with beautiful effect, following the fugal work, and is succeeded by vigorous work for chorus and strings. Many enharmonic changes bring the music to a broad diatonic passage approaching the final cadence of this section.

The Lament is in the Dorian mode, a mode of martial tradition, which thus allies the work with its *raison d'être*. The chorus enters unaccompanied in the chief theme of the Lament, 'O that my head were waters,' and before long a soprano solo is heard above with reassuring words, 'Be of good cheer,' the effect of which is strikingly beautiful. A dirge, 'For the slain,' is supplemented with a *pp* drum-roll.

Chords for trombones and horns continue the Dorian mode at the opening of the Peace section, but modern tonality is restored with wood-wind and strings. This section constitutes an effective quartet for solo voices, chief responsibility resting on the soprano. Effective accompaniment by wood-wind and horn solo heightens the charm of this movement. The Lament and Peace sections are perhaps the most striking parts of the work.

The Victory section opens with a trumpet and drum fanfare, and the chorus at first sings in solid harmony unaccompanied with interluding *arpeggi* and chords on the strings. Voices and trumpets achieve a fine climax on the words 'With His own right hand.' Key, rhythm, and *tempo* suddenly change for a soprano solo, followed by quartet for solo voices, which leads into a chorus with organ and drums in the original *tempo* and rhythm. The last portion of this striking section is a stirring peroration, fugal in construction, with novel use of keys, the entry in D being answered in the submediant. The original theme of the work and the fugal subject are used contrapuntally, and a climax is reached with unaccompanied voices in the principal theme, and, unexpectedly, a beautiful cadence is approached by a *pp* passage of 5ths.

The Amen is very full in harmony, the parts frequently dividing, and chromatic contrary motion and an extended tonic pedal give strength to the structure. A climax is reached by the soprano solo on the high B, supported by chorus and brass. An unusual cadence closes the work, the penultimate chord being the ninth on the supertonic without the root.

Dr. Edwards's choral Hymn is scored for full orchestra. It is difficult, but a competent choir will find the hard work required in preparation thoroughly worth while.

It was successfully produced by the Exeter Oratorio Society on October 22 by two performances at Exeter Cathedral, under the baton of the composer. Dr. Edwards also conducted the 'Hymn of Praise,' and Mr. Allan Allen conducted 'Blest Pair of Sirens' and selections from 'Messiah.' The principal vocalists were Miss Dorothy Silk, Miss May Keene, Mr. Herbert Teale, and Mr. S. J. Bishop. The orchestra, led by Mr. Percy Parish, played in addition Sullivan's 'In Memoriam' Overture, conducted by Dr. Edwards, in memory of the late Dr. D. J. Wood, organist of the Cathedral and co-conductor of the Society. M.B.

THE ROYAL ACADEMY OF MUSIC.

A series of lectures upon 'The History of Music' is being given in the Duke's Hall on Wednesday afternoons by Sir Alexander Mackenzie. The lectures deal with the 'Evolution of Music up to the time of Bach.' The first lecture was given on October 29. This series of lectures forms part of the Teachers' Training Course which has started this term at the Royal Academy of Music. In connection with this scheme, which has been arranged for the special training of music teachers and to meet the requirements of the Registration Council which come into force at the end of next year, the following lectures are being given during the present term: 'Psychology in its application to Music Teaching,' by Mrs. Curwen; 'The Teaching of the Pianoforte to Children,' by Miss Scott Gardner; 'Voice-Culture and School Class Singing,' by Mr. James Bates; and 'The Teaching of Sight-singing and Aural Training,' Dr. Frederick G. Shinn. In the latter subjects, classes of children are present at the lectures and are taught by the student-teachers under the supervision of the lecturer.

ROYAL NAVAL SCHOOL OF MUSIC.

Captain Henry E. Lidiard, R.M., Assistant-Superintendent of the Royal Naval School of Music, Eastney Barracks, Portsmouth, retired on October 17, and it is difficult to estimate the great loss that is felt in musical circles, his retirement following so closely upon that of Capt. B. S. Green, M.V.O., Director of Music, R.M.A. Band, and the death of Major C. Franklin, R.M.L.I. (Director at the R.N. School of Music).

Capt. Lidiard, an extremely popular and talented officer who has rendered excellent services with the Forces of the Crown, comes from a gifted family of musicians, and has met with success as a bandmaster, being what is termed an exceptionally capable 'double-handed' musician. He is also an accomplished violin player.

Joining the Navy as a bandboy in 1877, his first ship was the old *Boadicea*, in which vessel he saw service in the South African campaign of 1879. Transferring to the *Revenge*, he was promoted band-sergeant in 1883, and four years later became chief bandmaster of the Naval Training Service while serving in the *Impregnable*. In 1900 his rank advanced to inspector-bandmaster of the Navy, and his duties in this capacity embraced the inspection of every ship's band in the senior service twice a year.

In July, 1903, he went with a Naval band from Devonport to Portsmouth to form a nucleus of the present Royal Naval School of Music there, and at the same time transferred from the Royal Navy to the Royal Marines to become bandmaster (warrant officer).

In October, 1910, he became Hon. Lieut.-Quartermaster of the Royal Naval School of Music Stores, and seven years later he was appointed Assistant-Superintendent of the School. He was gazetted captain the same year—April, 1917.

The post of Director at the Royal Naval School of Music, Eastney Barracks, Portsmouth, rendered vacant through the death of Major Charles Franklin, O.B.E., R.M.L.I., is to be filled by the appointment of Mr. S. P. G. O'Donnell, Mus. Bac. (Oxon.), L.R.A.M., Bandmaster of the Plymouth Division R.M.L.I. Bandmaster O'Donnell is now serving in H.M.S. *Renown*.

Dr. E. W. Naylor's lectures at Emmanuel College, Cambridge, for the present term are on 'Verdi and Wagner,' and are a sequel to the Wagner lectures of the two past Lent terms.

CHAMBER MUSIC FOR AMATEURS.

Our scheme for bringing together amateur chamber-music players has met with a good response, and we gladly publish the following 'wants':

'Cellist wishes to join good amateur quartet for study of standard chamber works; can give access to large library of compositions; Dulwich or neighbouring districts; evenings.—W.F., c/o Novello & Co.

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, c/o Novello & Co.

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, c/o Novello & Co.

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E.S.H., c/o Novello & Co., Ltd.

Vacancies for viola, 'cello, and bass in orchestra of musical society.—B.M.S., 2, Little Ebury Street, S.W. 1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTETT, c/o Novello & Co.

Young pianist wishes to join good players for classical and modern music.—F. FORTE, 56, Mayall Road, S.E. 24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., c/o Novello & Co.

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, c/o Novello & Co.

[It will be noticed that two of the above are slightly outside the scope of the scheme, but we include them as they qualify by being concerned with amateur music-makings.—ED., *M.T.*]

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The present musical season began with the first Appleby Matthews Sunday evening orchestral concert at the Futurist Cinema House on September 7. The first Town Hall vocal concert was given on September 29 by the Wolseley Male-Voice Choir so ably trained and conducted by Mr. W. E. Robinson, already known for the results he has achieved in the rendering of well-known part songs. The selections were again of a familiar kind, but special praise is due to the singing of Sullivan's 'The Beleaguered' and 'O Peaceful Night.' Mr. John Coates received a most enthusiastic reception, creating a perfect furore with his captivating singing of 'Eleanore,' given in a voice of infinite lyrical charm. Miss Helen Anderton, who is now a great favourite here, is gifted with a sympathetic contralto voice of exquisite timbre which she uses with perfect art. Mr. Arthur Hytch contributed violin solos, Mr. C. W. Perkins organ solos, and Dr. Rowland Winn accompanied in musicianly manner.

The first of a series of three Saturday afternoon concerts was given at the Repertory Theatre, on September 27, by Miss Beatrice Hewitt, an accomplished local pianist, who had for her coadjutors Mr. Catterall (violin), Mr. Paul Beard (viola), and Mr. J. C. Hock (violoncello) in Brahms's Pianoforte Quartet in G minor, Op. 25, given with intelligence and fine tone balance. The programme also contained Beethoven's Trio for pianoforte, violin, and 'cello, in E flat, Op. 70, and Grieg's third Sonata for pianoforte and violin, Op. 45, excellently interpreted by Miss Hewitt and Mr. Catterall.

The New Philharmonic Society's first orchestral concert of the season was given at the Town Hall on September 25, in aid of a fund for a new organ for the Birmingham Royal Institution for the Blind. It was conducted by Mr. Matthew Stevenson, who gave a pleasing, if not perfect, reading of Dvorák's 'New World' Symphony and Wagner's 'Vorspiel und Liebestod' from 'Tristan and Isolda.' Miss Desirée Ellinger, of the Beecham Opera Company, was the star of the concert, achieving a triumphant success with her fine singing and flute-like soprano voice. Organ solos were played by the blind organist, Mr. F. W. Priest, and Miss Bessie Clarke ably discharged the duties of accompanist.

The Appleby Matthews Sunday orchestral concerts at the Futurist Theatre which opened on September 7 are now firmly established, and constantly attract large audiences. It is a movement in the right direction, and the programmes are framed with a view to please all tastes. Symphonies by the classical masters, overtures, symphonic poems, Sullivan excerpts, and a sprinkling of novelties by English composers help to make the programmes attractive. The orchestra now numbers about forty players, and will probably be augmented, for there is still need to strengthen the strings. Some excellent progress has already been made in the way of rhythmical accent and phrasing and in gradation of light and shade. Mr. J. R. Heath, a native of this city, conducted recently his 'Balkan Sketch' No. 3, heard for the first time, and his 'Three Characteristic Dances,' composed in 1913. The 'Balkan Sketches' are based on impressions gathered by him while serving in the near East. Mr. Heath shows originality of treatment and a decided gift for tone-colouring.

The Birmingham Choral Union gave its first concert of the present season at the Town Hall on October 4, with a programme largely of ballad concert pattern. The Choral Union's selected choir of two hundred and fifty singers, especially rich in female voices—which are, and always have been, of an exceptionally fine timbre—gave part-songs as usual with brilliant effect, a noteworthy presentation being that of Bantock's 'The Death of Morar.' Mr. Wassell, an exacting choirmaster and an admirable conductor, is one of our foremost accompanists. In the latter capacity he had to work very hard at this concert, and proved himself to be a master in this branch of musical art. The solo vocalists were Miss Mabel Manson, Miss Alice Vaughan, and Mr. Alfred Askey, all of whom materially contributed to the artistic success of the concert. Miss Sybil Eaton, the highly gifted violinist, once more showed that she is an artist of temperament and musicianly attainments. Miss Pattie Dyer contributed pianoforte solos, including Chopin's Valse in A flat, displaying a well-schooled technique.

Mr. Appleby Matthews inaugurated his series of choral concerts at the Town Hall on October 7, and a very successful event it proved. How thoroughly in sympathy Mr. Matthews is with Elgar's soul-stirring 'Spirit of England,' comprising the three sections, 'The Fourth of August,' 'To Women,' and 'For the Fallen,' was proved by the poignant and graphic singing of this well-trained choir. A completely satisfactory performance would have been realised had the orchestra been better served in the string department. The solo part was delivered by Miss Rosina Buckman with much dramatic and vocal excellence. She also achieved a brilliant success with Verdi's aria, 'May laurels crown thy brows,' from 'Aïda.' A welcome inclusion in the programme was Bantock's part-song, 'On Himalay,' and Brahms's Trio for ladies' voices, 'The Gardener,' in which the choir excelled. The instrumental items comprised the 'Midsummer Night's Dream' Overture and a triad of minor pieces

A copious selection from Handel's 'Judas Maccabæus' was given at the Town Hall on October 11, by the Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's painstaking conductorship. The choir was present in full force, and there was no lack of tone-power, but greater variety of tone-colour would have been acceptable. The orchestra was not quite up to its usual form, probably owing to insufficient rehearsal. The principals were Madame Walter Aston, an established favourite with Saturday night audiences; Mr. Todd Jones, a prize-winning tenor at the Welsh Eisteddfod of 1919, who made his first appearance here, creating an excellent impression with his pleasant voice and artistic delivery; and Mr. James Coleman, a vicar-choral of Lichfield Cathedral, who is also an old-established favourite at these concerts. The miscellaneous part of the programme included, besides solos by the principals, an orchestral performance of Massenet's ballet, 'Le Cid'; and the choir gave a praiseworthy reading of Parry's fine choral work 'Blest Pair of Sirens.' The organist was Mr. C. W. Perkins.

A great audience filled the Town Hall on Sunday night, October 12, on the occasion of the opening of the Sunday Lecture Society's season. It was a concert at which many vocalists appeared. For Miss Desirée Ellinger, absent through indisposition, a substitute was found in Miss Clara Simons, from the Carl Rosa Opera Company, an excellent

soprano. Miss Tessie Thomas, the talented vocalist, played several solos with marked ability. The concert was arranged by Mr. Edmund Edwards.

On Monday evening, October 13, the Town Hall was crowded to its utmost limit at the 'Celebrity Concert,' for everyone wished to hear Dame Melba, Tom Burke, and Ferruccio Busoni, a trio of artists *de première force*.

Mr. Richard Wassell at his first orchestral concert, given at the Town Hall on October 18, presented an excellent and popular programme which included two movements from the 'Pathetic' Symphony, Bantock's Comedy Overture 'The Pierrot of the Minute,' Weingartner's orchestral arrangement of Weber's 'Invitation à la Valse,' Massenet's 'Scènes Pittoresques,' and Selim Palmgren's 'Lullaby' for strings. Mr. Cyril Scott played, in intimate fashion, a number of his own pianoforte compositions, revealing originality and creative gifts. The vocalist was Miss Mary Foster, one of the most charming contraltos in the Midlands. Mr. Richard Wassell has made wonderful strides as an orchestral conductor, not only in the arts of phrasing and rhythm, but also in attaining the right orchestral colouring.

BOURNEMOUTH.

An unusual event for Bournemouth occurred during the week ending October 11, viz., the absence of Mr. Dan Godfrey and the Municipal Orchestra, who had left for the fulfilment of an engagement in South Wales. The circumstance leads in a roundabout way to the inquiry whether London and the big provincial centres have any conception of the extent of the musical activity that Bournemouth so steadfastly maintains. The exceptional nature of its expedition into other latitudes makes only more apparent the Orchestra's actual permanency. Week in, week out—year in, year out—it occupies the Winter Gardens platform, the sole break in this continuity being the fortnight's annual holiday in the month of July. If every other city or large town were in a position to provide orchestral music for fifty weeks out of the fifty-two there would not be much force in the cry that the British are an unmusical people. But unfortunately such a state of affairs is not yet in the region of practicability. Before its departure for South Wales the Orchestra gave the two concluding concerts of the summer symphony series, both of which were thoroughly enjoyable. The programme on September 24 was an attractive one, consisting on the purely orchestral side of the 'Carnival Romain' Overture by Berlioz, Glazounov's Symphony No. 4, in E flat, Tchaikovsky's 'Casse Noisette' Suite, and a novelty, 'Danse des quadrupedes à pieds fourchus,' from the pen of a talented young lady, Miss Bruno d'Arba. From the interpretative point of view, the chief feature was the fine performance of the Overture, which went with a rare swing. In the Symphony, too, there was some first-rate playing, but the Tchaikovsky Suite was rough, and generally unsatisfactory. Miss d'Arba's composition is very brief and decidedly entertaining. The effects aimed at are quaint, even bizarre, but they are never strained or designedly cacophonous. The composer has evident gifts which we anticipate will be turned to good account. The programme was completed by Meyerbeer's hackneyed aria, 'Robert, tu que j'aime,' sung very pleasingly by Miss Nora Read.

On October 1, following the well-worn analogy of 'Hamlet' and the Prince of Denmark, the symphony concert contained no symphony, the afternoon being devoted to the works of Wagner. The selection of extracts ranged from the early 'Rienzi' Overture to the culminating masterpiece 'Parsifal,' from which was taken the beautiful Good Friday music. This last excerpt was charmingly played, though undoubtedly the finest performance of the afternoon was that of the 'Mastersingers' Overture, which was splendidly majestic in effect. The other extracts in the programme were the March from 'Tannhäuser,' the Prelude and Love Death from 'Tristan,' 'Entry of the Gods into Walhalla,' the Prize Song from the 'Mastersingers'—a very undesirable version—and 'The Ride of the Valkyries.'

By the time these notes appear in print we shall be once more in the thick of the winter season concerts. The symphony concerts (twenty-fifth series) promise to be as interesting and progressive as in former years.

BRISTOL.

The outstanding event of the month has been the Royal Carl Rosa Company's fortnight of grand opera at the Prince's Theatre, which has been crowded to hear familiar and unfamiliar works. The question has been asked, Why cannot Bristol have more than a two weeks' visit when other large cities get anything from eight to nineteen weeks? 'Mignon,' 'The Merry Wives,' and 'Rigoletto' were fresh again to us, the Shakespearean story providing a most delightful evening. Full of sparkle and humour, and splendidly done by the principals—Miss Beatrice Miranda as Mistress Ford, and Mr. Arthur Winckworth as a six-foot-waisted Falstaff—it was a notable performance. 'Cavalleria' and 'Pagliacci' were marked by their dramatic intensity, Miss Eva Turner scoring a great success as Santuzza, and Mr. Hebden Foster, as Tonio, revealing fine artistry in the Prologue to 'Pagliacci.' 'The Tales of Hoffmann,' too, gave Mr. William Boland, the star tenor, a great opportunity. But the *bonne bouche* of the series was Mr. Reginald Somerville's 'The Miracle,' a work pregnant in promise and masterly in performance. The composer, a Bristol man, or practically so, had a flattering reception, the opera being followed with the greatest attention and achieving whole-hearted applause. Mr. Somerville thanked the Company for their performance (as well he might), and for giving him, an Englishman, the opportunity for bringing his work before the public. 'The Miracle' appealed very convincingly to those who came 'prepared to scoff,' for in it the composer reveals much artistic taste and skill, going hand in hand with an engaging unconventionality that is never bizarre. We shall hope to hear this work again while also looking forward to the new opera Mr. Somerville has upon the stocks. In Mr. Fuente the Company has a conductor whose orchestral mastery is a sheer delight.

At the time of writing all musical Bristol is looking forward to three big concerts—the Choral Society's 'Golden Legend,' and the Tetrazzini and Melba (with Mr. Tom Burke) concerts, a trio of events all within a ten days' interval. Mr. Riseley has got his choir back to its old pre-war perfection. Choir and band will number over five hundred performers, and the body of tone is better than ever. Rehearsals have shown that the conductor still lavishes all the care and pride of pre-war days on details of the chorus work. Bookings are good; as surely they ought to be, seeing that for 25*s.* 6*d.*, an honorary member's subscription, the subscriber gets one 'first division' ticket for each of the six concerts of the season. The two great 'star' concerts are also being well booked up.

The question of a symphony orchestra for Bristol is arousing some comment in a Bristol paper. Thirty years ago Mr. Riseley conducted a fine band of musicians, the Bristol Society of Instrumentalists, which, however, languished for lack of effective support. Since those days there have been several attempts to provide an orchestra for Bristol, but the sinews of war have proved too weak to sustain its feeble knees, so to speak. Local musicians, professional and amateur, are in full accord with the new attempt to resuscitate musical life in Bristol by establishing an orchestra, but in view of the crowded programme now before our concert-goers, the present is not the occasion to propound a definite scheme.

Bristol is noticeably one-sided in the matter of music. The city's choral performances are strong, very strong, but its instrumental concerts are far to seek. If the idea of a permanent orchestra could be favourably launched, it might bear fruit next year, if we could only get some influential Bristolians to put their hands to a guarantee fund. There is plenty of scope in Bristol for good executants and teachers, who surely would be attracted to the city if its artistic life were stabilised.

Our Bristol veteran, Mr. George Riseley, celebrates his fifty years' connection with Colston Hall with the first concert of the Royal Choral Society, that is timed to the identical day, October 25. The Bristol papers have been full of his history. It is a notable Jubilee, for Bristol owes a large debt to his energy—chorally, at the organ, and in the realm of the unaccompanied male voice, the Royal Orpheus Glee Society, &c. And what a host of great singers, from Sims Reeves, Maas, Santley, Patti, and Albani down to the most modern of concert artists, have 'passed under the rod' so

firmly and uncompromisingly wielded by this great conductor. It is pleasing to note that the veteran composer, Mr. Joseph Roeckel, is urging the formation of a representative Bristol committee to promote a proper and substantial presentation to Mr. Riseley to mark the unique occasion. 'I am sure,' says Mr. Roeckel, 'that all our citizens would, like myself, wish to testify their appreciation of the great work Mr. Riseley has done, and is still doing, in the cause of music in Bristol';—a message that will find a response in all Bristol music-lovers.

During the month the weekly organ recitals at St. Mary Redcliff, under the direction of Mr. Ralph Morgan, the efficient organist of this fine old church, have continued to draw large congregations. Mr. H. G. Ley, the organist of Christ Church, Oxford, has been one of the visiting players, whose varied programme was compiled from Franck, Debussy, Bach, Beethoven, and Elgar. At a recital by Mr. Morgan, the entire collection was for a memorial for members of the choir fallen in the war.

Bristol Musical Club has commenced its session with some excellent examples of chamber music, Heath's 'Macedonian Sketches' and two Elgar pieces—the first Romance No. 1 and his new String Quintet—being in the programme. Mr. Maurice Alexander, perhaps our best-known local violinist—a player who plays with his heart as well as his brain and fingers—has given a recital before the Literary Society of Cotham Grove Baptist Church. Miss Imogene Hawkins, a prominent Bristol pianist, gave an evening recital at Victoria Rooms for the benefit of St. Dunstan's Hostel, and played with taste and a nice skill in phrasing. Songs were given by Miss Langrish-Stephens.

Carl Rosa artists and the Theatre Royal orchestra collaborated in a successful sacred concert, attended by the Lord Mayor, given on behalf of the Federation of Discharged Soldiers and Sailors.

Along with other Bristol choral bodies, the Cecilian Choral Society has restarted its work, suspended during the war. Its rehearsals are going strong, with Mr. Charles Read again conducting, and at the two concerts arranged Schubert's 'Song of Miriam,' Stanford's 'Last Post,' and 'Messiah' are to be given.

The Bristol Dolphin Male-Voice Choir, which for thirty-five years has been in existence (except during the war) under its present and its former title, 'The Æolian,' is also going vigorously forward. The Æolian was formed when male-voice music was very little known outside the Orpheus Glee, Madrigal, and Gleemen Societies. Mr. F. H. Simpson is hon. conductor, Mr. A. H. Trotman deputy-conductor, and Mr. W. Bartlett secretary.

Weston-super-Mare Philharmonic Society engaged Mr. Dan Godfrey and the Bournemouth Municipal Orchestra for its opening concert, and although railway difficulties postponed the advertised hour of the concert, the Pavilion was packed. Brahms's 'Hungarian dances,' the Overture to Weber's 'Oberon,' Sibelius's 'Valse Triste,' part of the 'Symphonie Pathétique,' also two beautiful short pieces by Janet Salisbury, a coming English composer, were given with the perfection of ensemble for which the orchestra is noted. The famous British violinist, Miss Marie Hall, played Lalo's 'Spanish Symphony,' Bach's Aria, and Hubay's 'Czardas' with her usual mastery of technique and sympathy of execution. Mr Frederick W. Taylor completed the programme with several vigorous songs.

DEVON AND CORNWALL.

DEVON.

The music season started brilliantly at Plymouth on September 24 with a concert in which the Orpheus Choir (Mr. David Parkes, conductor) was assisted by Madame Rosina Buckman, Mr. Tom Burke, and Melsa. It is difficult to conceive anything more beautiful in male choral singing than that given by the Choir of an imaginative and difficult piece by E. T. Davies, 'The Winds.' The Orpheus Choir has by great enthusiasm, long and skilful training, and a deep feeling of loyalty to its gifted conductor, achieved a very high artistic standard. The singers made a long week-end tour in Cornwall in October, and we hear rumours that they will before long visit the Royal Albert Hall. At Plymouth they sang also Fletcher's 'Lorraine Lorree,' a clever but rather morbid piece, and songs by Bantock and Bishop. Mr. Tom Burke contributed operatic numbers and ballads with Italian warmth and ease, and rich fulness of tone.

The Orpheus Choir has not only raised the standard of choral singing at Plymouth, but has for several years done valuable entrepreneur work in securing visits from distinguished artists. It would seem that the Choir has inspired other Societies to do likewise, for Dr. Weekes's Choral Society and Plymouth Madrigal Society are launching out as never before. The former announces the appearance of Madame Donalda and her husband, M. Mischa-Leon, Mr. Robert Radford, Mr. Cyril Scott, and Mr. Harold Craxton on December 3; and the Madrigal Society will be assisted in its concert in the following week by M. Vladimir Rosing. With the exception of Messrs. Radford and Craxton, none of these artists have previously visited Plymouth.

The opening of the Plymouth Guildhall concerts was delayed by the railway strike, but they were in full swing before the end of October. The Co-operative Concerts commenced on October 11. Comrades of the War, Plymouth Branch, organized a visit of the Eclipse Welsh choir, extending over several days, during the week ending October 11. We are glad to learn that St. Andrew's Quartet of male voices has been reorganized, and has already made a semi-public first appearance.

Such season as promises to develop at Exeter was opened by a concert given by the Isca Glee Singers on October 2. Their best achievement was a presentation of 'What, shepherd, ho!' a delightful madrigal by William Beale. Most of their other numbers were on the humorous side. Mr. Lancelot Holden announces several interesting events to take place at the Mint Wesleyan Chapel, the first of which will be an organ recital by Mr. Sydney H. Nicholson. Exeter Operatic Society, conducted by Mr. Allan Allen, has 'Tom Jones' in rehearsal for performance in February; and we may hope to hear something during the season from two re-formed male choirs, that conducted by Mr. W. J. Cotton and that associated with St. Luke's Training College, which was reopened in September.

At Torquay, on September 18, a pianoforte recital by Moisiewitsch was chiefly noteworthy for his fine interpretations of two Intermezzi, a Capriccio, and a Rhapsodie by Brahms, and for his wonderful variety and contrast of tone-colour in a Chopin group.

Barnstaple Operatic Society has been resuscitated through the efforts of Mr. Edwin Tucker, and the assistance of Miss Margaret Cooper as stage-manager has been secured for a week previous to the initial performance.

Barnstable Musical Festival Society and Exeter Oratorio Society are at the moment of writing busily engaged in preparing for the production of Dr. Edwards's new work, 'Hymn of Victory and Peace.' A report of the Exeter performance appears in another column, and the Barnstaple event will take place in November.

CORNWALL.

Male-voice choirs are coming to life again throughout the country. The Marazion party, an old-established organization that was disbanded during the war, has been reorganized with forty members, with Mr. J. H. Trudgen again as conductor, assisted by Mr. E. Round. At their inaugural meeting they sang choruses and songs from their former repertory. Callington Male Choir, also suspended during the war, has been revived with Mr. J. Jenkin as conductor. Concerts given by Stithian's Male Choir at Mabe, on September 22, and Wendron on October 4, were conducted by Mr. J. H. Bowden, and conspicuously good were performances of 'To arms,' 'Away to the forest,' and 'Row, boatman, row.'

Singing competitions at Stenalees on September 25 and at St. Austell on October 8, sustain the Cornish love for musical contests, which resembles that of the Welsh. The respective adjudicators were Mr. E. A. Russell (Lostwithiel), and Mr. J. Pulman (St. Columb). At Stenalees the standard was high, ninety-nine per cent. of marks being awarded to Miss Rose Higman, of Bugle, in the soprano solo class, the test-piece being 'Come, for it is June.' At St. Austell there were twenty-four competitors, and the local male choir won first place for singing 'Good-night, beloved.'

Gaul's 'Ruth' was sung by Gulval Wesleyan Choir, conducted by Mr. Farley, on September 22. A new

organ, subscribed for by the parishioners as a war memorial, has been erected in Countisbury Parish Church. The instrument, which replaces an ancient harmonium, was opened by the vicar, the Rev. F. W. Bodger, with a short recital.

At Bodmin, on October 1 and 2, Mr. H. M. Lamerton conducted performances of 'The Daughter of the Regiment,' and of the operetta 'Flowerland,' by the Young Leaguers' Union party. A programme of old English and French music and dances was given in costume at Falmouth on September 26.

DUBLIN.

Madame Kirkby Lunn was the principal attraction at Mr. Walter McNally's 'Celebrity' concert at the Theatre Royal, on September 27. The great Manchester mezzo-soprano was in grand voice, and met with a remarkable ovation. Mr. Vincent O'Brien was at the pianoforte.

The Fitzgerald Opera Company presented twice nightly at the Empire Theatre a version of 'The Chocolate Soldier' during the week ending October 4, the artists including Miss Kathleen McCully, Miss B. Coplin, Madame Haige, Messrs. Jones, Lynch, Jackson, Lacey, and Stack. During the succeeding week they gave Sidney Jones's 'My Lady Molly.'

From the regulations for courses of study in the National University of Ireland, for the session of 1919-20, it appears that for the Degree of Bachelor of Music, the analysis includes the scores of Mozart's 'Jupiter' Symphony and Dukas's 'L'Apprenti Sorcier.' For Irish Music, the text-book recommended is Dr. Grattan-Flood's 'History of Irish Music.' The practical examination includes organ, pianoforte, violin, violoncello, or harp.

At a meeting at the Central Hall, Exchequer Street, Dublin, under the presidency of Mr. Raymond Revelle, on October 7, the Leinster Society of Organists and Choirmasters was finally launched as a Society 'for mutual help and social intercourse,' with Mr. Sydney H. Lovett as hon. secretary and Mr. C. L. Murray as hon. treasurer. A representative committee was formed.

The strike at the Cork School of Music has resulted in the resignation of five of the staff. Two others who 'went out' have resumed work, but under protest at the inadequate remuneration. Evidently the new Musical Director, Carl Hardebeck, has not a bed of roses.

There is much comment on the action of the new Provost of Trinity College, Archbishop Bernard, who has made a drastic change in the services of the College Chapel by reverting to the old 17th century arrangement of plain choral worship. Since March 21, 1762, the choirs of Christ Church and St. Patrick's Cathedrals have been accustomed to the College Chapel, and a cathedral service was maintained through all the stress of a hundred and fifty-seven years. Now the boys have received notice to quit, and the gentlemen's services are optional. Old-time frequenters of the College Chapel during the years that the late Provost (Rev. Sir John P. Mahaffy, Mus. D.) was Precentor, will recall the high standard of sacred music which was invariably performed—a standard set by Doctor of Music the Earl of Mornington, who was Professor of Music in Dublin University from 1764 to 1774.

So successful has been the magnificent carillon of forty-two bells, supplied by Messrs. Taylor, of Lougborough, at Queenstown Cathedral (see Mr. W. W. Starmer's article in the October issue), that the authorities of St. Patrick's Cathedral, Armagh, have entrusted the same eminent English firm with an order for a carillon of thirty-nine bells. This new peal of bells is expected to be ready for next Easter. Messrs. Taylor (who have recently cast a carillon for Rotterdam City Hall, the heaviest bell weighing five-and-a-half tons) are to be congratulated on this further recognition of the excellent work identified with their foundry.

The dearth of Irish organists is amply evidenced by no fewer than six recent advertisements within a month seeking the services of an organist, at salaries varying from £40 to £120 a year in various churches in Ireland. However, under present conditions of living, the lure of £40 a year will not make a forcible appeal.

There is brisk booking for the Quinlan Subscription Concert, announced to take place at the Theatre Royal on October 24. Of course, Tetrazzini is the bright particular star, but the other artists include Madame Renée Chemet, Signor Cellini, and Signor Pietro Cimara, the last mentioned being annouced as 'the best known accompanist pianist in the world.'

EDINBURGH.

Edinburgh may contemplate a season of unprecedented activity. Societies on all hands are putting forth efforts not only to reach, but to excel, the standard of pre-war days. Instead of occupying space with a list of prospective engagements, it will be well to note the more important events as they take place. Last month any probable Edinburgh notes might have devoted considerable space to the programme of the Pan-Celtic scheme of lectures and concerts; but none of these occurred—owing to the railway strike. In spite, however, of travelling restrictions, the Gaelic Mod took place on October 9 and 10, when Prof. Bantock and Mr. Hugh S. Roberton were adjudicators in the vocal classes.

The first of the Quinlan Concerts was held on October 11, Madame Tetrazzini proving as great an attraction as ever, and being accompanied on this occasion by Madame Chemet (violin), Lenghi Cellini (tenor), and Pietro Cimara, pianist.

Prof. Tovey, who, during the war, kept things going in a most remarkable manner, has resumed his activities, and on October 14 opened a new campaign in connection with the Workers' Educational Union. He has undertaken to deliver twenty lectures on Musical Appreciation to members of this Union, whose opening meeting attracted an excellent audience. These University Courses are organized by the Education Authority, students being required to pay only the handsome sum of three shillings for the whole course. It is worthy of note that it is not a case of 'attend when you please.' A record of attendances is kept, the class being only part of a larger educational scheme.

Dr. W. B. Ross, whose name is now well known as an organist, has embarked on an enterprise to popularise the organ. He has taken the Usher Hall for four consecutive Saturday nights, and is presenting popular programmes which ought to have a wide appeal. Dr. Ross is by no means playing down to his audiences, and is including in his programmes some good overtures and selections from the well-known operas. His first recital, on October 11, drew a fine audience, and it is to be hoped that we have here the beginning of a regular series.

On October 15 a Trio recital was given by Messrs. Albert Dobson, Watt Jupp, and Bernard Beers, assisted by Miss Marie Thomson. This combination is a valuable addition to the musical assets of the city.

LIVERPOOL.

Conducted by Mr. R. J. Forbes a first performance here of Puccini's Opera 'Manon Lescaut' was given by the O'Mara Opera Company in the Shakespeare Theatre on October 10. It was a performance which was highly creditable and generally adequate. The orchestral part was especially well done, and the principal vocal parts were in safe hands with Miss Dorothy Phillips (Manon), Mr. Wilfrid Davies (Lescaut), Mr. Charles Neville (Chevalier des Grieux), and Mr. J. C. Browner (de Ravoir). As regards the music, which is dramatic and melodramatic by turns, there is point in the opinion that a modern Italian composer, genius though he be, cannot be completely successful in his presentment of such an essentially French subject as is afforded in Prevost's famous story. The opera is typical Puccini music, highly wrought, emotional, and cleverly scored. Its lyrical features are subordinate to its descriptive force, in the manner Puccini has developed and elaborated in his later and better known 'Bohême, 'Tosca,' and 'Madame Butterfly.' The O'Mara Company's performance of 'Manon' certainly sustained interest and found favour.

Dr. James Lyon has been the recipient of a handsome presentation from the congregation of Wallasey Parish Church, to mark their high appreciation of his work as organist of St. Hilary's during a period of twenty years. Since the days when Dr. Lyon was organist at Ouseley's exquisite church at St. Michael's College, Tenbury, he has made a definite mark in music. Not only as a composer of organ music, including two notable Sonatas and an Organ Suite, Dr. Lyon has found distinction in a wider field as an

orchestral writer, and his success as an operetta composer has been the prelude to a highly-wrought grand opera, 'Stormwrack,' which was produced at Liverpool by the H. B Phillips Company. In its courageous disregard of the usual operatic conventionalities, whether in discarding the chorus, or the least suspicion of a set vocal air, duet, trio, or quartet, the opera is not only an essay but an undoubted achievement. The presentation is all the more gratifying as marking not only a sense of the congregation's satisfaction at the eminence of their organist, but also as a recognition of his personal qualities. Continuous and successful occupancy for twenty years of the arduous post of a church-organist, in addition to the exacting work of professional life, to say nothing of composition, is surely an honourable record.

Another organ happening is the appointment of Mr. E. C. Robinson to the positions at Walton Parish Church and assistant at the Lady Chapel of the Cathedral which were vacated by Mr. Albert Orton on his appointment as organist to Newport Parish Church, Isle of Wight. Mr. Robinson will no doubt find scope here for the musical abilities he displayed as organist of Wigan Parish Church. It is satisfactory to hear that Mr. Orton is finding interesting and congenial opportunities in his new sphere of work at Newport.

The Lord Bishop of Liverpool—probably unwittingly—supplied a theme for discussion in the local Press which has been followed with a good deal of attention by Church and musical people. In dedicating a new organ at St. Leonard's, Bootle, the Bishop said that it was remarkable that organs were regarded in the Early Church as so essentially pagan that Christian people were not allowed to use them. This statement was called into question by Mr. Edward Watson, the able organist of West Derby Parish Church (a post once occupied by Mr. Best), as not borne out by the writings of the greatest authorities on early ecclesiastical music. Mr. Watson was followed by the Rev. Mr. Price, of St. Paul's, Liverpool, who supported the Bishop by quoting Bingham's 'Origines Ecclesiasticæ' in confirmation of the statement that organs were regarded in the early Church as pagan—*i.e.*, they were not considered appropriate to the ethos of Christianity. To this Mr. Watson replied that a writer on Church history is not necessarily an authority on ecclesiastical musical art. Bingham's knowledge of the Fathers is not doubted, but his acquaintance with the history of Church music is superficial and valueless. In reply to this Mr. Price 'ventured' to say 'that neither Dr. E. J. Hopkins nor Sir F. A. Gore Ouseley had the necessary acquaintance with the great body of the writings of the Greek and Latin Fathers, nor the expert training in historical criticism necessary to make their opinion of any value as "historians."' To quote Dr. Hopkins and Sir Gore Ouseley against Bingham is vain. But Mr. Watson sturdily contends that when one wants to arrive at the true facts of musical history, as such, one does not instinctively consult a divine, however learned, but if he is already a divine as Ouseley was, and a profound musician as well, the survey of his knowledge of ecclesiastical music is necessarily more complete. So that Bingham and his surmises (on music) can be of no value whatever against the reasoned judgment of the true experts in such a case as that under discussion. While the matter is apparently one for a choice of authorities and periods, Mr. Watson is left with the last word. He may be thanked for opening a controversy which has been so historically informing. Proceeding from the Early Church and its use of 'organs,' so-called, the question of the use by modern Christians of modern Church organs is inferentially raised—their 'use and abuse.' But that is another story. Anyhow, the Bishop has blessed the colossal organ for the new Cathedral.

The correspondence has since widened out into irrelevant matter. One writer pleads for the combination of organ and harp in public worship, on the strength of having once attended worship in an Episcopal Church in New York which was provided with a very fine organ and a very richly-gilt harp placed conspicuously in the chancel.

The local Association of Organists and Choirmasters, of which Sir Charles Villiers Stanford is patron and Mr. H. Goss Custard president, held their opening meeting in Rushworth Hall on October 6. During the session addresses will be given by the Rev. H. Dams ('A Talk on Elocution'), Mr. W. A. Roberts ('English Organ Music of To-day'), Mr. H. Goss Custard ('The Modern Organ: its Tonal Equipment'), and Mr. Albert Orton ('Interpretation').

The Crane Hall Musical Wednesday afternoons continue to provide attractive programmes. Outstanding occasions were the recitals given by Mr. Anderson Tyrer and Mr. Joseph Holbrooke. Mr. Holbrooke as usual was most attractive as an exponent of his own individual music, including the Nocturne, 'Night by the Sea,' and a Study in D. At this recital M. Mischa Leon, accompanied by Mr. Harold Craxton, gave some fine vocal interpretations, notably of Holbrooke's setting of Tennyson's 'Come not when I am dead.' On October 15, Miss Una Truman played Beethoven's Sonata, Op. 27, No. 2, Liszt's Rhapsodie No. 10, and pieces by Carpenter, Quilter, and Ireland, with abounding executive skill and interpretative vision. At these recitals the vocalists included Miss Amy Horrocks, Mr. Charles Wade, Miss Raymonde Amy, Miss Rita Landi, and Mr. W. H. Atkinson. On October 8 the programme was sustained by the Manchester Trio, Mr. J. S. Bridge (violin), Mr. Walter Hatton (violoncello), and Miss Ethel Midgley (pianoforte). Excellent performances were given of Arensky's D minor Trio, with its exquisite slow movement, and of a Dvorák Trio.

At his pianoforte recital in Rushworth Hall on October 10 Mr. Edward Isaacs gave a masterly performance of an attractive scheme, features of which were Bach's Chromatic Fantasia and Fugue, Beethoven's C major Sonata Op. 2, No. 3, Debussy's Toccata, and Liszt's 'Venezia e Napoli,' which exploited the player's virtuosity to the full. No less interesting from a musical point of view were Mr. Isaacs's own three pieces, 'Hunting Song,' 'Nocturne,' and Staccato-Caprice.

The first of a course of ten lectures on 'Appreciation' was given on October 16 in the Arts Theatre of the University of Liverpool by Dr. A. W. Pollitt, the newly appointed Lecturer in Music to the University. The lectures are given on Thursdays at 5.30, and are open to the public without fee. At Dr. Pollitt's first lecture he discoursed upon 'How to listen,' and subjects to be subsequently dealt with include 'The Construction of Melodies,' 'The Growth of Harmony,' 'The Suite of Dances,' 'Sonata Form,' 'The Sonata as a whole,' 'The Symphony,' 'Fugue,' 'Opera,' and 'Choral Music.'

Mr. Quinlan has reason to be satisfied with the success—material and musical—of his first concert, on October 18. But this indeed was assured, as Madame Tetrazzini sang. In her violin solos, Madame Renée Chemet was equally successful, and the programme was completed by M. Lenghi Cellini, tenor, and M. Pietro Cimara, solo pianist and fine accompanist.

MANCHESTER AND DISTRICT.

At the inaugural meeting of the Manchester Centre of the British Music Society, on October 13, held at the Town Hall, Mr. Eaglefield Hull put forward the aims of the Society in such a convincing way that if it fulfils only a part of what it sets out to do, its organization will have been worth the labour of foundation and maintenance. Although everyone may not share Dr. Hull's enthusiasm concerning English music, yet all would agree that the English works we do possess are not heard as frequently as they might be, even in so notably musical a city as Manchester.

It has been suggested that we are in need of an operatic council to organize the support of opera and other musical performances, also to arrange programmes so that a reputable orchestral standard, with a less hackneyed routine of works, should be possible. Apparently the British Music Society has been formed at the right moment.

The Hallé concerts prospectus promises some interesting evenings under the conductorship of Sir Thomas Beecham, Messrs. Albert Coates, Eugène Goossens, jun., Hamilton Harty, and Landon Ronald. At the opening concert, on October 30, Sir Thomas will conduct, and Moiseiwitsch (who is making a final appearance before his tour in America and Australia) will play the 'Emperor' Concerto. On November 8, Mr. Albert Coates will make his first appearance here, and will conduct among other things Scriabin's 'Poem de l'Extasé,' one of the works which is supreme in its revelation of the potentialities of modern harmony.

At this concert M. Vladimir Rosing is the vocalist. The soloists for the rest of the series include Mesdames Myra Hess, Sylvia Nelis, Agnes Nicholls, and Edna Thornton, and Messrs. Norman Allin, Frank Mullings, Felix Salmond, Albert Sammons Robert Radford, and Cyril Scott.

On November 22 we are to have Berlioz's 'Damnation of Faust,' on December 6 Elgar's 'Gerontius,' and on December 26 'Messiah.' In the fifteen concerts, nine British composers are represented by works including Hamilton Harty's 'Mystic Trumpeter,' Edward German's Theme and Six Diversions, and the late George Butterworth's 'The Banks of Green Willow,' the last of which alone is worth going far to hear.

At the time of writing, concerts come thick and fast. The Mid-day Recitals, to judge by the size of the audiences, are much appreciated. For chamber music, in addition to the Brodsky, Catterall, and Edith Robinson Quartets, two newly-formed Trios are to be heard—the Midgley Trio, first concert of the fourth series on October 31, and the Manchester Ladies' Trio, whose performances are to be announced later.

The Informal Concert Society gave its first concert on October 7. This is to be followed by a dozen more in or near Manchester. The Society should do much to give local artists a chance of being heard under favourable conditions.

The Children's Concerts, as announced in our last issue, begin on October 25 with a lecture by Mr. Geoffrey Shaw on 'What is a tune.' This is to be followed by a series of lectures, of which it would seem, for the educationist as well as the child, a pity to miss one.

The forty-third year of the Ancoats Sunday Lectures and Music began on October 5, and in addition to these, Wednesday music appreciation evenings will be given again—these, after a break of four years, commencing with Mr. Frederick Dawson's pianoforte recital.

The Brand Lane concerts opened their season with Melba, Burke, and Una Bourne—the last-named in place of Busoni, who was unable to appear.

An exhibition by the Manchester branch of the Folk-Dance Society attracted a large and appreciative crowd in Platt Fields on the afternoon of October 27. A space had been reserved for the dancers near the band-stand, and the onlookers were invited to join in the dances, with the result that from twenty to thirty girls of ages from four upwards took part in the display. The beauty of the dances was much enhanced by the natural setting of trees and fields We understand that these exhibitions are to be held frequently in the parks of this city.

There has been a good deal of controversy over the question of Sunday concerts. Application was made for a license for concerts to be held in the Regent Theatre, Salford, each Sunday until the end of December. There was no opposition to the application, which was granted till the end of October only. The proceeds of these concerts will be given to charity.

Mr. Tom Burke, the tenor singer, has, in a manner which will enlist the sympathies of all, most generously offered to raise £5,000 provided that another £5,000 is subscribed, in order to found a scholarship of £500 a year to give Lancashire singers, not possessed of the means, the opportunity of studying in Italy for three years. He proposes to give one concert in the Free Trade Hall and another at Liverpool with the object of establishing the nucleus of the fund. He suggests 'that each student shall go for the first year to Milan under Ernesto Colli, who would lay a firm groundwork of instruction; the second, under Martino, at Rome, where the student would be surrounded by an environment in which the finest Italian is spoken; and the third in Naples, under Fernando de Lucia, the greatest teacher of classic singing in Europe. The final trials for the scholarship should take place in public, and the first student should start work next spring.' To continue in Mr. Burke's own words, 'I want my fellow-Lancastrians to have the chance that might easily have been denied me.'

Mr. Burke is the best immediate example of the advantage to be gained by his proposal, and we feel sure that the public will support him generously.

Mr. T. Morrison, of Mount St. Mary's College, Chesterfield, has been appointed conductor of Chapeltown and District Sacred Harmonic Society.

SHEFFIELD AND DISTRICT.

The Misses Foxon have resumed their Friday afternoon concerts at the Victoria Lecture Hall, a feature of the programmes being the introduction of fresh and unfamiliar songs and pianoforte music. A certain proportion of chamber music will also be heard at the twelve concerts announced. At the first concert Mr. Stanley Kaye played MacDowell's 'Tragic' Sonata. A strong young player, he energizes the *forte* passages with boyish enthusiasm, and though he is less happy in passages calling for great tenderness or emotion, he has assimilated all the formulæ of expression and only needs to absorb them to become a well-equipped, picturesque player. Mr. Ernest Platts sang some spirited baritone songs, the best of which was Schubert's 'Speed along, Kronos,' Miss Parker Machon sang songs by Parry, Mackenzie, and Rimsky-Korsakov, and Miss Ethel Cook accompanied.

At the first Promenade Concert a large audience welcomed the revival of these excellent orchestral music-makings. The Symphony was Beethoven's No. 2, in which the orchestra revealed qualities of neatness and refined tone, the slow movement being particularly well done. Stirring performances of Sullivan's 'In Memoriam' Overture and a selection of numbers from the piquant ballet suite, 'The Good-humoured Ladies' (Scarlatti-Tommasini), were also given. Miss Lena Kontorovitch was the soloist in Mendelssohn's Violin Concerto. A new work, Nocturne and Rondo, by Frank H. Shera proved to be music of great imagination and harmonic interest. Tinged, yet not unduly, with modern feeling, these two pieces are significant additions to new British orchestral music. Conductors in search of fresh, interesting, and playable numbers should make the acquaintance of such striking works. Mr. J. A. Rodgers, who conducted, secured a sympathetic performance.

YORKSHIRE.

Concerts are to be thicker on the ground during the coming season than at any time since the war began. The chief choral societies have never dropped their work, but are in some cases renewing their energy. Particularly is this the case with the Leeds Philharmonic Society, which is celebrating its fiftieth anniversary, and is marking the occasion by an exceptionally good programme. At its head is Beethoven's great Mass in D, a work of just the monumental character suitable to a great event, Berlioz's 'Faust,' which is having a curious 'run' in the North of England just now, selections from 'Meistersinger' and 'Parsifal,' Dear's 'Songs of the Open Air,' and the customary 'Messiah' concert at Christmas, are the choral works to be given, and in addition we are promised two concerts by the Hallé Orchestra, conducted respectively by Sir Henry Wood and Mr. Albert Coates. Dr. Bairstow is to conduct the choral concerts, and he may be relied upon to maintain the technical efficiency of the choir. The Leeds Choral Union is not attempting anything it has not given in previous seasons, but a special interest is imparted to the prospectus by the promised appearance of Sir Edward Elgar, who will conduct on two consecutive dates in March, his 'Dream of Gerontius' and 'The Apostles,' with the Hallé Orchestra and a first-rate cast of soloists. The other works in preparation are 'Messiah' and 'Samson and Delilah'—the composer of which would seem to have received canonization, since he is twice styled in the prospectus 'St. Saëns.' Dr. Coward remains at his post as conductor of the Society.

The Bradford Festival Choral Society, under Dr. Bairstow, is this season to give Berlioz's 'Faust,' 'Messiah,' and a miscellaneous choral concert, at which Bach's Motet 'Sing ye to the Lord' will be presented. The Bradford Old Choral Society, under Mr. Wilfrid Knight, is giving, in addition to 'Messiah,' 'Elijah' and 'Merrie England'—the last being under the composer's direction. Berlioz's 'Faust' is also chosen for the Halifax Society, which this year is following very familiar lines, the other works announced being 'Elijah' and 'Messiah.' Mr. C. H. Moody is the conductor. The Huddersfield Society also promises nothing fresh, but Bach's B minor Mass gives distinction to the programme, which includes also Sullivan's 'Martyr of Antioch,' Parry's 'Blest Pair of Sirens,' and 'Messiah.' Dr. Coward is the Society's conductor.

The Leeds Saturday Orchestral Concerts are this year to be under the conductorship of Mr. Hamilton Harty and Mr. Eugène Goossens, junr. The programmes are on the familiar lines which have proved attractive in the past, but one cannot resist a wish that the committee had shown as much confidence in their supporters as in the case of the Bradford Permanent Orchestra, which also appeals to a 'popular' Saturday night audience, but has none the less ventured to insinuate among pieces whose popularity is assured a considerable number of less familiar works, including a fairly representative series by contemporary native composers, such as Arnold Trowell, Percy Pitt, Coleridge-Taylor, Sullivan, Stanford, Elgar, Vaughan Williams, Holbrooke, Reynolds, Hamilton Harty, and Grainger. The conductors are, as in the case of the Leeds concerts, both new-comers, Mr. Godfrey Brown and Mr Geoffrey Toye.

Though the season has at the time of writing only just begun, a considerable number of concerts have already to be recorded. The Harrogate season is, of course, a thing of the past, the last of an excellent series of weekly symphony concerts having taken place on October 15, when Miss Fanny Davies gave a fine reading of Beethoven's fifth Pianoforte Concerto. During the season a long series of Symphonies and Concertos has been heard, worthily performed by the small, but complete and efficient orchestra under Mr. Julian Clifford. Among the more noteworthy features of the latter half of the season were Fauré's suite, 'Pelléas et Mélisande,' Pierné's Harp Concerto (Miss Hilda Atkinson) Rachmaninov's second Pianoforte Concerto (Mr. Anderson Tyrer), and the late Ernest B. Farrar's Variations for pianoforte and orchestra on an old sea-song, 'Hark, the Boatswain,' a very pleasing work, which accentuated one's sense of his premature death in action a year ago. At the same concert Mr. Clifford introduced an orchestral work, written in memory of his friend and colleague, entitled 'Lights out,' a graceful and sincere tribute, showing a more distinct creative power than any of his previous compositions. And at a recent concert Miss Bertha Vanner introduced Stanford's second Pianoforte Concerto in C minor, which was new to the North of England, and made a most favourable impression, being virile, effective, and sincere music, with a more obvious vein of feeling than usual.

At Leeds we have had Tetrazzini and Melba concerts which require no description or criticism. On October 18 the first of the Saturday Orchestral Concerts took place, Mr. Hamilton Harty conducting a typical programme, whose chief features were the 'Unfinished' Symphony, Rachmaninov's second Pianoforte Concerto (Mr. Anderson Tyrer), the 'Britannia' and 'Freischütz' Overtures, Bizet's 'L'Arlesienne' Suite, and such tit-bits as Jarnefelt's 'Præludium,' Berlioz's 'Hungarian March,' and an orchestral arrangement of Bach's Toccata in F. On October 10 Miss Lily Simms, with the co-operation of Mr. Lloyd Hartley as pianist, gave a sonata recital at which Violin Sonatas by Brahms (in A), Elgar, and Debussy were very artistically interpreted, and an admirable vocalist appeared in Miss Muriel Robinson. On October 1 Mr. Frederick Dawson gave a pianoforte recital at Leeds which was not only an artistic success but was a veritable *tour de force*, as he never left the pianoforte whilst playing with unflagging vigour a long succession of pieces ranging over the whole area of pianoforte music, from Bach and Beethoven (the 'Funeral March' Sonata) to Debussy, Ravel, Cyril Scott, and Holbrooke. He held a great audience to the end by his masterly performance. On October 18 the pilgrims who are going round the country to make known the claims of the British Music Society visited Leeds, when Lord Howard de Walden, Dr. Eaglefield Hull (the founder), Dr. E. H. Fellowes, and Mr. Francis Toye spoke from various standpoints of the aims and work of the Society, which, if well backed, should be influential in helping forward the cause of native art.

On October 3 the Bradford Subscription Concert season began with a concert by Madame Tetrazzini's party, of whom the very gifted violinist, Madame Renée Chemet, was perhaps the most interesting member. On October 9, Mr. Charles Stott began a series of organ recitals of more than ordinary interest at All Saints', Bradford, at each of which some instrumental soloist or vocalist is to be a special feature. On this occasion it was the violinist, Mr. John Bridge, who introduced a Suite by Rheinberger for violin and organ, a piece of equal musicianship but greater musical charm than the majority of that erudite composer's works. Mr. Stott also played Elgar's Sonata in G.

At Huddersfield the second season of the Music Club began on October 8, when Mr. Gervase Elwes, with Mr. Kiddle at the pianoforte, gave a delightful recital of British songs. Future concerts of this admirable series will introduce the Catterall Quartet, the Russian vocalist M. Vladimir Rosing, Mr. and Mrs York Bowen, and Mr. William Murdoch. Another interesting Huddersfield enterprise is that of an orchestra formed by Mr. A. W. Kaye, a local violinist, who has for some years trained a string orchestra of his pupils, and has now completed it by the addition of professional wind, and demonstrated its efficiency at the first of a series of four concerts, on October 11, when remarkably good and finished performances were given of familiar works like the 'Unfinished' Symphony, the 'William Tell' and 'Tannhäuser' Overtures, together with a brief novelty in Balfour Gardiner's charming little piece, 'The Home-coming.' Mr. Laurence Turner proved to be a very capable executant in Tchaikovsky's Violin Concerto, but the outstanding feature of the concert was the wonderfully good ensemble achieved by the large body of strings, many of whom were very young players, but had been so thoroughly drilled that there was little or none of the raggedness associated with amateur work. On October 14 the Huddersfield Glee and Madrigal Society gave a programme of which the chief feature was Elgar's fascinating 'Bavarian Highlands' Suite, which went very smoothly under Mr. C. H. Moody's direction. Mr. Clifford brought the Yorkshire Permanent Orchestra, which was heard in Beethoven's fifth Symphony, Elgar's 'In the South,' and Mr. Clifford's own work, 'Lights out,' to which attention has already been directed.

Miscellaneous.

THE VIOLS IN ENGLAND.

One of the rare opportunities for hearing some of the members of the viol family was provided by Mr. Jeffrey Pulver on October 15, when he lectured to the Amherst Musical Club on 'Viol and Violin in Merry England.' The lecturer played compositions by Henry VIII. and Orlando Gibbons, besides short tunes from Playford's 'Introduction to the skill of Musick,' on a tenor viol by William Turner, London, 1652. An example of music on the viola d'amore was also provided. Treating of the period that lies between the reigns of Henry VIII. and Charles II., Mr. Pulver closed his remarks with some early English music for the violin, including a fine Sonata by Thomas Vincent. The tenor viol is heard all too seldom, the quality of its tone is exquisite, and its possibilities, especially for vocal accompaniment, very great.

Music is awakening in the districts that centre upon Peterborough, where the following programmes have been decided upon by the various Societies. The Choral Union will open its season with the concert version of German's 'Tom Jones' on December 4 The Orchestral Society's first open evening will be in January, when Mendelssohn's 'Scotch Symphony,' Mozart's Pianoforte Concerto in D minor, Nicolai's Overture 'The Merry Wives of Windsor,' and Balfour Gardiner's 'Shepherd Fennel's Dance' will be presented. Both Societies will combine for 'Messiah' performances on December 18 in the Cathedral. At the annual Festival in May, in the Cathedral, it is proposed to give 'The Dream of Gerontius' in the afternoon and Mendelssohn's 'St. Paul' in the evening. The Operatic Society is preparing 'The Gondoliers' for performance in the spring

The National Carol League, organized by the National Institute for the Blind, has issued a booklet in which are set forth the aims of the League and an appeal for co-operation that deserves a ready response. It is proposed to organize united carol services arranged by local choirs at Christmas-time, special carol services carol parties for the open air, massed carol parties on Christmas morning or afternoon, carol concerts, Christmas plays, fairs, bazaars, school entertainments, envelope collections from house to house; and at the New Year, organ recitals, concerts, &c. All who

are willing to give their assistance are invited to communicate with Sir Arthur Pearson, 226, Great Portland Street, London, W. 1. The ultimate aim throughout all this music-making is to help the work of the National Institute for the Blind.

The Autumn Meeting of the South London Society of Organists was held at Beckenham in the afternoon of October 18. After an organ recital in the Parish Church of St. George, by Mr. G. J. Hall, Sir Frederick Bridge delivered a lecture entitled 'A Great Elizabethan Organ-builder, Thomas Dallam.' A warm welcome was extended to the Society by the rector of Beckenham, the Rev. J. Plowden-Wardlaw. The large and increasing membership of this Society having for some time pointed to an extension of its purview, on the proposition of the hon. secretary, Dr. J. Warriner, seconded by the president for the year, Mr. F. Leeds, it was unanimously resolved to omit the word 'South' from its title, and the Society will therefore in future be known as the 'London Society of Organists.'

An Anglo-French concert will be given by the Blackheath Branch of the British Music Society on December 11. The programme includes the names of John Ireland, R. Tradgett, M. A. Lucas, W. G. Whittaker, Bantock, Ravel, Debussy, Duparc, and Renard.

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Psalm cl.

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ROBERT WHYTE (*circa* 1530—1574).
EDITED, FROM A MS. IN THE BRITISH MUSEUM, BY JOHN E. WEST.

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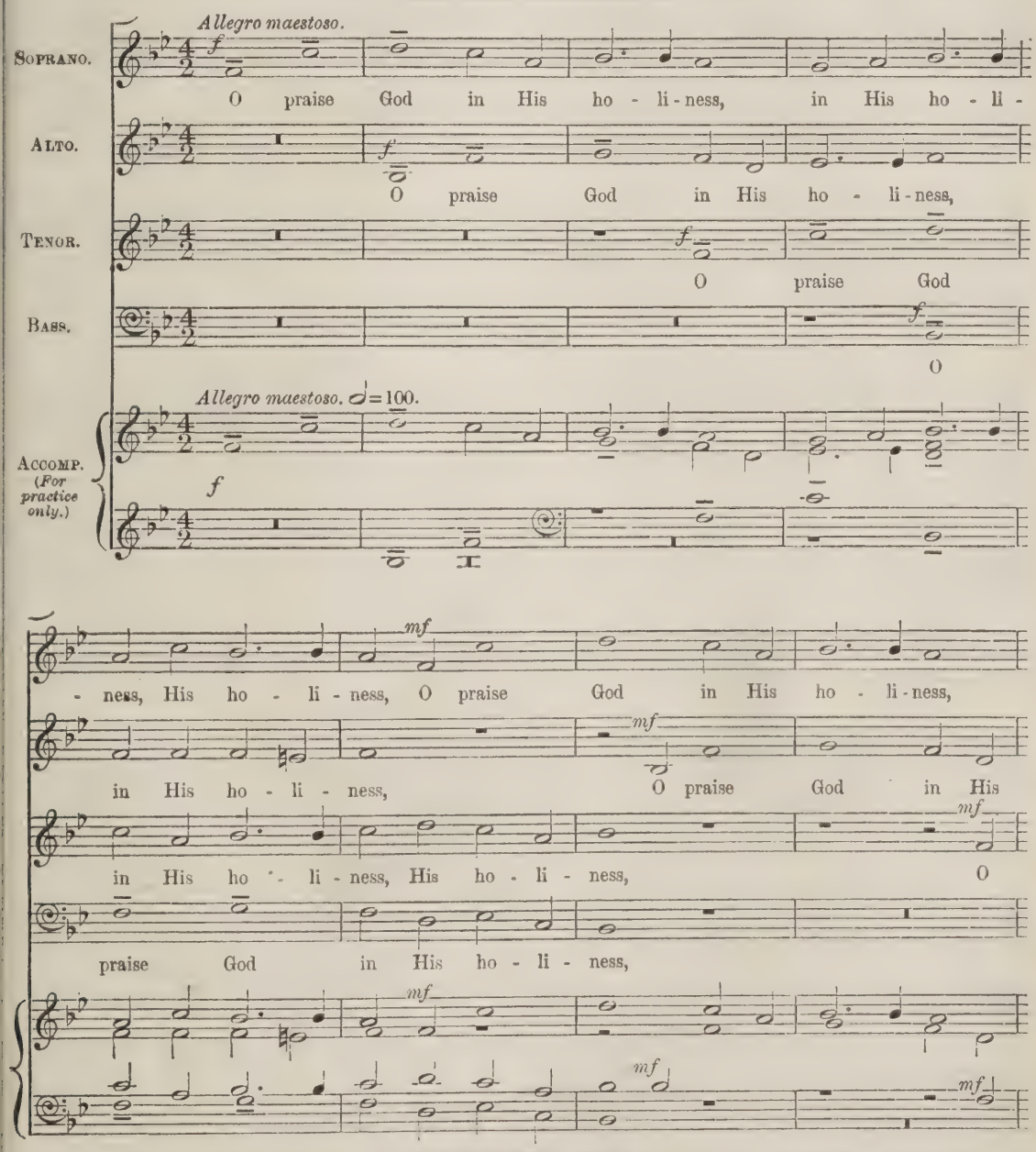


Another version of this Anthem is to be found in some of the old MS. books, written for eight voices, and attributed to *Matthew* White—a 17th century musician.

The present edition of the four-part version is transposed a fourth higher. Sufficient contrast in power should be observed between the *f* and *mf* passages throughout. (ED.)

in His ho - li - ness, His ho - li - ness; praise Him in the fir - ma-ment

ho - li-ness, in His ho - li - ness, His ho - li - ness; praise Him in the

praise God in His ho - li - ness, His ho - li - - ness; praise

O praise God in His ho - - - li - ness;

of His pow'r, of His pow'r, praise Him in the

fir - ma-ment of His . . . . pow'r, His

Him in the fir - ma - ment of His pow'r, of . . . . His . .

praise Him in the fir - - ma - ment of . . His

fir - ma-ment of His pow'r, of His pow'r, His

pow - er, praise Him in the fir - ma-ment of His . . . .

. . . pow - er, praise Him in the fir - ma - ment of His pow - -

pow - - er, praise Him in the fir - ma -

O PRAISE GOD IN HIS HOLINESS.

pow'r. Praise Him in His no - ble acts, praise Him in His

pow'r. Praise Him in His no - ble acts, praise Him in His no - ble

- er, of His pow-er. Praise Him in His no - ble acts,

- ment of His pow'r. Praise Him in His no - ble acts, praise Him in His

no - ble acts, His no - ble acts; praise Him ac - cord - ing to His ex-cel-lent

acts, His no - ble acts; praise Him ac -

praise Him in His no - ble acts; praise Him ac - cord - ing to His

no - ble acts, His no - ble acts; praise Him ac - cord - ing

great-ness, His ex - cel-lent great - ness, praise Him ac - cord - ing to His ex-cel-lent

- cord - ing to His ex-cel-lent great - ness, praise Him ac -

ex-cel-lent great - - - ness, praise Him ac - cord - ing to His

to His ex-cel-lent great - ness, praise Him ac - cord - ing

great - ness, His ex - cel - lent great - - ness. Praise Him in the sound of

- cord - - ing to His ex - cel - lent great - ness. Praise Him in the

ex - cel - lent great - - - - - ness.

to His ex - cel - lent great - - ness.

the trum - pet, praise Him in the sound of

sound of the trum - pet, praise Him in the

Praise Him in the sound of the trum - pet,

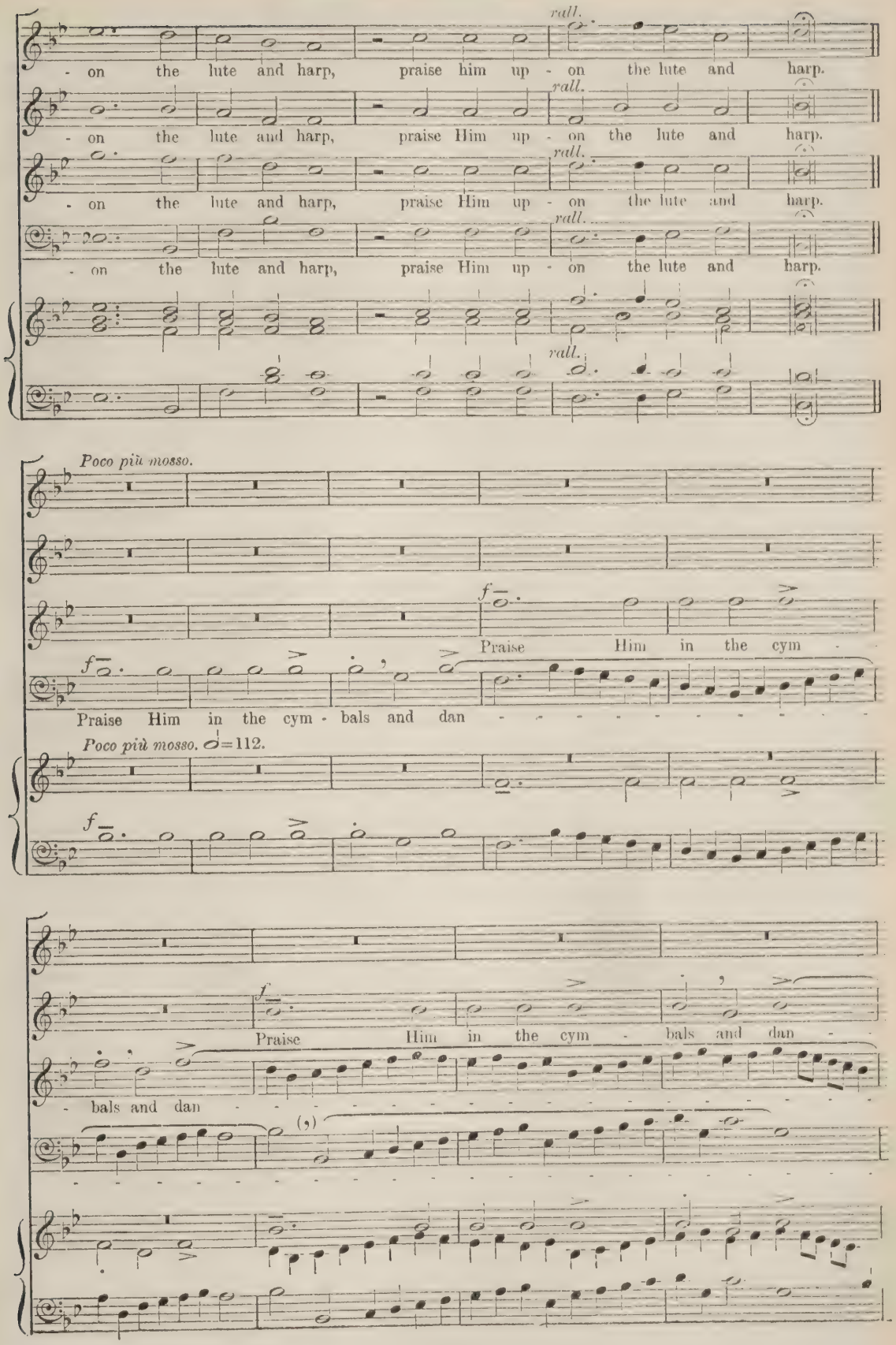
Praise Him in the sound of the trum - pet,

the trum - pet, in the sound of the trum - - - pet; praise Him up -

sound of the trum - pet, in the sound of the trum - pet; praise Him up -

praise Him in the sound of the trum - - - pet; praise Him up -

praise Him in the sound of the trum - pet; praise Him up -


rall.
- on the lute and harp, praise him up - on the lute and harp.
- on the lute and harp, praise Him up - on the lute and harp.
- on the lute and harp, praise Him up - on the lute and harp.
- on the lute and harp, praise Him up - on the lute and harp.
Poco più mosso.
Praise Him in the cym -
Praise Him in the cym - bals and dan
Poco più mosso. 𝅗𝅥=112.
Praise Him in the cym - bals and dan -
- bals and dan

f

Praise Him in the cym - - bals and dan - - ces; praise

- - - - - - - - - - - - - - - - ces, dan - - - ces; praise

(?)

- - - - - - - - - - - - - - - - ces, dan - - - ces; praise

- ces, and dan - - ces, and dan - - ces; praise

. . Him up - - on the strings and pipe. Praise Him up -

. . Him up - - on the strings and pipe. Praise Him up - on the well - tu - ned

. . Him up - - on the strings and pipe. Praise

. . Him up - - on the strings and pipe. Praise Him up - on the well -

mf

- on the well - tu - ned cym - bals, praise Him up - on the well -

mf

cym - bals, the well - - tu-ned cym - bals, praise Him up - on the well - tu-ned cym - bals, the

mf

Him up - on the well - tu-ned cym - bals, praise Him up -

mf

- tu - - - ned cym - bals, praise Him up - on the well - tu - - -

mf

mf

mf

mf

- tu - - ned cym - - bals; praise

well - - tu - ned cym - bals; praise Him up -

- on the well - tu-ned cym - bals; praise Him up - on the

- - - ned cym - - bals; praise Him up - on the loud cym -

Him up - on the loud cym - bals, praise Him up - on

- on the loud . . cym - bals, praise Him up - on the loud .

loud cym - bals, praise Him up - on the loud cym - bals,

- bals, praise Him up - on the loud cym - bals, the loud

Tempo 1mo.

the loud cym - bals. Let ev - er - y thing that hath breath praise

. . cym - - bals. Let ev - er - y thing that . . hath breath praise

the loud cym - bals. Let ev - er - y thing that . . hath breath praise

cym - - - bals. Let ev - er - y thing that hath breath praise

Tempo 1mo. ♩=100.

the Lord, praise the Lord. * A - - - -

. . . the Lord, praise the Lord. * A - - - -

. . . the Lord, praise the Lord. * A - - - - - - - - - -

the Lord, praise the Lord. * A - - - - - - - - - - - - -

- - - - - - - - - - - - - men, A -

- - - - - - - - - men, A - - - -

- - - - - men, A - - - - - - - - - - -

- - - - men, A - - - - - - - - - - - - - - -

- - - - men, A - - men, . . . A - - - - - men.

- men, A - - men, . . A - - - men, A - - - men.

- men, A - - - men, A - - - men. . . . . .

- - - - men, A - - - - - - men, A - - - - men.

- - - - men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - - men, A - - - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A

THE MUSICAL TIMES

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FORTNIGHTLY CONCERT, Duke's Hall, Saturday, December 6, at 3.

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LENT TERM begins Monday, January 12. ENTRANCE EXAMINATION, Friday, January 9.

SCHOLARSHIPS in the following Subjects will be competed for in January:—Singing (Male), Violin, and Composition, also the Baume Scholarship, "In any branch of Music," for Manx Candidates only. Last day for entry, December 16.

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The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1, 1919.

TO OUR READERS.

The last number of a Volume is a suitable place for a few words about our future plans. The revival of musical activities and the widening of interests calls for some development on the part of the musical press, and we hope the following details of our prospective arrangements will show that we are at least alive to the needs of the hour, even if we do not succeed in fully meeting them.

First, we are glad to be able to say that the January number will find the *Musical Times* at its pre-war size—fifty pages of reading matter and music.

The new volume will, we trust, do something towards bringing about increased public appreciation of the work of living composers, especially those of our own country. Mr. Edwin Evans's articles on 'Modern British Composers' have done good work in this direction, and we are glad to be able to say that there are still more to come.

The chief London concerts of the month will be dealt with by Mr. Alfred Kalisch, and Mr. Francis E. Barrett will write on 'Opera in London.'

Owing to the success of the Russian Ballet, there is likely to be increased interest in choreography and its music. Mr. Edwin Evans will keep our readers fully informed on this subject.

Mr. William McNaught will contribute 'Choral Notes and News,' Mr. William Child will review new music, and in 'The Musicians' Bookshelf' 'Feste' will deal regularly with the latest volumes of interest to musicians.

Church and Organ Music will continue to receive a liberal amount of space, special consideration being given to the needs of the Parish Church. The Editor will contribute a series of articles on Bach's organ works, dealing with the subject from the point of view of the modern player.

As the Competitive Festival Movement will soon be once more in full swing, we shall resume the practice of including as a Supplement the *Competition Festival Record.*

News from the various parts of England has always been an important feature of the *Musical Times.* We feel that with the opening up of new musical centres the time is ripe for an increase in this department.

In addition to these regular features, we hope to maintain the journal's reputation for articles of general interest.

A good many readers have lately complained of the difficulty of obtaining copies. We take this opportunity of reminding them of the advantages of becoming subscribers, referring them for particulars to our advertisement on page 714.

MODERN BRITISH COMPOSERS.

By EDWIN EVANS.

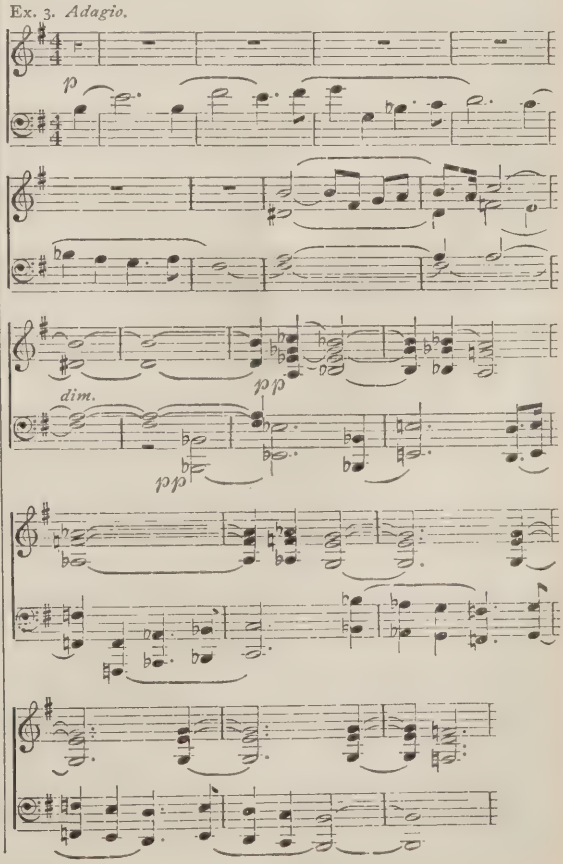
(*Continued from November number, page 592.*)

VI.—GUSTAV HOLST (*concluded*).

This Sanskrit period came to a head in 'The Cloud Messenger,' an ode for chorus and orchestra founded upon a poem of Kalidasa. Although dated 1910, this work occupied the composer for several years, and is the fruit of much thought. The adaptation of the text is his own, but he acknowledges indebtedness to that of Mr. R. W. Frazer, which is contained in the latter's book 'Silent Gods and Sun-Steeped Lands.' This impressive work is one of the landmarks of Holst's development as a composer. In its pages will be found in full deployment many traits of which indications are scattered throughout his earlier compositions. Did space allow, it would not be difficult to illustrate an essay on his style with quotations from this score alone. His melodic invention, his fondness for strongly accented rhythms, and all the characteristic features of his choral writing are shown here, side by side with his penetration of the poetical subject. It is not without significance that with 'The Cloud Messenger' he has taken a farewell of his Sanskrit studies, for one feels that he has expressed his point of view so fully that there can be little to be added to what he has stated here. The following example comprises the opening bars:

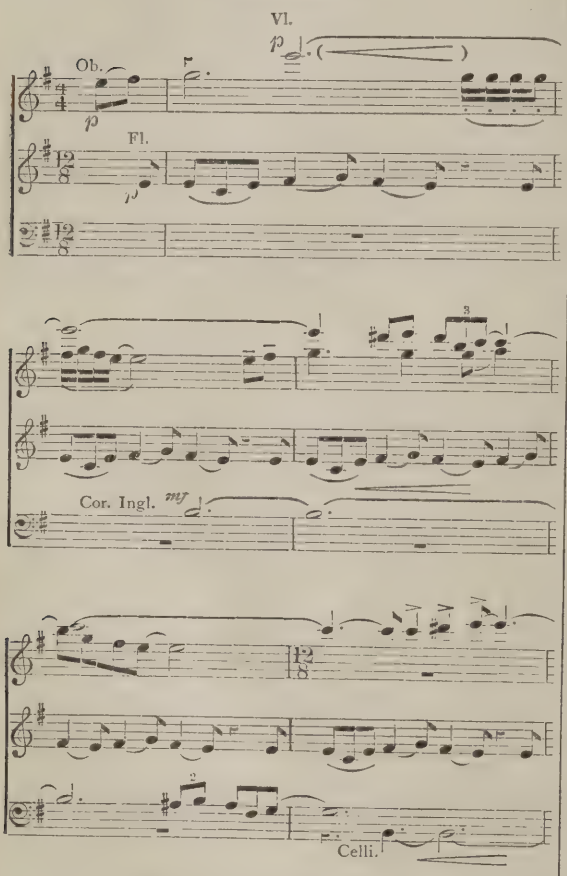
'THE CLOUD MESSENGER.'

Ex. 3. *Adagio.*



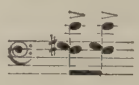
It must not be supposed that during the five years which were occupied with these studies Mr. Holst neglected other forms of music. Still less should one picture him as steeped in an artificial Orientalism. There is in fact as little of the real Oriental atmosphere in his Vedic settings as there is in the hymns themselves, which are eminently Aryan. For genuine Eastern colouring one must turn to another work of the same period, the Oriental Suite in E minor entitled 'Beni Mora,' which is founded on reminiscences of Arab tunes heard during a holiday in Algeria. It comprises two contrasted dances, and an extended *Finale*, 'In the Street of the Ouled Naïls,' from which the following is a characteristic quotation:

'Beni-Mora.'



In a programme note the composer asks the listener to 'imagine himself in the dry, still air of the desert at night. As he approaches the oasis he hears a flute in the distance, and sees the dim outlines of a white-robed Arab procession wending its way from street to street. Above this flute melody are heard fragments of tunes answering one another. All grows more definite until he reaches the "Rue des Ouled Naïls," and pausing at different entrances he hears one dance after another, each in a different key and rhythm, amidst which the procession-music remains unaltered.'

Apart from the fact that I, too, have learned to love the music of the Arabs, 'Beni Mora' has a personal interest for me inasmuch as the frequently recurring double chord:



originated as a musical dedication. There are several ways of representing the East in terms of music. First, there is the alleged authentic method, which consists in using genuine Oriental material. As the latter loses most of its peculiar twang by transposition into the tempered scale the authenticity is usually a polite fiction. Then there is the conventional manner, in which stale theatrical devices mingle with reminiscences of exhibition side-shows to produce what the man in the street, who has never been east of Tilbury, imagines to be Eastern 'atmosphere.' Thirdly, there is the method which I would describe as objective impressionism, analogous to that by which Debussy evokes a vision of Spain in his 'Iberia.' In its general features 'Beni Mora' comes under this heading, but the complete divergence of the respective temperaments, and the employment of definite reminiscences instead of vague distillations of them, produce a result which is several degrees nearer to realism without however approaching dangerously near to that shoal on which so many musical ideas have foundered. Apart from all æsthetic classification, 'Beni Mora' gives a vivid picture of the East, and one which stimulates the listener's imagination with a force to which no conventional Eastern music can attain. To the same date approximately belongs another orchestral work, the Suite in F major entitled 'Phantastes,' and comprising four movements—Prelude, March, 'Sleep,' and Dance, of which the first is the most successful. The music is closely associated with the spirit of Lewis Carroll.

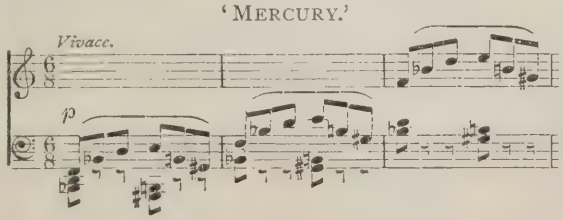
The first important works which followed upon the Sanskrit period were choral. One is a setting of 'Hecuba's Lament' from 'The Trojan Women,' for contralto solo, female chorus, and orchestra, and the other is the 'Hymn to Dionysus' from the 'Bacchæ.' The latter is published, and in perusing it one realises, first, how much the composer profited by the experience gained in setting exotic texts, and, second, how little there was of exoticism in those settings, for the method is similar, except that it has perhaps gained in fluency and consequently in effectiveness. In all these works, whether Indian or Hellenic, the basic idea maintains its supremacy, and such local colour as may be used is incidental and subordinate. In the treatment of the 'Hymn to Dionysus' there is little that is Greek from a purely musical point of view, but the feeling that animates the music is not far removed from the Greek attitude. The inspired frenzy of the Bacchæ was purely religious, and completely devoid of the licentious element with which it became infected in the days of

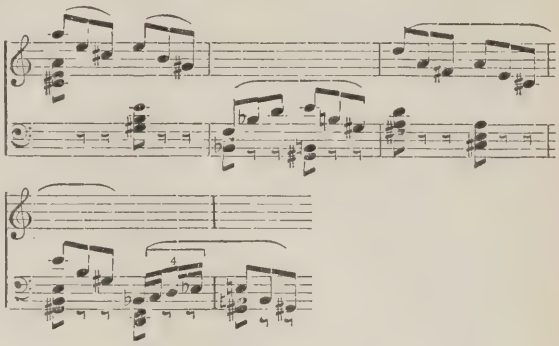
the Greek decadence. A certain ruggedness of harmonic colour is demanded by the subject. A frenzied exaltation cannot be expressed in neutral tints, even when it has a religious character, or perhaps then least of all. On the other hand, realistic harshness would be a palpable intrusion. To hold the balance is here the composer's problem, and with his copious experience behind him Mr. Holst was well equipped for its solution.

The present stage of his evolution is represented by two works of outstanding significance, one orchestral and one choral. The former has only once been performed in its entirety, at a private function on the eve of the composer's departure for Salonika; but five of its seven movements have been given by the Royal Philharmonic Society, and three of them are included in the scheme of the Queen's Hall Symphony Concert of November 22. This monumental suite, 'The Planets,' is to be judged solely as music. Like the theosophy of some of Scriabin's later works, Holst's astrology, whilst supplying a poetic basis, does not need to be accepted by the listener for him to appreciate the musical inspiration derived from it. I have long been of the opinion that the elaborate programme of 'Prometheus' is an obstacle to its appreciation as music. 'The Planets' is in no such danger, because the programme, instead of being elaborate, is extremely simple. The generally accepted astrological associations of the various planets are a sufficient clue in themselves to the imagination. One may be sceptical concerning horoscopes, but one will nevertheless be carried away with the aggressive rhythm of 'Mars,' the 'Bringer of War,' and any schoolboy pictures 'Mercury' as the 'Winged Messenger.' The very word joviality connotes 'Jupiter,' and the sand-glass and scythe connect 'Saturn' with old age. It may be new to some to regard 'Venus' as the 'Bringer of Peace'—as she is, astrologically speaking—for many hold her responsible for strife in worldly affairs. It is also unfamiliar to hail 'Neptune,' the sea god, as a mystic, and 'Uranus' as a magician; but once these relations are established in the titles of the movements, it is easy to fall into the mood of the respective tone-poems. That is, in fact, the way to describe this work. It has outrun the dimensions of a suite, and become a cycle of seven tone-poems.

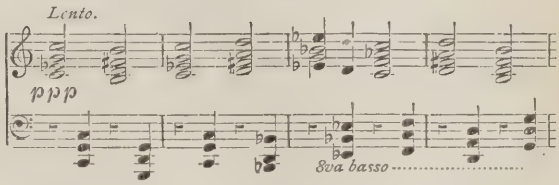
Each has its own qualities, and preferences will depend upon the individual. Perhaps 'Mars' is the most vivid, and 'Neptune' the most imaginative; but among those which appeal most readily to the listener are 'Mercury' and 'Saturn,' from which the following examples are taken:

'MERCURY.'





'SATURN.'



Of the work as a whole, it is difficult to speak in measured terms whilst still under the spell of the impression of its first hearing. It is certainly one of the most ambitious achievements in modern British music, and it has had the effect of placing its composer, in the estimation of the musical world, on a level which only a limited circle considered to be within his reach formerly. It is possible that greater familiarity may moderate, as it so often does, our first inclination to indulge in superlatives, but allowing for the laws of perspective, these seven symphonic poems seem destined to maintain their hold on our admiration for some time to come.

The other work is the 'Hymn of Jesus,' set for two choruses, semi-chorus, orchestra, pianoforte, and organ, of which a performance is promised us by the Royal Philharmonic Society in association with the newly-formed Philharmonic Choir. The text is adapted from the Acts of the Apostles, and the composer has brought to bear upon it all the experience gained in recent years.

Of other recent works should be mentioned the 'Japanese Suite,' which was originally planned for the dances of Michio Ito at the Coliseum, but has now taken its place in the repertoire; the songs for voice and violin, from which quotations were given in the portion of this article which appeared last month; and a number of choral settings of folk-songs. In these, Mr. Holst has been remarkably successful, and despite their unpretentious scope, many of his admirers rank them with his most characteristic work. I have had occasion to bring these part-songs, and also those of Mr. W. G. Whittaker, under the notice of Continental musicians, who have invariably greeted in them the expression of the true folk instinct. In fact, only the difficulty of providing a text reflecting the spirit of the original has stood in the way of their performance in many foreign musical centres.

Mr. Holst has now arrived at a very interesting stage of his development, and one which is destined to exercise the skill of the musical prophets. Will

he join the ranks of the symphonists, as 'The Planets' would seem to suggest (not astrologically), and thus take his place in the present trend of European music, or will he turn more and more to the composition of those massive choral works which have always been a characteristic feature of the English province? There is no reason why he should not fulfil both predictions, except that experience shows that one tends to react upon the other to its detriment. However, these are speculations which may be left to the future. For the present, it is sufficient to place on record the degree of eminence to which he has reached in both spheres.

LIST OF WORKS.

1895—Op. 1, 'The Revoke,' opera (one Act).* †
1896—Op. 2, Fantasiestücke, for oboe and strings.* †
Op. 3, Quintet, for pianoforte and wind.* †
Op. 4, Four Songs:
'Margaret's slumber song,' (Laudy & Co.).
'Soft, soft wind' (Laudy & Co.).
'Soft and gently' *
'Awake, my heart' (Schmidt, Boston, U.S.A.).
1897—Op. 5, 'Clear and cool,' five-part chorus and orchestra.* †
1898—Op. 6, 'Ornulf's Drapa,' scena for baritone and orchestra.* †
1899—Op. 7, 'Walt Whitman' Overture.* †
1900—Five part-songs:
'Sylvia' (Novello).
'Love is enough' (Novello).
'Autumn.'
'Come away, death.'
'Love song' (Laudy).
'Ave Maria.' eight parts, female voices (Laudy).
Op. 10, Suite in E flat (Patron's Fund), called 'Ballet suite' (Novello).
Op. 8, 'Cotswolds,' Symphony* (performed at Bournemouth, 1902).
1902—Op. 11, 'The Youth's Choice,' opera.* †
Op. 12, Part-songs:
'Dream Tryst' (Novello).
'Ye little birds' (Novello).
'Her eyes the glow-worm lend thee.'
'Now is the month.'
1903—Op. 13, 'Indra,' Symphonic Poem.* †
Op. 14, Quintet for wind.* †
1902—Op. 15, Six baritone songs:
'Invocation to Dawn.'
'Fain would I.'
'Sergeant's song.'
'In a wood.'
'Between us now.'
'I will not let thee go.'
Op. 16, Six soprano songs:
'Calm is the morn.'
'My true love.'
'Weep no more' (Stainer & Bell).
'Lovely, kind.'
'Cradle song.'
'Peace.'
1903—Op. 17, 'King Estmere,' ballad for chorus and orchestra (Novello).
1904—Op 18, 'The Mystic Trumpeter,' soprano solo and orchestra (Patron's Fund).*
1905—Op. 19, No. 1, 'Song of the night,' violin and orchestra.* †
1911—Op. 19 No. 2, 'Invocation,' 'cello and orchestra (May Mukle, Queen's Hall, 1911).*
Op. 20, (a) Songs from 'The Princess,' for female voices (Novello).
(b) Four Carols for mixed voices (Bayley & Ferguson).
1906—Op. 22, Songs without Words: 'Marching Song,' 'Country Song,' for small orchestra (Novello).
Op. 23, 'Sita,' opera in three Acts.* †

* MS. † Never performed.

1907—Op. 24, 'Hymns from the Rig-Veda,' for solo voice: 'Dawn,' 'Varuna,' 'Creation,' 'Indra,' 'Maruts,' 'Frogs,' 'Faith,' 'Vac,' 'Varuna' (ii) (Chester).
'The Heart Worships,' soprano song (Stainer & Bell).
Op. 21, (a) 'Songs of the West,' orchestra (Selection of West Country Songs).*
(b) 'Somerset Rhapsody,' orchestra (produced by Edward Mason).*
1908—Op. 25, 'Savitri,' opera di camera (produced 1916).*
Op. 26, 'Choral Hymns from the Rig-Veda' (Stainer & Bell):
1908— Group 1, Mixed chorus and orchestra.
1909— Group 2, Female voices and orchestra.
1910— Group 3, Female voices and harp.
1912— Group 4, Male voices and orchestra.
(Produced in London by Edward Mason)
1909—Op. 27, (a) Incidental Music to 'A Vision of Dame Christian' (a Masque at St. Paul's Girls' School).*
(b) Incidental Music to Stepney Pageant (for children).*
Op. 28, (a) First Suite for Military Band.*
1911—Op. 28, (b) Second Suite for Military Band.* †
1910—Op. 29, No. 1, Oriental Suite in E minor for orchestra, 'Beni Mora' (produced at Balfour Gardiner concerts).*
1911—Op. 29 No. 2, Fantastic Suite for orchestra, 'Phantastes' (produced at Patron's Fund concert).*
1910—Op. 30. 'The Cloud Messenger,' Ode for chorus and orchestra (produced at Balfour Gardiner's concerts) (Stainer & Bell).
'Christmas Day,' chorus and orchestra (Novello).
Four Whittier Songs, 'Part-Songs for Children' (Novello).
1911—Two Eastern Pictures, part-songs for female voices and harp (Stainer & Bell).
Op. 31. No. 1, 'Hecuba's lament,' from 'The Trojan women,' for alto solo, female chorus, and orchestra.* †
1913—Op. 31, No. 2. 'Hymn to Dionysus,' for chorus and orchestra (produced at Balfour Gardiner concerts) (Stainer & Bell).
1912—Two Psalms for chorus, strings, and organ (Augener). †
1913—Suite in C, for string orchestra * †
1914—'Dirge for Two Veterans,' part-song for male voices and brass (Curwen).
1915 & 1916— Op. 32. 'Mars' 'Venus' 'Mercury' 'Jupiter' 'Saturn' 'Uranus' 'Neptune' — 'The Planets,' Suite for large orchestra (produced at Royal Philharmonic Concert, 1919, with the exception of 'Venus' and Neptune').*
1916—Op. 33. Japanese Suite for orchestra (produced a Coliseum, 1916, and Queen's Hall Promenades, 1919).*
1916—Op. 34. Part-songs for mixed voices:
'To-morrow shall be my dancing day' (Augener).
'Bring us in good ale' (Curwen).
'Terly Terlow' (Stainer & Bell).
'Lullay' (Curwen).
Op. 35. Four songs for voice and violin:
'Jesu Sweet.'
'I sing of a maid.'
'My soul has nought.'
'My leman is so true of love.'
(Chester.)
Choruses from 'Alcestis,' for female voices, harp, and flutes.* †
Op. 36. Three hymns for chorus and orchestra (Stainer & Bell):
'Let all mortal flesh keep silence.'
'Turn back, O man.'
'A festival chime.'
Op. 36. Six Choral Folk-Songs (Curwen):
'The seeds of love.' 'Matthew, Mark.'
'The blacksmith.' 'Swansea Town.'
'I love my Love.' 'There was a Tree.'

1917—Op. 37. The 'Hymn of Jesus,' for two choruses and semi-chorus, orchestra, pianoforte, and organ (Stainer & Bell, for the Carnegie Trust).
1917—Op. 37. Part-songs for children:
'The corn song' (Arnold).
'Song of the lumbermen' (Arnold).
'A dream of Christmas' (Curwen).
1918—Ballet for orchestra to opera, 'The Perfect Fool.'*†
1919—Ode to Death, chorus and orchestra (words by Walt Whitman). *†

A SLOVAK MUSIC-DRAMA.

By ROSA NEWMARCH.

In an earlier article on Czechoslovak music contributed to this journal I drew a distinction between the popular melody of western Bohemia, which has passed under foreign influences and become more regular in its rhythms and more ordinary in its tonal system, and the folk-music of Moravia and Slovakia, which still retains its relations with the old Church modes, and shows structural peculiarities and a rhythmic pliancy not to be found in the Czech songs. Not in music alone have the peasantry of these eastern provinces preserved their old-world characteristics. Their picturesque customs, their beautiful dresses, their sense of form and colour displayed in their embroideries, pottery, and peasant arts in general, vie with their songs and dances in giving expression to a strongly-marked racial temperament. It is not surprising that the national movement of the last few decades should have taken special cognisance of these districts, which have remained the sealed treasury of ancient customs and sentiments. The mountaineers (the Vallachians) are a tragic and struggling folk, but the Moravian-Slovaks, besides being æsthetically gifted, are a handsome race; hospitable, warm-hearted, passionate-tempered; fond of good wine and good horses; ardently addicted to singing, dancing, and festivity.

Some years ago a little colony of artists settled at Hodonin, not far from the Hungarian frontier. The leader of this group of painters, Joseph Uprka, has reflected in his brilliant pictures the glowing colour and energetic movement of the Slovak peasantry at work and at play. Happily—as I think—no school of music has, so far, made a similar conscious effort to exploit the local colour of Slovakia, but a good many composers have introduced touches of it into their works, while others have made complex artistic settings of some of the folk-songs in order to supply the demands of such highly organized choirs as the Society of Moravian Teachers, and others.

It was not, however, until the spring of 1916 that Leos Janacek made a more ambitious effort to interpret the soul of his race in music. An opera dealing in a realistic way with peasant life in Moravia, 'Jeji Pastorkyna' (Her Foster-daughter), although produced at the National Theatre, Prague, under war-time conditions, and at a moment of great political tension, became instantly the topic of the hour. Janacek was unknown as a composer of dramatic music, but it was no secret that he had dwelt among the folk whose life he illustrated in his opera, and that he was intimately acquainted with their psychology, their music, and the accent and cadence of their speech. Of his success in reproducing these peculiarities in his vocal phrases I am no judge, but Slovaks have told me that with their eyes blinded they would instantly recognise the protagonists of 'Jeji Pastorkyna' as Moravian peasants.

I imagine that the first plan of the opera if it had been strictly adhered to might have proved a dramatic failure. Janacek endeavoured to pack into it the sum-total of his knowledge of the people. The result would have been an over-filled canvas—confusing in its wealth of detail, somewhat sordid in its realism. Fortunately for this work of genius in the rough, experienced advice effected a judicious selection and polishing of material, while the same experience showed how the orchestration might be artistically treated without losing its individual character. In a word, Janacek found a Kovarovic, as Moussorgsky found a Rimsky-Korsakov.

Because in a naturalistic opera dealing with everyday life, in which no atmosphere of romantic glamour or historic pageantry diverts us from the value of the plot and its literary treatment, the book is of equal importance with the music which clothes it, I make no apology for dealing with the libretto of Janacek's work in a detailed fashion. The author, Gabriella Preiss, is a woman; but her text is a strong and virile achievement. The full title of the opera is 'Jenufa: her foster-daughter; an opera from Moravian peasant-life, in three Acts.' The characters are:

Old Grannie Buryja	Contralto
Laca Klemen { stepbrothers, } ...	Tenor
Steva Buryja { her grandsons } ...	Tenor
Widow Buryja (daughter-in-law of Grannie Buryja, a sacristan's widow)	Soprano
Jenufa (her foster daughter)	Soprano
An old villager	Baritone
The Mayor	Bass
The Mayor's wife	Mezzo-Soprano
Karolka (their-daughter) ...	Mezzo-Soprano
A maid	Mezzo-Soprano
Barena (the servant at the mill) ...	Soprano
Jano (a shepherd boy)	Soprano
Auntie	Contralto

Act 1 takes place on an autumn afternoon in front of a lonely mill in the mountains. Grannie Buryja, in the foreground, is busy with a big basket of potatoes. In the background Jenufa is standing beside the mill-stream watering a pot of drooping rosemary. Presently she sets this down and, shading her eyes with her hand, gazes long into the distance. On a fallen tree trunk on the left, sits black-haired Laca, whittling and peeling a switch. We soon see very clearly what is going on in the minds of this trio. Jenufa, standing apart from the others, sings a soliloquy which reveals at once the germ of the tragedy about to be developed. 'Evening is here,' she sings, 'and Steva has not returned. What if he is taken as a recruit? What if there is no wedding, and I am brought to

shame?' And her song has a recurrent phrase, passionate and despairing: 'O, Mary, our Lady, come to my rescue!' Grannie Buryja calls Jenufa to come and help her, reproaching her for leaving her to look over the potatoes with her old, dim eyes. Laca breaks in bitterly: 'True Grannie, your eyes are too old to see everything. They cannot see the faults of Steva. But I can see clearly that I am not of your blood. All my life you have made me feel the difference.' Jenufa fires up in defence of Steva, but her anger soon subsides. She shows her plant to Granny: 'Alas! my rosemary is dying, and they say when rosemary dies, happiness withers away.' When Laca and Jenufa are left alone for a few minutes, he makes some advances to her. She repulses him indignantly, and takes up her work on the potatoes. Laca, sore and miserable, goes back to his seat and his switch. Enters the Old Villager. He sharpens Laca's knife for him, and while they chat together, the dark and saturnine young man reveals more of his jealousy and hopeless passion for Jenufa. It is he who has killed the rosemary—Steva's gift. News of Steva's home-coming is brought in. He has managed to get off from military service. Already the village band is heard escorting the recruits, and soon the stage is filled with the lads and their friends. Steva, handsome young reprobate, his golden locks blown over his brow, swaggers tipsily forward, swinging his hat with its wreath of flowers. Taking some money out of his pocket, he tosses it to the musicians and calls for a dance and a song. It is evident that Jenufa is too infatuated with the young fellow's good looks and careless generosity to seriously resent his condition. He silences her mild reproach by confessing that he is drunk, but 'all right'; the girls will dance with him just the same. Has not a pretty girl wreathed his hat with flowers on his way here? As the wild dance ends, Steva puts his arm round Jenufa: 'Come along,' he cries, 'let 's dance to our wedding!'

At this juncture Jenufa's Foster-mother intervenes. With a gesture she stops the musicians. Then this proud, respectable, pious woman speaks her mind: 'It is always like this with us,' she says, 'recklessness, irresponsible haste, extravagance.' Jenufa shall not marry Steva until a year's probation has proved him worthy. All consider that the Stepmother is too stern, except Laca, who kisses her hand gratefully. Steva looks annoyed. He is not so tipsy but that he feels his vanity affronted before the villagers. Jenufa weeps. When the company has cleared off, Grannie Buryja comforts the lovers. Steva is just a big child who has been led away by bad companions. Jenufa must not cry; to all lovers comes a time of suffering. Left alone with Steva, Jenufa confesses her condition, her shame and anguish, and appeals to his love. Steva is in no mood to face the responsibility of his wrong-doing. His self-esteem is still smarting under the Foster-mother's rebuke. *He*—the village favourite, with all the girls at his beck and call—*he*, refused as a son-in-law, turned back for a year's probation! He boasts of other conquests, and Jenufa grows furiously jealous. In her anger she shakes her debonair, ne'er-do-weel lover. Good temperedly, but tipsily, he assures her she is the best looking of the lot. He admires her 'smooth apple cheeks.' But the consequences of his passion pass him by. Jenufa is growing desperate when Grannie appears in the porch: 'Leave the lad alone,' she advises, 'his wits will be clearer in the morning.'

The last scene of Act 1 is occupied by a violent scene between Laca and Jenufa. He comes in, having dropped his switch, but still carrying the open knife, and begins by a fierce condemnation of the unworthy Steva. He picks up the hat lying on the ground, and points to the garland: 'Would you wear this?' he asks. 'It was given him by another girl!' Jenufa replies that she would gladly wear what was given 'to honour her lover.' Laca scoffs at the word 'honour'; works himself into a frenzy of baffled tenderness; strives to take the girl in his arms; and, being contemptuously repulsed, loses his head and scars her cheek with the knife. Jenufa's cry brings out Grannie and the servant from the mill. Jenufa presses her handkerchief to her cheek, and staggers indoors. Laca, stunned by the consequences of his rage, rouses himself at Grannie's command to go and fetch the Foster-mother. Jenufa has fainted.

Act 2 shows the interior of a Slovak cottage, the Foster-mother's dwelling. She is a good churchwoman. Religious pictures deck the walls; a holy-water stoup hangs near the door; a bench, an old carved press, and a bed piled with feather mattresses complete the furniture. Jenufa, pale and dejected, the scar still showing on her cheek, sits sewing. The dialogue which ensues between her and the Foster-mother gradually unfolds the soul-state of each woman. Jenufa is benumbed with grief. The Foster-mother's former energy has turned to a restless agony. They speak of the baby asleep in an adjoining room. It is clear that Jenufa loves him in spite of all the suffering his birth has entailed. 'He is so quiet, my little son, he never cries.' 'He'll howl loud enough by and by,' answers the Foster-mother; 'he'll drain my life and reason away.' Yet in her bitterness—the bitterness of a woman of intense respectability and limited tenderness—the Sacristan's Widow still loves Jenufa, and yearns over her past pride in the child she has brought up. Presently, when the girl has crept to bed, the elder woman gives vent to her anguish. How she has prayed and prayed that God would spare her the humiliation of a base-born baby under her roof! And Steva has never been near. He does not want to be reminded of his paternity. But to-night he must come. She has sent for him. If the villain will not marry Jenufa . . . .? All this to music full of poignant feeling. Then a few terrible phrases in which the germ of the evil thought shows its first small roots. 'The baby is a week old; it breathes, it lives; there is no likelihood of its dying. . . .'

At this moment Steva walks in. He has not the

air of a villain, but of a careless, somewhat embarrassed youth, quite unable to grasp the tremendous responsibilities he has incurred. He hopes there is nothing wrong with Jenufa. He has not been before, because like all the neighbours he believed she had gone on a visit to Vienna. What? There is really a child? 'Yes,' replies the Foster-mother, 'go and peep at him, Jenufa is asleep.' But if she expects to awaken Steva's paternal instincts she is mistaken. He peeps into the room and returns: 'Poor little brute,' he says. 'And "poor" Jenufa,' cries the Foster-mother. Then the proud and righteous woman abases herself before this graceless young peasant, using every argument to persuade him save the family from shame by making an honest woman of Jenufa. Steva is sheepish, but obdurate. ''Tis a bit of bad luck,' he says. He was in love with Jenufa's gaiety, with her bright eyes and 'apple cheeks'—such things will happen. Then once—on the day of his return—he caught a glimpse of her hidden nature. Something austere and earnest—'like you, and I always was afraid of you, the Sacristan's Widow'—and then her scratched face, her good looks gone . . . it was all over. 'I'm not in love with her any more. Besides, 'tis too late, yesterday I got engaged to the Mayor's daughter, Karolka. So now you know. There's my answer!' He goes out, and leaves the wretched woman to her distracting grief and shame.

Laca appears on the scene. He has seen Steva's departure. He asks: 'Has Jenufa returned from Vienna? Is she well? Does she still care for Steva?' At the sight of Laca a gleam of hope shines upon the Foster-mother. She resolves to confide to him the whole story. Laca's devotion is of the kind that bears the test. Only when she mentions the baby he baulks for a moment. 'A child—Steva's child. This is like a sword piercing my heart! How shall I bear the agony?' The Foster-mother is terrified lest this straw of hope should be carried beyond her reach on a flood of furious jealousy. Suddenly she faces the suffering man: 'Laca, believe me, the child died.' 'Does Steva know this?' 'Yes, . . . no, . . . no, . . . Do not speak of him. Go quickly and find out the date of his marriage to Karolka! Run!' The woman stands alone in the room. She is committed to her falsehood. Her immortal soul in exchange for her good name—and Jenufa's. She goes muttering about her hideous task. 'Now, at once, before the ice breaks . . . no trace . . . no pain . . . I take him home to God.' She creeps stealthily into the next room and comes out with a bundle in her arms. 'He came by sin; by sin he departs!' She lifts the latch and disappears into the night.

Jenufa awakes during her Foster-mother's absence. She misses the child. Her head is weak and confused, and she has a kind of delirious premonition of disaster. She thinks she hears the baby cry, and rushes to the door only to find it locked. She swoons. When she recovers she is calm and happy. Of course, she thinks, her Foster-mother has taken the child to his father. 'When Steva sees those blue eyes, so like his own, all will be well.' While she is praying before the picture of the Virgin, she hears a knock at the window. 'Let me in,' says the widow, 'here is the key, my hands shake so with the cold I cannot turn the lock.' When Jenufa sees her Foster-mother's arms are empty, she is filled with joy. 'Steva has kept him,' she exclaims, 'Steva cares for him, and to-morrow he will come himself and bring the baby to me!' 'Child, are you still wandering?' asks the elder woman, 'Don't you know you have been ill and delirious for two days and that meanwhile your baby is dead?' Jenufa weeps bitterly. Eventually she is a little consoled to feel that the child has been spared an embittered life, and is now, as the Foster-mother reminds her, 'with the angels.'

When Laca returns, the elder woman, before letting him in, whispers to Jenufa that he knows all, and does not judge her harshly. Laca goes humbly and gently up to Jenufa: 'God comfort you! Will you not give me your hand?' And presently he adds: 'Could you not take me now, Jenufa?' Jenufa replies that she is no fit wife for him. Beauty, honour, first love—all are gone; she has nothing to give. But Laca pleads, and the Foster-mother joins him. Suddenly a strange terror possesses the widow. She rushes to the window and opens it. 'Do you not hear it? A cry of anguish?' Laca lays his hand kindly on her shoulder and asks her what she fears. She turns a stricken face to his: 'I thought I saw Death grimacing at the casement.'

In Act 3 the curtain rises on the same scene in the Foster-mother's cottage, but now Jenufa, looking grave but not unhappy, is making simple preparations for her wedding with Laca. The villagers begin to drop in and offer congratulations. Tender and attentive, but curbing his exultation, Laca hovers near his bride. The Mayor and his wife arrive. She rallies Jenufa on the simplicity of her costume: no bright colours, no garlands. Laca, taking Jenufa apart, entreats her to wear the bridal wreath he has journeyed to the town to fetch.

Again he assures her that his great love has driven out all bitterness. He has even invited Steva and his betrothed to the wedding. When these two walk in, Jenufa bids the half-brothers to be reconciled. 'Each of you has his good qualities,' she says; 'Steva is handsome, but Laca has a divinely tender heart.' Only the Foster-mother seems apprehensive and ill at ease. She starts and trembles at the sight of Steva. 'Will he bring us trouble once again?' Now the village girls flock in and sing a marriage song. The cottage is crowded to witness the pretty ceremony, in which the bridal pair kneel to receive first the blessing of Grannie Buryja and then that of the Foster-mother. But just as she lifts her hands to lay them on their bowed heads, a clamour is heard outside. She starts in terror. A voice without is heard saying: 'Poor child! What brute can have caused its death?'

All hasten to the window. Jano, the shepherd boy, now takes up the rôle of the Messenger in Greek tragedy, relating all that must not be seen upon the stage. 'Just down there, where the ice is thawing . . . . a baby . . . . in all its swaddlings . . . . it looks alive still . . . . hark at the folk weeping . . . . O, horrible, horrible!'

The Foster-mother gives a demented scream: 'Save me, hold me, save me!' and sinks in a swoon. Grannie Buryja goes to her aid. Steva's betrothed clings to him: 'O, Steva, this is terrible, their wedding is quite spoilt.' Then a sudden cry from Jenufa, who has run out of the cottage, thrills the little crowd: 'God and the saints in heaven, it is my boy!' Laca tries to hush her cries: 'Collect yourself, Jenufa, everyone will hear you.' But she struggles from his grasp: 'Let me go! I tell you it is my boy, my Steva!'

The entrance of the Mayor, carrying some of the child's wrappings, brings matters to a crisis. Jenufa recognises the clothes and turns to Steva, 'Go,' she cries, 'and bring him in—your child!' At this the neighbours cry scandal, and gather threateningly around Jenufa. But Laca stands in front of her and warns them off. The Foster-mother, now aroused from her stupor, comes forward. 'I did it,' she proclaims, 'I drowned Jenufa's child. I wanted to save our good name. I could not endure that the girl *I* had brought up should fall into disgrace. God, Thou knowest I could bear no more . . . It was cold and dark . . . the babe never stirred . . . Since that hour the crime has weighed me down . . . Jenufa is innocent.'

Steva's betrothed then turns to him with a reproachful gesture: 'All the guilt is yours. Mother, take me home. Steva is no husband for me.' The young man hides his face in his hands. His shame has found him out, and he fumbles with the door-latch, seeking escape. 'Aye, let him go,' shout the villagers, scornfully: 'Go and join the gipsies!' Meanwhile the Foster-mother, with a wild cry, rushes into the next room intending to kill herself, but on the threshold she remembers Jenufa. 'I must live to bear witness for her,' she says. Then she confesses that egotism rather than love has inspired her conduct. A real mother would have loved the girl better than her honour. 'God comfort you,' says Jenufa. And so, forgiven, the Foster-mother follows the Mayor to judgment.

Laca and Jenufa remain in the cottage. She tells her lover he must go his way and leave her to face her ruined life alone. But Laca's love is of the quality that grows strong through adversity. Gravely he shows her that his only way of happiness lies in sharing her shame and sorrow. Then Jenufa opens her arms to him. 'At last,' she exclaims, 'I know what love is—the love that God himself approves!'

So in an atmosphere of pity, and reconciliation, and quietly-dawning hope—an atmosphere as mellow as that which pervades the last Act of some late Shakespearian play—this remarkable drama comes to an end.

The music of 'Jeji Pastorkyna,' though strongly tinctured with the folk spirit, is in substance a very individual creation. The form of the opera is modern in the sense that it presents no set numbers, duets, trios, &c. Janacek makes use of a style of melodic recitative which, whether it be specifically Slovak or not in rhythm and accent, is at any rate admirably adapted to the utterance of the most varied and poignant emotions. The vocal phrases, whether they follow each other continuously or are broken by pregnant pauses; whether they are rapid or languid; suddenly tense with emotion or as suddenly quiescent, have a singularly natural effect. The sung dialogue leaves on us the impression of a swift, eloquent interchange of speech—now vehement now tender, now charged with horror or despair. It has an affinity with the realistic idiom of Moussorgky's operas, in that the composer relies for his dramatic element upon 'the melody of the spoken word.' But the more efficient musicianship of Janacek has produced in 'Jeji Pastorkyna' a far less uneven work than the Russian composer's 'Marriage,' for example. When produced in Vienna the work was compared, not inaptly, with Charpentier's 'Louise.'

Rhythmically, as with most Slavonic music, 'Jeji Pastorkyna' contains much that is interesting, not merely as regards the clever combination and interweaving of various measures into a complex and supple rhythmic tissue, but because of what, for the want of a better word, I must describe as its emotional rhythm.

The orchestration, generally speaking, has a colour and tang entirely its own. Occasionally there are effects which are no doubt purposely naïve and aim at the close imitation of the local instruments used by the Slovaks: a small bagpipe, the pastoral flute *(fujara)*, cymbals, &c. Each Act is preceded by a short orchestral introduction which prepares us for the special dramatic aspects of life to follow, and leaves us in the right frame of expectancy. I was much struck by the originality of the opening pages, which form not so much a thematic as a psychological exposition of the drama. In clear, dry tones the xylophone gives out a persistent figure against the *pizzicato* notes in the basses, suggesting to my fancy the ceaseless, relentless click-clack of the mill-wheel, which turns stolidly on, through situations of extreme tension.

The composer is fond of these whirring, revolving figures. The triplets in the Prelude to Act 2, which first accompany melodic passages for wood-wind, and afterwards so much of the unhappy dialogue between the Foster-mother and Jenufa, again sounded like the turning of the wheel of fate, which in this drama revolves mostly through emotional storms and clouds. But how glad I am that there is no 'comic relief' in 'Jeji Pastorkyna'! In our passions and griefs we are all more or less united, without distinction of class or nationality; but in our sense of humour we are infinitely differentiated, and what amuses a Slav will bore a Latin. So, remembering the

terrible keeper, or bailiff, in Smetana's 'Two Widows,' I give thanks for the unbroken seriousness of 'Her Foster-daughter.'

These generalisations about the music of 'Jeji Pastorkyna' by no means do the composer justice; but they are all I care to write on the subject after one hearing only of a work which I found so arresting that it left me too breathless to consider details. One more observation must conclude this too-lengthy article. The strong local colour and picturesque scenery and costumes of Slovakia are undoubted assets alike to the writer, the painter, and the dramatic composer; but this is no peasant opera in the sense that it depends on these externals for its success. Both Kovarovic's 'Psohlavci' and Janaeck's 'Jeji Pastorkyna' might be transferred—the former to the realm of Scottish Border history, the latter to a village in Brittany, and yet each would retain its musical and dramatic interest. I venture to say that both works have that quality of sincere emotionalism combined with sound art that merits, and generally finds, success in any country in the world.

Interludes.

BY 'FESTE.'

The beginning of the present autumn saw the launching of four new musical journals, and the inception of several series of ballad and other concerts avowedly 'run' by music publishers. The fact is significant, and demands consideration if only because it must inevitably lead to discussions on the subject of commercialism in art. Already some well-worn phrases are being bandied about: 'mere commercialism,' 'shop,' 'trade in the things of the spirit,' 'art in commercial trammels,' and so forth. The time seems opportune for an attempt to get down to a commonsense view of a question that is too often dismissed by such phrases. We have to recognize that all the conditions of modern life tend to make art more and more a matter of business. Before we lament the fact, let us try to see exactly whether it calls for tears, or cheers, or both.

On the whole both—as is the case with most things on this piebald planet. But (to begin at the beginning) when was art of any kind outside and above commercial considerations? The professional of a thousand years ago had a good deal in common with his descendant of to-day. Like the prima donna and the pianistic lion, he toured, taking on his way such tribute as was forthcoming. Many people starved in the Middle Ages, but I doubt if there was ever a minstrel among them. Kipling's True Thomas declined a knighthood—an example which few, if any, of his successors have followed:

> And what should I make wi' blazon and belt,
> Wi' keep and tail and seizin and fee,
> And what should I do wi' page and squire
> That am a king in my own countrie?

But did he harp for nothing? Hardly:

> And some they give me the good red gold,
> And some they give me the white money,
> And some they give me a clout o' meal,
> For they be people o' low degree.

To-day the good red gold (or its paper equivalent) and the white money go to the box office. The True Thomas of to-day would be insulted if you met him outside Queen's Hall and tendered him the price of your seat. What he would feel like if I and other people of low degree offered him a clout o' meal, I shudder to think. And the original Thomas was a practical sort of democrat, too:

> And the song I sing for the counted gold,
> The same I sing for the white money,
> But best I sing for the clout o' meal
> That simple people given me.

This is real playing to the gallery—the only kind that needs no apology.

Now we may be sure that True Thomas knew which of his songs was the likeliest to produce substantial results, from red gold to a handful of meal. And we may be equally sure that at every stopping-place that song was sung just before the collection was taken up. ('Mere commercialism,' said an art-for art's-sake-highbrow on the edge of the crowd, leaving just before the hat reached him.) Later, when the printing press was invented, Thomas became a publisher as well as a singer, hawking the ballads as he sang them. Was he less of an artist because he was now a tradesman as well? He still put his best work into his best songs; and if, with an eye to his next meal, he wound up with what is now known as a 'winner,' who shall blame him?

If you want a literary reference to the royalty system, you will find it (like everything else) in Shakespeare:

> *Autolycus.* This is a merry ballad; but a very pretty one.
> *Mopsa.* Let's have some merry ones.
> *Autolycus.* Why this is a passing merry one; and goes to the tune of 'Two maids wooing a man': there's scarce a maid westward, but she sings it; 'tis in request, I can tell you.
> *Mopsa.* We can both sing it; if thou'lt bear a part, thou shalt hear; 'tis in three parts.
> *Dorcas.* We had the tune on't a month ago.
> *Autolycus.* I can bear my part; you must know, 'tis my occupation: have at it with you.
> (Song. 'Get you hence.')

Autolycus the publisher having sold a copy of 'Get you hence,' paid the royalty to Autolycus the singer—direct action, with no profits lost on the way. To-day, 'Get you hence' would bear on its cover the words:

> 'Sung with immense success at all his engagements by Mr. A. U. Tolycus.'

The royalty system is anathema in many quarters. I was as hot against it as anybody until I reminded myself that, after all, the royalty singer is merely a commercial traveller, going

round with samples, like his fellow bagmen, but bearing samples of music instead of grocery or hardware. The system itself is sound enough: the mischief is that his wares are too often bad, and the public, which has a keen scent for the indifferent in bacon, boots, and the rest of the things that matter, is easily imposed on where music is concerned. What we need is either no royalty system, or a great deal more of it. I want to see singers carrying the fiery cross of good music through the country, singing fine songs at all their engagements, and getting sixpence per song more than they get for the wretched specimens they now propagate.

Critics lament that English audiences show no discrimination, apparently enjoying the bad no less than the good. But reverse the statement, and see what a hopeful look there is about it. Are there not possibilities in a public that enjoys the good as much as the bad?

The sound judge in music, as in literature, is made, not born. The bookman of to-day was more often than not an omnivorous reader in his youth, enjoying good and bad alike. There must be appetite before there can be taste. If the public were indifferent to music, the case would be hopeless. But they are the reverse of indifferent: they are avid. Those who enjoy bad music do so because they get so much of it, and because it is the kind that is the most widely and skilfully advertised. What type of song is helped by having its opening phrases quoted in newspapers circulating among millions of people? Never the fine song; rarely even the second-rate. It is usually the most banal and obvious. You will reply that the best songs depend so little on a few bars of catchy tune that they cannot be quoted with advantage. But you will see how little there is in this objection if you realise how much your interest in a given piece of music has been quickened by a few music-type illustrations in an analytical article that would otherwise have left you indifferent. And as an example of the possibilities in public taste when properly directed, see what the Competitive Festival has done. We have to-day hundreds of thousands of people familiar with and enjoying choral music of a type that twenty years ago would have had no meaning for them. Familiarity has bred content.

I saw somewhere the other day a question asked about Elgar's first Symphony. The writer was lamenting its rare performances to-day, and, wondering why it had a record number during the first year of its appearance. I think I can give him the answer in one word—'publicity.' The Symphony was well written up—not merely in the musical press, which reaches only a handful of the public, but in the daily papers, which go everywhere. One of the most widely read of all (I think it was the *Daily Mail*) even quoted its main theme. On how many thousand domestic pianofortes was that fine tune played for several days? How many were interested who would otherwise have been indifferent, or even ignorant of the fact that Elgar had written a symphony? When good music is given as much publicity as the bad, we need have no fear of the result. I wish some musical millionaire would spend his surplus cash on a gigantic development of the royalty system. The Patron's Fund public rehearsals of new works are a step in this direction. But we want more than a step. The popular taste in songs would be changed in a few years if singers were paid to make a feature of our best work in this field. At present fine modern music is usually the most expensive to buy, and the performer not only receives no royalty, but often has to pay a fee himself. My millionaire would put things right in a very short time. The royalty system might have been a great power for good. It has become a curse because it has been almost confined to third-rate songs, and has therefore got into the hands of the least educated and most vain and superficial branch of the profession. What would become of the physical health and palate of the community if manufacturers sent out commercial travellers with samples of their worst products?

In order to realise how much the music trade and profession as a whole have to learn in the matter of publicity, read 'Commercial Advertising,' by Thomas Russell, a recently-published set of lectures delivered at the London School of Economics and Political Science. It is an unexpectedly interesting book, and leaves one with the uncomfortable conviction that real live propaganda is as a rule used only on behalf of food, patent medicine, soap, and poor music.

Not that Mr. Russell has much to say about our art and its advertisement. But human nature is pretty much the same all round, and the psychology that makes us buy the soap or cocoa that is best advertised will also make us buy the music that is kept well in our eyes and ears.

The brief passage Mr. Russell devotes to music contains some curious statements. Speaking of the importance of the choice of medium for advertisement, he says:

> Why is the *Daily Telegraph* the unequalled medium for advertising concerts, sheet-music, and pianofortes? Not because it has a larger circulation than any other London daily—it has not—but because it is read by musical people. Probably the basic reason is that the *Daily Telegraph*, being owned by Jews, has always had a big Jewish circulation, and everyone knows that the Jews are the most musical race in the world. Nearly all the great composers were Jews. Most of the best executants have been Jews. Thus the *Daily Telegraph* was read by Jews, used as a medium by Jews in the music business, and became the accepted medium. Presently Christians interested in music—what few there are of us—followed; and when a great part of any advertising settles into one medium, the whole of that kind of advertising gravitates towards it.

I had always thought that the position of the *Daily Telegraph* in the musical world was chiefly due to the fact of its having been one of the first daily papers (if not the first) to give a recognized musical critic plenty of elbow-room. The Saturday music-page has done so much for the

Daily Telegraph that it is surprising to find no other newspaper following suit. True, the press as a whole is increasing the space devoted to music, but the amount is still small compared with that given to the drama and sport. The reference to nearly all the great composers having been Jews serves to remind us of a few who were not—Palestrina, Bach, Handel, Purcell, Mozart, Haydn, Beethoven, Schubert, Schumann, Wagner, Strauss, Elgar—we present Mr. Russell with the remaining great ones. He will not find many of the chosen race among them when he has counted Mendelssohn and Meyerbeer.

One point clearly established by Mr. Russell is worth noting. The effect of a new entry into a given branch of trade might be expected to damage the firms already operating in that branch. Usually the reverse is the case: the result is to increase the consumption of the article concerned. We need not argue this point. A glance at the music trade will convince us. Undoubtedly some new firms have come into existence as a result of the increased popularity of music, but it is no less clear that the demand has grown enormously because of the increase in the number of publishers, and the consequent extensive advertising of music of all kinds. That is why the existing musical journals welcome the four new arrivals alluded to at the beginning of this article. The effect will be to increase the public for magazines of the kind. New sections of the community will be tapped, and as it is a common experience that few musical people confine themselves to one journal, it is certain that the old established organs will gain new readers.

Having said this, I am going to raise a mild protest in regard to one of the four. Three openly declared themselves to be founded by music publishers, and so long as they maintain the excellent literary standard of their first issues, nobody need be a penny the worse for the fact of their being to some extent business organs. On the contrary, both readers and publishers should benefit. We have long since seen the falsity of the old idea that in a business transaction one party is necessarily a victim. The essence of all sound trading is that both parties gain. The fourth journal, I think, made a fatal mistake. It began by announcing that its policy was 'complete independence in expression of opinion,' and went on to say (in heavy type) that it was 'neither influenced nor controlled by any organization, trade or otherwise.' I might have been less sceptical had not the first number consisted of thirty-one pages of advertisements and only twenty pages of reading matter. How can a journal with such an overwhelming portion devoted to trade announcements be 'completely independent,' and 'uninfluenced by any trade?' What would happen if one of its contributors spoke unfavourably of any of the pianos, gramophones, or music advertised in those thirty-one pages? I am not objecting to the presence of the advertisements, and I am sure that a case might be made out for the editorial blue pencil in the case of too drastic a criticism of the advertiser's wares. My sole objection is to a claim of independence that simply cannot be sustained. Nor do I dwell on the facts that the address of the publishing office is identical with that of a well-known organ of the pianoforte trade, and that pianoforte manufacturers are the chief advertisers. These things may be mere coincidences, and even if they are not, there is no harm done. The only flaw in the concern is the untenable and unctuous claim of being superior to commercial considerations.

It is doubtful, in fact, if any musical journal can ever be entirely without bias. Even one unconnected with any music-publishing house, and with no advertisements, would be pretty sure to become sooner or later the organ of a clique, or of an institution. The only way in which we can get a comprehensive survey of current musical thought and activities is to read all the musical journals, adding or deducting a slight percentage here and there. After all, this is what we do, or should do, in regard to the daily press, if we want to be really broad-minded on social and political questions. Why should we demand of musical papers a detachment that we do not ask or expect of other newspapers?

You will have noticed that when hard words are flying round on the subject of the commercialising of music, the publisher gets the biggest share. The labourer is worthy of his hire—save when he is a publisher. The world hears of his sensational successes, and makes unpleasant remarks—though thoroughly awake itself when any bargaining is to be done. It says nothing of his failures, even if it hears of them. Nor does it take notice of the works that most publishers of repute bring out chiefly for honour and glory—works that they know can never make a wide appeal, and for which the only return is that shadowy one known as 'the credit of the house.' How does the artist stand in comparison with the publisher so far as commercialism is concerned? Here is a significant passage from Ethel Smyth's 'Impressions that Remained':

> Shortly before the war Kreisler told me a horrible thing; he said, 'I have visited every town in the world, almost, of over 100,000 inhabitants, and of them all I know only the railway station, the hotel, and the concert-hall.' I exclaimed it was a hideous, degrading life; why did he go on with it? He spoke of relations to support, financial crises, and so on; and when I uttered the German equivalent of 'bosh!' he replied, 'Yes, you are right; one gets into the groove and can't or won't get out of it. . . . .' This is the sort of madness of which I wish the war would purge the world.

Is Kreisler any the less a great artist because he stops in these towns only long enough to earn and collect his hire? Do we think less of the 'Choral Symphony' because it was written to order, and even paid for in advance? It belongs in fact to that great mass of fine music written to enable the composer to live, though we use the contemptuous term 'pot-boiler' only when a minor composer is concerned, and when the work is a song.

Does the splendid choralism of this country suffer from the fact that it is due chiefly to the enterprise of a music-publisher who nearly a century ago placed the choral masterpieces in the hands of the public at a price about 75 per cent. lower than their previous cost? Art has everything to gain from legitimate and enterprising trade. Her chief enemy is the anti-commercial humbug which began with the long-haired *poseur* who had a soul above money, but who none the less managed to do himself pretty well—and other people, too, sometimes. (The most out-and-out opponent of commercialism, you will remember, was that exceedingly knowing butterfly, Mr. Harold Skimpole.) Let us have our heads in the clouds when we are music-making, by all means. But, between whiles, the better we can hold our own as men and women of the world, the better for the world, for us, and for our music. We must clear our mind of cant. (I am afraid I hear a faint echo—'can't!')

NATIONALITY IN MUSIC.

By Arthur L. Salmon.

A good deal has been written and said—not always wisely—about the future of British music. It would be more pertinent to speak about the future of *music*—though in one sense such discussion must be superfluous: music can take care of itself. The common error, however, seems to be to speak of a part instead of the whole; or, rather, to divide in parts where we ought to contemplate an entirety. Nationality, with all its grades leading downward to the provincial and the parochial, may have its value, its attractive features, its piquancy; but nationality at its best should never be more than secondary. Our first regard should be for the universal. Morality may tell each one of us to be good in the family, good in citizenship, good as patriots; but it must go still farther unless it is to be stunted and narrowing: it must tell us to be good as citizens of the world. Does not the same 'must' apply in matters of art as well? The ideal is not for the home alone, for the country alone, but for humanity. When we think of Homer or Dante or Shakespeare, our first view may embrace their local and temporary conditions, their age and country; but the world's final judgment has passed beyond all this and appraised their universal significance. Homer's secondary characteristics were Greek, as Dante's were Italian and Shakespeare's English; but their primary qualifications, those things that ensured their vitality and endurance, belonged to human nature at large, and by these alone they have affected and influenced readers at the four corners of the earth. Too much has often been made of the local, the temporary, the incidental. Race, we will admit, is a powerful element in each one of us, though far too complex for any arbitrary or positive classification; but behind race lies something that is stronger still, less varying, less complex, and that is our common humanity. Our passions and instincts and sorrows are the same 'from China to Peru.' Music, with the other arts, makes a claim to universality, and is a voice that speaks for something more widely spread than manner or costume or dialect.

What, then, does nationality in music mean? Unless it applies to secondary features only, it must be a sheer limitation, a segregation, a division into camps, a breach of the unity that should be the ideal of all art. Music will never be the better because it is English or Russian or French, though it may seem better to some hearers—just as there are persons who care to read only their local newspaper. To take an instance from literature: Joseph Conrad, a Russian Pole, has come to England and written great English novels. If he had remained in Poland he might still have written great novels with a more pronounced Slavic tone, but with the same genius behind them. The great things in his books are not the Slavic or the English features, but their fine psychology in the treatment of general human nature: he gets to the roots of the human, not of the merely racial. Beethoven, born in a different century or in a different country, would have composed differently so far as the superficial manner of his work is concerned; but the great features of his music, those that make it of any value to us to-day, would have been the same. When hearing the best music, as when reading the best poetry, we are absorbed by its universality; we are not constantly reminding ourselves that 'this man is a Russian, or a German, or an Englishman.' If we are thus constantly reminded, there is something in which the work falls short of the highest. There may of course be a local idiom or an individual idiom which at times recalls the composer's identity; but this does not so obtrude as to veil the greater unity, that whole of which the individual is a part. A touch of local accent may be very charming, but it does not really add value to that which is said, except when it lends attraction to the trivial and the unimportant.

If an Englishman sets out to make his music English—or British, to use the more generally acceptable word—what is he going to do? In music there is no ready-made racial idiom, unless we resort to folk-music, which stands by itself and belongs to its own limited conditions. Folk-music, like folk-poetry, is often of wonderful interest and beauty. But a serious composer cannot model his work on folk-music, even if he is content at times to borrow a little from it. Moreover, if the work is to be 'British,' there is still a further complication; for we have Scots folk-music and Irish and Welsh, as well as English. Which idiom is the composer to take, or must he produce a blend of all? It may be said that the British character is such a blend, and that British music may be the same. This may be true of the British nationality, but the question now is of nationality in the least abstract and least localised of all the arts. Or, ignoring folk-music, shall the composer go back to Purcell and Lawes and Lock

and Arne? Or to Handel, much of whose work, in spite of his German birth, is probably as English as any of them?

Even this, we feel instinctively, would not do; the result would be a cramping and a fettering. Some writers, aware of these grave difficulties, seem willing to admit that there is no ready-made national idiom, and they propose that one should be created. Then who is to create it, and enforce its acceptance? If a great composer arises among us, he may indeed have his own mannerism—though the less of it the better unless it is entirely secondary; and his influence will undoubtedly form a school and perhaps a lasting tradition. Such a school, such a tradition, might conceivably do great things; but its result would spring from individuality, not nationality. What does difference of language matter if we have anything to say? And music, happily, has no such division of languages; surely we do not wish to produce any. Music is a universal language, and speaks for that which is universal. We are trying gradually to escape from the limitations of Babel; we are trying to understand and meet each other, to break down partitions, to attain an ideal of wide brotherhood. In music such a condition is already existent. The great man is coloured by his surroundings, but not produced by them. Burns, born in Scotland, wrote Scots songs; born in Italy, he would have written Italian songs. The secondary value of his work is that which is local and temporary; the true value of his work is something deeper. Some are only strong enough to be local and temporary; they have their reward, their local and popular applause; they never join the band of the immortals. If we counsel British musicians to consciously produce British music, we are counselling them to limitation. An idiom, it is true, may conceal paucity of thought, it may veil defect of originality; it may be a fine thing for the second-rate. The mere fact that it can be assumed at will condemns its conscious assumption. Some local colour we may be unable to escape; it may affect our manner of saying a thing; also, if personality be strong, there will be some personal mannerism. But to assume a mannerism is always deadly. When we look at our best native composers to-day we may congratulate ourselves that, in their purest music, they have not ostentatiously sought to be British, but have simply tried to express what was in them. Only so far as they have done this have they risen above the commonplace. However marked its idiom, we do not want British music to be a national commonplace. Art must satisfy two requirements that may seem contraries but are really complementaries: it must be both individual and universal. There is no room for the merely national.

The illustrated souvenir booklet of the Borough Organists' Camp Entertainments at Dover is a record of excellent work carried out throughout the war under the direction of Mr. H. J. Taylor. This organization supplied concerts to no fewer than forty-eight camp centres in the district.

CONCERNING CUTS.

By ALFRED KALISCH.

There is hardly a question connected with music about which there is more fine confused thinking than that of cuts; or, to speak more academically, abbreviations; or, to quote a phrase from Sir Thomas Beecham's announcement of the production of 'Parsifal,' 'the elimination of unnecessary detail.'

In fact, most people do not think about it at all. They are content to jog along unquestioning, in the inherited belief reiterated by many teachers, that it is *lèse majesté* to cut the classics, because cuts spoil their form; that the moderns may be cut, because, poor dears, they have no form, and if they have, it is so bad that a change can only improve it. To think otherwise is not respectable: only the half-educated or the very young with a wild desire to shock their elders would think otherwise. The present writer is certainly not young, and does feel that current opinions require reconsideration.

We pretend that we do not cut the classics. But is it so? How often do we hear a classical work with all the repeats. Is there ever a performance of 'Dio Giovanni,' or 'Figaro,' with all the numbers in it? Or of the B minor Mass or the 'St. Matthew' Passion of Bach? It may be doubted, too, whether the individual numbers of these works are not shortened. But we make a fine show of not noticing it.

It would surely be better to acknowledge that we do these things. If it were done openly we should be much more likely to evolve a reasonable system, and to discover when cuts are allowable and when not. It is really a question that goes deeper than the technique of form. It is rather a question of psychology. We do not live in a deliberate age, and the world is impatient of control. It is no good telling the world that it ought to like long works; it refuses to do so.

Our present way of thinking, or not thinking, about these things leads to a great deal of insincerity. There are scores of violinists who really think in their heart of hearts that the *Finale* of Beethoven's Violin Concerto and the first movement of Brahms's Concerto are too long—but they never dare to say so, except in private. There are pianists also who think the same of the last movement of the 'Emperor' Concerto; and of every movement of the 'Hammerklavier' Sonata, but they have not the courage of their convictions. They are afraid of what would happen to them if they acted on them in public.

It may seem a startling paradox, but a liberal, almost revolutionary policy in this respect is probably the only thing that will prevent a rapid defection of many music-lovers from the ranks of devotees to the classics. It may be deplorable, but the mentality of the age has to be reckoned with. The time will soon arrive when concert-givers of all types will say with reason that people will not come to hear the unabbreviated classics, and that they must be shortened or put on the

shelf. The first alternative shocks the musicians' sense of propriety—naturally. But the second would be a real disaster. A regrettable choice of evils; yet many signs point to the fact that it will soon have to be made. It is better to make it deliberately, to let those who really know suggest how it should be done, than to leave such things to the caprice of individual performers and conductors as is the case now.

Two concrete instances—extreme ones, it is true—will help to enforce this argument. We all know that Schubert's C major Symphony is a masterpiece, and that its appearance on a programme suffices to empty a concert hall. The 'Unfinished' is a sure draw. People often say 'But there are finer bits in the C major than anything here.' If anyone had the courage to reduce that Symphony to a size equal to that of the 'Unfinished,' it would become as familiar as its fellow. It would be known and loved by thousands who never hear it now.

Another instance is 'The Ring.' It is a thing in a class by itself, of course, but in a little conversation at which I was once present on the subject of cutting 'The Ring,' things were said that are of universal application. The late Dr. Richter was once inveighing against the wholly inartistic cuts that some conductors made, and a singer said the present want of system was distracting. He had sung the same part in three different theatres in a fortnight, and had had to study three different versions. A third person then suggested that a commission consisting of the Doctor himself, Levi, and Mottl—both of whom were then also alive—should publish an authorized abbreviated version for everyday use of all the Wagner music-dramas. He said it would be an artistic crime. It was pointed out that the absence of guidance from inspired quarters led to the perpetration of worse crimes. And so it is throughout the realm of music.

There is a cognate point on which another article might be written. It is tacitly assumed to be a sin to play one movement of a Symphony, or a Quartet, or a Suite. The result is that many beautiful movements are practically moribund, or certainly are not heard as often as they ought to be, because of the dead weight they have to carry with them. The most striking case is that of the early Symphonies of Beethoven. Each of them, the 1st, 2nd, and 4th, has one movement which hundreds would love to hear, but never do hear, only because the whole Symphonies would keep audiences away from a concert. So it is with the 'Pilgrims' March' from Mendelssohn's 'Italian' Symphony or the *Scherzo* of the 'Scotch' Symphony, and instances might easily be multiplied from Quartets, Trios, and Sonatas of all types. Here too is an opportunity of clearing our minds of cant.

Some very good people hold up their hands in horror when they hear the 'Dorabella' Variation of Elgar played by itself, but when asked why the procedure is dreadful, they really do not know, except that 'the movement is torn from the context.' But presumably the composer sanctions it, and he knows best. Probably the composers of the past would be more broad-minded than the purists of to-day, and would have a clearer perception of the artistic necessities of the present.

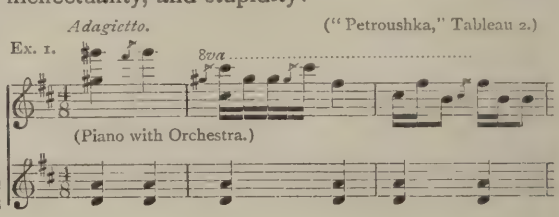
THE HUMOUR OF STRAVINSKY.

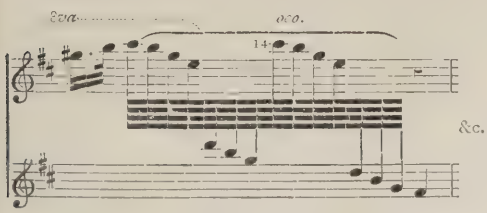
By Leigh Henry.

Among the vanguard of musical humorists stands Igor Stravinsky, in whose work music attains not only a new objective treatment based directly upon investigation of the aural nature of sound, but also an intrinsic expression of humour unknown to it before. The expressive capacities of sound which his empiric experiments have brought to light have given music a range of human mood-content hitherto unknown. In this content, humour, as in actual life, naturally occupies a prominent place, not only as a 'literary' motive, as has up to the present been the case, but also in the actual *aural* matter of the media in which it is expressed.

This intrinsically musical type of humour is naturally a comparatively late development in Stravinsky's music. Its potential presence is apparent, however, in his earliest work. There is latent whimsicality in the quality of the music he composed for the three Pushkin poems, entitle collectively 'Shepherdess and Faun.' This has a semi-literary quality, however, owing to the French classical sentiment of the words. Of a like suggestive type is the 'Fantastic Scherzo' for orchestra, as also are certain imitative effects in 'The Fire Bird.'

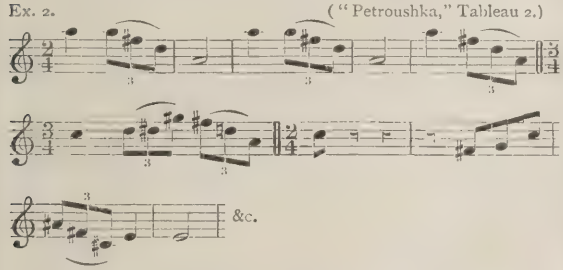
It is in the burlesque ballet-scenes of 'Petroushka' that the objective development of Stravinsky's humour, both spiritually and musically, is first apparent. Here Stravinsky takes place with the world's greatest comedy-writers. 'Petroushka' is informed throughout by psychological insight, by keen critical observation of human significances and relationships. Incorporate with this insight is an understanding compassion which, while never degenerating into sentimentality, yet places the work on that high level of comedy in which humour and tragedy are continually juxtaposed. One has but to recall the little passage, full of pained, bewildered, child-like questioning accompanying the unfortunate Petroushka's examination of his grotesque, bruised body, to realise the element of human pity. Yet even here Stravinsky avoids all bathos. He is no sentimental romantic; the misery and childish perplexity of the wretched doll-clown are there; but so also are his clumsiness, ineffectuality, and stupidity:





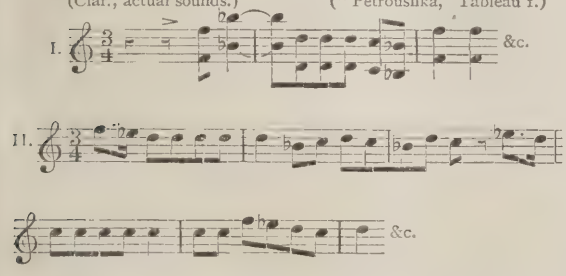
Yet the humour is far from absolute farce. So far, indeed, that the next moment, when Petroushka, having vainly invoked the Charlatan, breaks out in fury and crashes his arms through his cell-wall, only to find a blank vista of stars, the comedy borders very close on tragic poetry. One can imagine what orgies of orchestral dynamics a German composer would have indulged in. This is what Stravinsky does—with a cornet:

Ex. 2. ("Petroushka," Tableau 2.)



The score, however, has no 'profound' pretensions. It teems with little tinkling melodies which, 'real' in the most descriptive sense, are full of a rollicking mockery, such as the two organ-grinders' phrases:

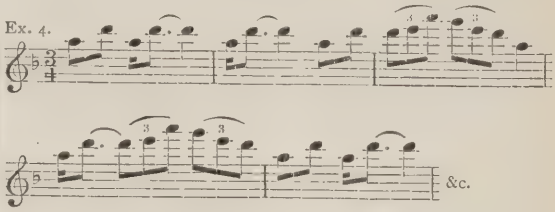
Ex. 3.
(Clar., actual sounds.) ("Petroushka," Tableau 1.)



Throughout the whole of the fair-scenes, a perception of mass-psychology is the dominant feature. Here again the humorous sense gives the distinctive quality and accuracy. Moussorgsky, in 'Boris' and 'Khovantchina,' could never resist the temptation to idealise his crowds, and expend his sentiment on them. Stravinsky never loses sight of the crowd as a concrete, objective reality; he discerns its group-aspects and potentialities, but in so doing does not obscure his perception of its component whimsicalities, its collective incongruities. For him the type is never submerged in the sentimental ideal.

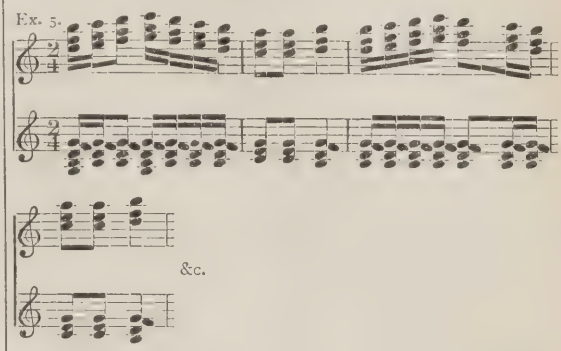
He is not cynical. Cynicism is usually disappointed idealism; Stravinsky's mind is of a pragmatic order. His irony has nothing acrid about it. Nor does he segregate himself in an aloof atmosphere of intellectual condescension. Few passages have more personally-experienced exhilaration in them than that with which 'Petroushka' commences:

Ex. 4.



Nor is it easy to find anything more full of spontaneous merriment than this:

Ex. 5.



For Stravinsky's humour, like all great modern art, is true to human idiosyncrasies in its character-delineation, without ideal premise or modification. He is not a 'realist' in the current sense: his work is real in that it penetrates to, and expresses, the spiritual elements which give to actuality its significances. His dramatic work, as that of his countryman, Chekof, is a direct presentation of life as he apprehends it, without palliation, exaggeration, or modification; nor does he subvert it to intellectually-conceived purposes.

THE RACIAL FACTOR IN THE WORK OF STRAVINSKY.

In this sense, and in its ever-recurrent humour, the work of Stravinsky is the most representatively Russian music to date. For in no national literature, not even excepting France, has objective humour played so great a part as in that of Russia. And literature is the primary expression of a race.

The first Russian stage-work was a comedy, not an epic, or mystery, as is the case with other nations. This comedy was written by Gregory, pastor of the Sloboda in the 17th century.

The first Russian literary verse, written by Prince Kantemir (1708-44), was satirical, and commenced that distinctive type which has persevered, in varying forms in the fables of Krylof, the 'Contes' of Count Nulin, and even in writings by the classic Pushkin, to poetry such as that of Sologub to-day.

Russian prose, commencing with Gogol, derived from him that irony which, differing from preceding poetry, transferred humour from fables and fantasy to the ordinary incidents of everyday, and this has remained a persistent element of Russian prose, giving us one of the world's greatest satirists, Michael Saltykof-Shedrin (1826-89), and countless other

writers, such as Count Alexis Tolstoi (not to be confused with the more famous Leo Tolstoi), who wrote as 'Kuzma Prutkof.'

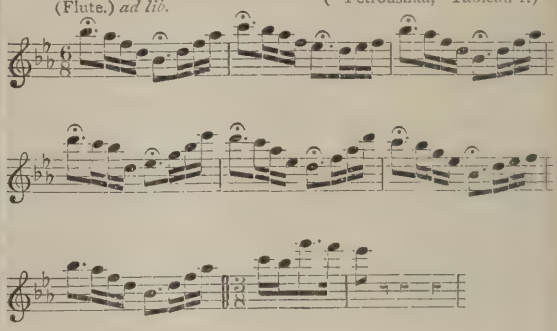
Russian humour has achieved its apex of irony, that of burlesque self-criticism, as witness the work of Saltykof referred to, where the whole social system is pilloried; or that of Loskof and Pisemsky, who extended their mockery even to the popular reformers; or Sologub, whose 'Little Demon' is satire directed against himself, or rather the elements of his subjective mentality.

That Stravinsky possesses an identical capacity for self-analysis is evinced in his 'Chant du Rossignol,' where he parodies themes taken from his own lyric-drama, 'Le Rossignol,' the somewhat sentimental Fisher's music being given to a cornet.

THE OBJECTIVE DEVELOPMENT OF STRAVINSKY'S HUMOUR.

I have referred to 'Petroushka' as the first manifestation of the objective musical development of Stravinsky's humour. Yet even here much of the comedy is not of an independently musical type. Nevertheless, signs of the composer's later development are to be seen. Apart from the burlesque section, there is something aurally mirth-provoking in themes such as the ludicrously sentimental preamble with which the Charlatan introduces his show:

Ex. 6. (Flute.) *ad lib.* ("Petroushka," Tableau 1.)

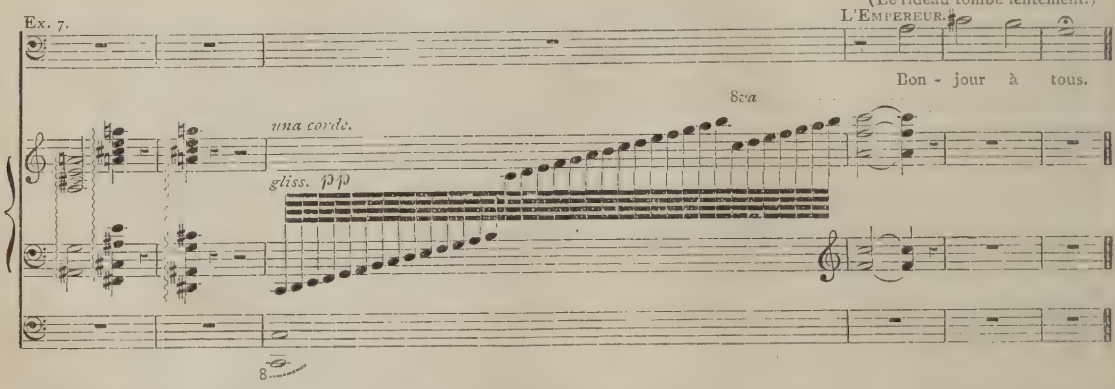


'The Nightingale' is full of similar instances, though less obviously.

There are few conversant with music in which 'local-colour' is given weight, who will not feel the comedy of the 'Marche Chinoise,' or the artistic appositeness of the amusing scene at the close of the comedy, where the Emperor confronts the ostentatiously mourning courtiers:

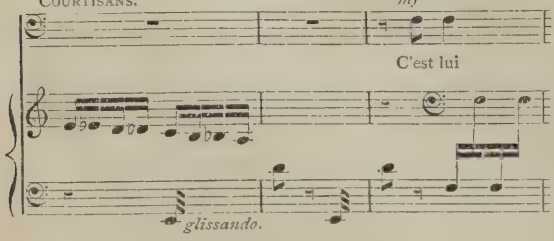
('Le Rossignol,' Act 3.)
(Le rideau tombe lentement.)

Ex. 7. L'EMPEREUR.



On the other hand, they may not be disposed to recognise the satirical inferences against the intelligentsia in the music accompanying the effusions of the courtiers on hearing the frogs which they presume to be the famous bird favoured by the Emperor:

Ex. 8. COURTISANS. ('Le Rossignol,' Act 1.) *mf*



The humorous aural quality of this is, however, obvious, and it is by the introduction of this latter quality into music that Stravinsky may claim to first rank among creative artists, apart from the value of all his other innovations. In so doing he has rid music finally of the last shreds of subordination to literary purpose which dates from the inception of romanticism.

It is true that, in carrying his humour from burlesque to satire, Stravinsky has recently deliberately associated his music with a text, both actually and by tradition, permeated with literary satire. The work in question is the 'Renard: histoire burlesque en un acte,' for male voices and chamber-orchestra. The 'Roman du Renart,' from which this text derives, through centuries of similar work which includes the American 'Brer Fox' tales, is the earliest example of the practice of making bestial personages a vehicle for irony, as distinct from the materialistic fables of writers such as Æsop.

The setting by Stravinsky is no mere perfunctory appendix to the text. Both here and in the later vocal works ('Pribaoutki,' 'Berceuses du Chat,' and 'Histoire du Soldat') the music plays an

independent informative part, and is intrinsically humorous, apart from all ideas of the text. I cannot but feel something essentially comic in passages such as:

Ex. 9.

('Pribaoutki.'—No. 1. 'L'Oncle Armand.')

noie . . ton cha - grin de-dans. *Cadenza.*

There are many to whom this later humorous development of Stravinsky is something in the nature of musical degeneracy. These find humour derogatory to that art which has been enshrined on solemn heights by Beethoven—as in the tune of the Choral Symphony. But there are many who believe that this solemnity often cloaks a lack of real originality and vital impulse.

The form of the later works also, by its brevity and lack of worked-out dimensions, renders these trivial to those who judge value by quantity, not quality. Life, however, goes swiftly at present, and our moods and their expression follow its course. It would further be an absurdity for Stravinsky to incorporate his light wit in the voluminous body of conventional academic forms. The most refined type of literary humour is the epigram, the essence of which is brevity. To this type of expression the later work of Stravinsky approximates.

Those who find his persistent humour lowering to the status of creative musical art cannot differentiate between 'musical comedy' and comedy in music. There is a great mass of purely humorous work, ludicrous in subject, which is yet among the world's greatest literary possessions. If we rule out humour and irony as the basis of certain types of creative art, then we must eliminate Rabelais, Cervantes, Swift, Samuel Butler, Lewis Carrol, Lear, Boccaccio, and much of Shakespeare, not to speak of thousands of lesser talents. But we are not likely to do this if sanity remains, for, in the world's present weariness of pathos and tragedy, we all have need of those things which contribute to life—'Laughter and rallying.'

'PARSIFAL': A NEW ENGLISH VERSION.

On November 17 'Parsifal' received its first performance in English, and on the same day the house of Novello issued a new English edition of the opera. Two of the first questions that arise concerning a publication of this kind have to do with the translation and adaptation of the libretto and with the pianoforte version of the score. Let us look at the new edition with these points in view. A few years ago very little importance was attached to the former need, if we may judge from the absurdities that seemed to be expected of a libretto translator. We are more exacting to-day, and any notable improvement there may be is due to our tardy realisation of the fact that such an adaptation demands much more than a mere knowledge of the two languages concerned. The adapter must have this to begin with, but he must be able to add some poetic feeling, musical knowledge (especially in regard to singing), and a good ear for rhythm and accent, both musical and literary. An adaptation must inevitably lose something of the original flavour, but, given one with these qualifications, the loss is more than made up by the convenience of having at hand an edition in the vernacular. In the Novello publication the English version has been made by Mr. Claude Aveling, whose abilities in regard to libretti, both original and adapted, are well-known. His work in this edition of 'Parsifal' will add to his reputation.

The pianoforte score contains some features calling for notice. In works of this kind, where the orchestration is of prime importance, something more than a mere pianoforte arrangement is required. An edition is doubly valuable to the student if indications of the orchestration are given. For example, a singer studying a rôle at the pianoforte wants to know a good deal about the orchestral cues. Those of the audience who really go to listen need to be familiar not only with the musical matter, but with the manner of its presentment. For such as these, the Novello edition will be invaluable. The indications are so fully marked that the pianoforte version is an excellent substitute for the full score. If there be any other edition of the kind more fully marked, we have not yet seen it. We choose, almost at random, a few bars of a quotable kind:

Lento.
LANGSAM.
Cl.-B. Solo.
p Fag. II. III.
Fag. I. *più p*
C.-Fag.
Cl.-I. Solo.
più p Fag. II. III.
pp Fag. I.
Cl. B.

The advantages of this feature need no emphasising. From the player's point of view, the version is perhaps somewhat more difficult than the average of such

works ; but where this is so, the increased difficulty is brought about by the introduction of more orchestral detail. The anonymous arranger has certainly done his work with notable thoroughness and ability. The lay-out is very convenient. A glance at the Flower-maidens' chorus, for example, shows the music of the four groups of singers so arranged that the eye falls easily on the required stave in turning over. The four sections are indicated alternately by Roman and Arabic numerals. The print is of the usual vocal score size; and, despite the occasional complexity, is beautifully clear. The edition on all grounds (including that of cost) should be warmly welcomed.

Occasional Notes.

Speaking at the Opera House, Dudley, on October 30, in response to an address of welcome presented by the Mayor, Sir Edward Elgar said he was glad to hear that the local scheme for a war memorial included a concert hall. He regarded such a hall as an essential to every town, and he hoped Dudley would lead the way. We hope this need of concert halls is being realised by those drawing up projects for memorials. There are many large towns where the provision for concerts is miserably inadequate. It is a scandal that space and material seem to be available everywhere for variety theatres and cinemas, while so few large towns seem able to build a hall suitable for choral and orchestral concerts. Our local governing bodies need rousing in this matter. They may be helped to a favourable view if they can be brought to see that a fine concert hall is one of the most valuable of public properties. It lends itself to many non-musical purposes, such as dances, receptions, bazaars, and meetings of all kinds, which at present have to make shift in parish halls and schoolrooms.

On November 13, at the Royal College of Music, the Patrons' Fund launched what should be a very useful scheme. As our readers are aware, the old plan of giving concerts has been dropped in favour of a series of public rehearsals of new works. At the first of these rehearsals five compositions were tried: 'A Miracle,' by Frederick Laurence; 'Bergamask,' by Jane M. Lane; a Nocturne, by Albert Cazabon, a 'Setting without words' of Keats's 'Ode to Melancholy,' by R. T. Woodman, and a Symphonic poem, 'Serbia,' by Edric Cundell. There was a good level of promise in all these, and if the 'Bergamask' and 'Serbia' impressed the most, the fact need not be regarded as a depreciation of the others. A rehearsal is obviously an occasion when one records impressions, but does not venture to criticise. Here we have perhaps a hint as to a direction in which the scheme might be improved. Would it be possible for the first 'run-through' to be held privately? It is good that the public should be invited, and we hope they will come in crowds, but we doubt the wisdom of asking them to listen to anything but an approximately fair performance of the works. The stoppages and re-trial of passages are of interest to the musician, who is able to 'carry on' over the hiatus, but to the average hearer the result is a loss of interest and appreciation. It should be added that the London Symphony Orchestra, under Mr. Adrian Boult, rose gallantly to the occasion. The next rehearsal takes place on November 27, at 10.0 a.m. Among the works down for trial on that and subsequent occasions are movements by Thomas F. Dunhill, Harold E. Darke, the late Ernest Farrar, Greville Cooke, John Greenwood, Edgar Bainton, and Franklin B. Sparks.

At the Royal Choral Society's New Year Concert, on January 3, the Lord Mayor will attend in State.

Programme 'howlers,' like 'Spoonerisms,' are sometimes manufactured. Among the best efforts of this kind was Rossini's 'Starboard Martyr.' The inventor was also a prophet, for in a Toronto church service list just to hand we find:

Anthem .. 'Inflammatus' (from 'Starboard Martyr') .. *Rossini*

In a recent issue of the *Guardian* appeared an advertisement recommending an organist, among the qualifications stated being: 'Would make excellent manservant, either indoors or out.' This opens up a likely field for a branch of the profession which is notoriously ill-paid. The organist-butler is perhaps a way out, though it might be difficult to say off-hand whether he should be regarded as a butler who organates, or as an organist who buttles.

From *Punch*, November 19:

'PUSSYFOOT' IN EGYPT.

From the programme of a cinema theatre in Cairo:

Overture, 'Pumps and Circumstances.' Famous composition by Elgar.

May we suggest as another suitable item: 'Band of Hope and Glory'?

RHEINBERGER'S ORGAN SONATAS.

BY HARVEY GRACE.

(Concluded from November number, page 618.)

II.

First, a few words about the Passacaglia of Sonata No. 8. It is not the only specimen of Rheinberger's skill in the treatment of an Ostinato. There are four good specimens among the shorter works, the 'In Memoriam,' Op. 156, No. 1; Passacaglia, Op. 156, No. 11; Ostinato, Op. 174, No. 11; and Monologue in B flat minor. This one stands out, however, because of its ample proportions and wealth of resource.

The latter quality is severely tested, because Rheinberger adopts the old plan of keeping the theme in the same key throughout. Later composers, Karg-Elert especially, dodge rather than overcome the risk of monotony by enharmonically changing the key of the theme, or a portion of it, thus opening up new harmonic possibilities. Karg-Elert also writes an occasional variation in the major. The result is some gain in variety, but hardly enough, I think, to balance the loss in another direction. The ground bass, like the fugue, is a form with great dramatic possibilities. (Have we not recently had a proof of this in Elgar's 'Carillon'?) In the case of the Passacaglia the significance is largely due to the brooding insistence of the theme, with its minor key and solemn, measured tread. Occasional variations may be bright, and the ending animated, but all the time we are conscious of the fateful personality in the background. The bright treatment often merely accentuates this dour basis, like a sunbeam on a crag.

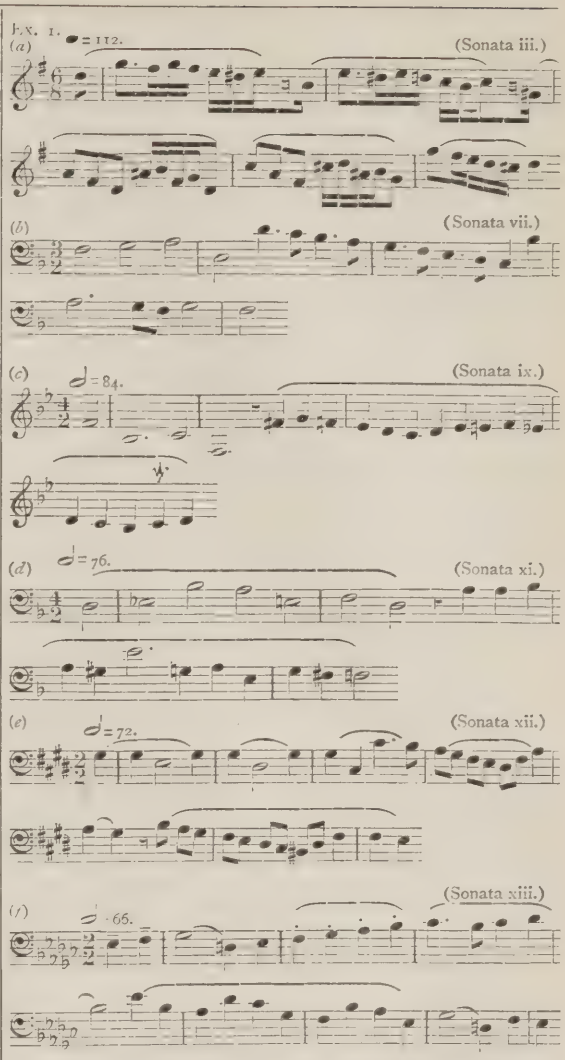
Rheinberger gives us twenty-four variations, and there is not one too many. The dynamic variety is greater than usual in his organ music, and much of the success of the movement is due to the fact that the ear is not fatigued, anything like a prolonged stretch of loud treatment being reserved for variations 20-24 and the *Coda*.

There is no lack of fine organ works in this form, the four best perhaps being by Bach, Rheinberger, Widor (the rather free specimen called 'Variations' in the eighth Symphony), and Karg-Elert in E flat minor. Most organists will put Bach's at the head, with Rheinberger's a good second. With some trepidation I vote the other way. Both produce an effect of nobility, and both are simple in essence. The other two achieve rather less, with more obvious effort. If Rheinberger's is more interesting than Bach's, it is chiefly because the latter, by leading without break into a fugue, has no proper ending. When played alone, as it usually is, one feels that it does not end: it merely leaves off. If it is played with the fugue, its impression has faded long before the fugue is over. On the other hand, a listener who had remained indifferent during the greater part of Rheinberger's Passacaglia could hardly avoid sitting up from the twentieth variation to the end. It is not only a perfect voluntary, with its quiet reflective opening and crescendo of interest; it makes an ideal recital item for the serious part of a programme. Probably most organists who have played it have had the same experience as I have—they have put it into the menu as caviare, and have been surprised to find it popular. The composer evidently prized it, for he arranged it for pianoforte solo, pianoforte duet, and full orchestra.

We are generally agreed that one of the most convincing proofs of a composer's originality is his ability to say something vital in an old form. Almost invariably, too, he will leave the form a more expressive medium than he found it. Rheinberger's fugues, like the Passacaglia, are remarkable examples of this power. They are also the most convincing of replies to modernists who, apparently, suppose that in order to be emotionally expressive, music must be nebulous or chaotic.

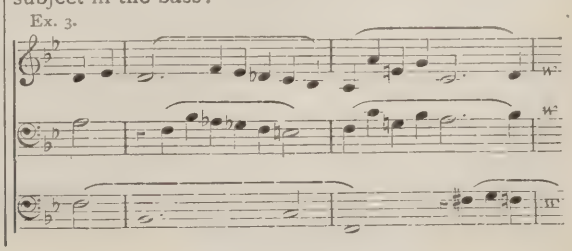
Fine as are the first movements of Rheinberger's Sonatas, the fugues are even better. It is not always possible to lay one's finger exactly on the points that make a piece of music convincing or otherwise. Here it is not only possible, but easy. We shall begin by noting that the excellence of Rheinberger's fugues is due primarily to their subjects. The importance of the subject has too often been lost sight of by fugue-composers. The early writers produced lengthy fugues on well-worn tags, fragments of the scale, the call of the cuckoo—any series of notes served the purpose. Many subjects were laboriously designed with a view to fitness for canon or stretto, the result too often being unfitness for anything else. Really significant subjects were rare before Bach. Even some modern composers seem to write their fugue subjects at a moment when the inventive powers are in abeyance. With Reger, for example, the most crabbed and uninteresting string of notes too often served. Merkel's subjects are clean and melodious, but lacking in character. The fact is, a perfect fugue subject is much more difficult to invent than the uninitiated might suppose. Mere tunefulness is not sufficient—indeed, a very melodious subject is apt to come out of the ordeal rather the worse for wear, if the fugue be lengthy. What is most needed is character: like a strong human personality, it should be striking rather than attractive on first acquaintance, and only the final cadence should see the end of a revelation of its excellences.

Rheinberger's best examples answer these requirements, being strong and enterprising, with an arresting quality that gives his fugues the best possible send-off. A half-dozen are quoted, in order that certain characteristics may be seen at a glance:



The interest in these, and in Rheinberger's fugue subjects generally, is threefold—melodic, harmonic, and rhythmic. The first is the more obvious quality, and need not be dwelt on. In regard to the second, the chromatic auxiliary notes not only give freshness to the theme, but lead to interesting harmonic developments later. For example, the G sharp in (*a*) is sometimes treated as a harmony note, sometimes as an auxiliary. In the latter case it is boldly used against the natural.

At first sight, the beginning of the third bar of (*c*) looks like an engraver's error. It would be interesting to see how examination candidates would treat this unexpected and apparently illogical F sharp. The simple plan is to regard the false relation as being one to the eye only. For example, here is Rheinberger's very natural harmonization, with the subject in the bass:



In (*b*), (*c*), (*d*), and (*e*) we have examples of a favourite construction of Rheinberger's, the subjects consisting of two contrasted sections, the first weighty, the second more animated. We find the same feature in the Fugues of Nos. 2, 5, 7, 10, 14, and 17. Undoubtedly the movements gain much in rhythmic variety from this fact. Is it treason to say that some of Bach's organ fugues suffer from the subject being too continuously in semiquavers? The fault is less apparent in the '48' because of the variety that may be imparted by accent. Rhythmically the above subjects speak for themselves. Before leaving this point, I add that if any further proof of Rheinberger's knack of turning out striking themes for fugal treatment is needed it will be found in his 'Twenty-four Fughettas in Strict Style'—a fine set of tabloid fugues, full of invention, and much less strict than the threat in the title would lead one to expect. It is, of course, another aspect of his gift for writing excellent short pieces, and for being able to say something interesting at once, with no preliminary working up steam.

Rheinberger's concessions to the text-books usually end at a very early stage in these fugues. Where is the regular counter-subject? Where are the episodes, evolved as per rule from some portion of the subject or counter-subject? Where is the faithful sticking to the text, so that every bar of the fugue shows the relationship thereto? Where are the cunning devices of the scholastic fugue?

There are no regular counter-subjects in Rheinberger. Episodes of the usual kind are present, but they are often the merest links. In no less than eleven of the seventeen fugues the necessary contrast is provided by entirely fresh material, or by the use of a theme from the first movement. It may be argued that the introduction of such irrelevant matter may result in an interesting movement, but that the movement is not a fugue. Similarly, we know that the older theorists hardly mentioned Bach, regarding his fugues as poor models. And one of our native worthies (? Dr. Crotch) pencilled comments in his copy of the '48,' pointing out Bach's sins as a fugal writer.

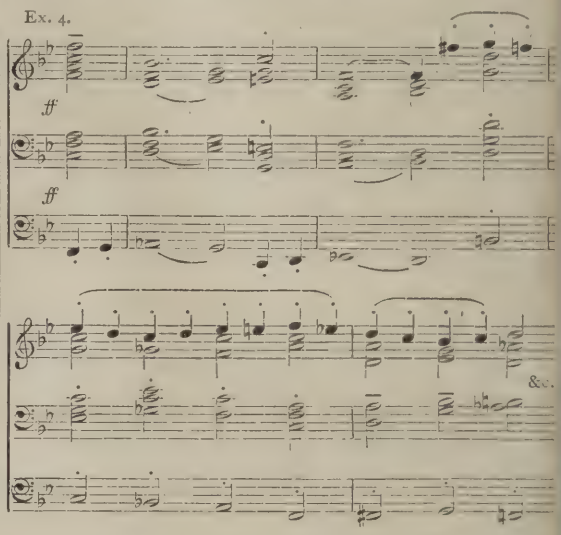
Certainly Rheinberger's practice may be justified by one or two experiments of Bach.

In some of the '48,' *e.g.*, the E flat Fugue in Book 1, Bach shifts the centre of interest from the working of the subject to the episode, and the organ fugues contain examples of the introduction of important sections of new matter—the 'Wedge' fugue is the most striking case. Rheinberger, however, makes a useful development of a practice to which Bach was evidently feeling his way. If the 'Wedge' experiment is not entirely successful, it is because the irrelevant matter is decidedly less interesting than its surroundings. I suppose most of us will agree that the movement falls off somewhat hereabouts. The very fact of the 'Wedge' giving an impression of being, as Parry says, 'singularly loose in structure' proves that Bach had not solved the problem of 'relieving the extreme insistence on the striking subject.'* The solution has certainly been found by Rheinberger. His fresh matter is in every case a decided contrast in style to what has gone before; it increases, or at least maintains, the interest, and (most important of all) despite its independence it invariably fits well into the scheme.

Rheinberger adds to these sins as a fugal writer a very sparing use of the skilful devices on which the older composers laid such store. This, we know, was not from lack of ability. If you want to see what he could do with canon, turn to the charming specimen in F, in the first set of Trios, and the canon-fugue which forms the middle section of 'Solemn Festival' Op. 174, No. 7. That his fame as a contrapuntist was well-earned is proved on almost every page of his works, but you find little use of skill for skill's sake. Even in the Ricercare of Sonata No. 15 there is an amount of freedom that probably no other Ricercare ever showed, and a shorter work bearing the same title in Op. 174 is not only free from pedantry, but has a delightfully tuneful second theme which has no connection with the subject proper. The only fugue in which Rheinberger seems to be laying himself out to be clever is in that of the first Sonata, a scholarly piece of work with some imposing passages, but just a little obvious in its exploitation of stretti, augmentation, and so forth. By the way, this fugue and that of Sonata No. 4 are the only two that have not first-rate subjects. No. 1 is too stolid, and No. 4 is the chromatic scale—though in the latter case a much better fugue results than might be expected, thanks to the admirable diatonic foil provided by the free passages.

A good stretto is an excellent wind-up to a fugue, but a better way, I think, is that adopted by Rheinberger in some cases, *i.e.*, an emphatic statement of the subject. For example, here is his way of saying good-bye to the subject (*c*) quoted above:

Ex. 4.



Note at the beginning two examples of the composer's favourite false relation—the leading note in one part, capped by the tonic 7th in another.

Another example of this method is to be found in the fugue in F (Sonata No. 7), where we have a really thrilling last page, the subject being massively delivered, and then carried on over a tonic pedal. The fugue in B (Sonata No. 17) ends with the subject stalking along in the bass, under rich four-part polyphony. In some cases the *Coda* consists of a sonorous restatement of a subject from the first movement—a fine effect when the Sonata is played in full. In the B flat and B major fugues (Sonatas Nos. 9 and 17) a subject from the first movement is worked into the texture of the fugue with excellent results, especially in the case of the former.

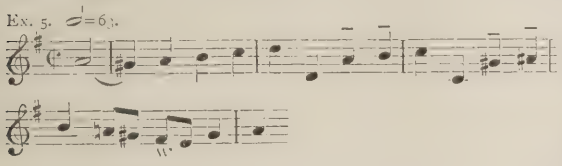
Of double fugues there are only two examples, F and B minor (Sonatas Nos. 7 and 10). Few double fugues escape being tedious, because the exposition of the second subject comes on the hearer at a time when he has a right to expect some increasing interest in the treatment of the first. Moreover, the length is almost invariably excessive. Rheinberger avoids both pitfalls, the B minor fugue being the shortest of the set, and the F major only moderately long. In both cases, too, the subjects are concise.

* Parry, 'John Sebastian Bach,' p. 511.

So much for the general character of the movements. Let us look at a couple in more detail. I choose those from Sonatas Nos. 13 and 15 partly because they differ widely in character, but even more because they are not so often heard as they deserve to be. As I said last month, there is an unfortunate tendency to overplay a few of the earlier Sonatas to the detriment of the remainder.

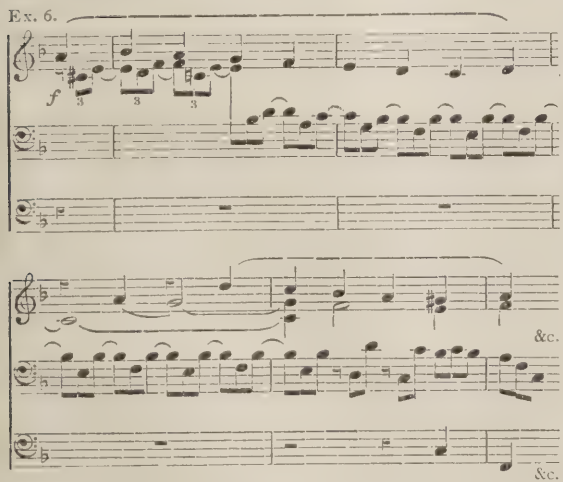
We will take the Ricercare from No. 15 first, because it is slightly the stricter of the two. A Ricercare, we all know, is supposed to be a fugue in which scientific device is very much to the fore, and certainly there is no lack of skill in the example before us. The subject covers a good deal of ground, owing to its octave leap, but is otherwise less striking than is usual with Rheinberger:

Ex. 5. ♩=63.



The treatment is far less strict than we should expect in a Ricercare. There is no regular counter-subject, and the closest stretto work, curiously, appears not in the fugue, but in the introduction, where the subject is announced in diminution with some close imitative treatment of its first six notes. Nor does the composer feel bound to live up to the title by avoiding anything like a digression. On the contrary, after two-and-a-half pages of working the subject in the ordinary way and by inversion, he comes to a cadence on the dominant, draws a double bar through the score, changes the key-signature from D to F, and begins a section headed 'Intermezzo.' By way of connecting link with what has gone before, he takes the first few notes of the fugue subject, inverts them, and makes them do duty for the commencement of the new theme:

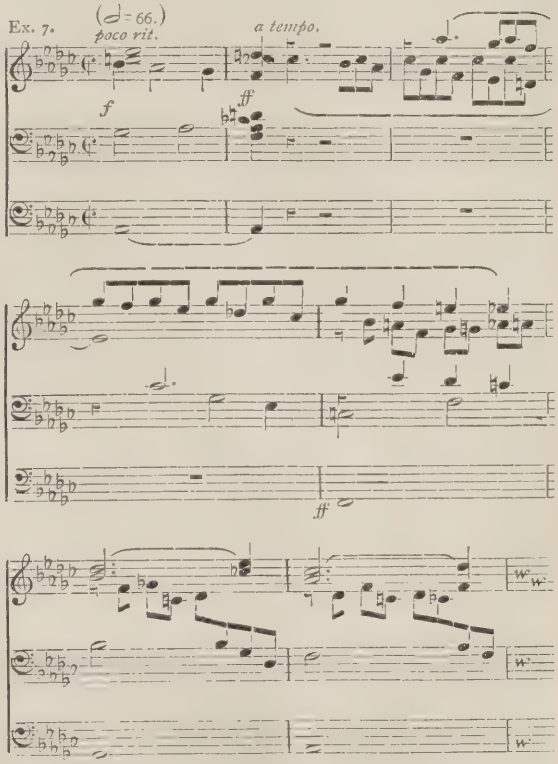
Ex. 6.



As in all the fugues containing interpolated matter, effective contrast is obtained. Here we drop polyphony in favour of a tune, a running accompaniment, and the simplest of basses. The Intermezzo lasts for two-and-a-half pages, the Ricercare being resumed with eight bars of stretto. The join is made very naturally by using the inverted form of the subject, which, as we have seen, provided the beginning of the Intermezzo theme. This little bit of stretto over, the real business of the final portion starts, the fugue theme, now right side up, being given to the tenor, with a new counter-subject of an unexpectedly lilting character. This counter-subject is used consistently during the rest of the fugal portion of the movement, save for the final entry of the subject, which is given to the pedals with a characteristic *maestoso* accompaniment, the Sonata ending with a broad version of the pastoral theme with which it opened. The whole movement is an excellent example of fine workmanship used in an attractive way. It is rather difficult, but yields full value for the necessary work.

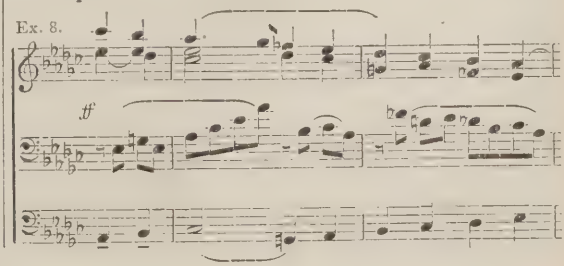
The other fugue to be considered is that in E flat minor, the subject being quoted in Ex. 1 (*f*). The first two-and-a-half pages consist of somewhat sombre working in five parts. The key of D flat is then established, and a full close is apparently imminent, when the cadence is interrupted and we plunge at once into new matter:

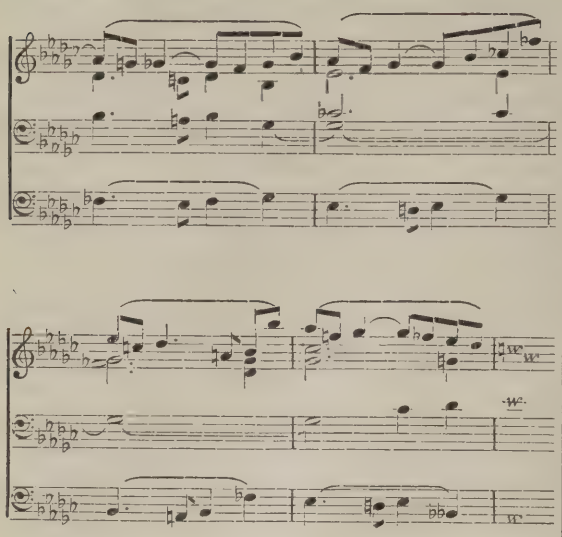
Ex. 7. (♩=66.) *poco rit.* *a tempo.*



One does not look to a fugue for such a violent change as this. The impatient thrusting aside of the rather austere five-part polyphony is really dramatic. The wedge-shaped subject holds the field for a page, after which the fugue-subject reappears in D minor, accompanied by a single part in quavers, which thus carries on some of the feeling of the wedge-subject, and prepares the way for an emphatic statement (in F minor) of the subject by the pedals, under three- and four-part manual work of increasingly animated character. The climax is reached on the following page, with the subject again in the pedals, richly accompanied:

Ex. 8.





After a page of this we have a bridge-passage (quoted in the November *Musical Times*, Ex. 8), leading to a *Coda* based on the broad second subject of the first movement, a triumphant ending to a remarkably fine fugue, one full of emotion, and with here and there a note of real passion. Such works as this help us to modify our views on the fugal form, and to see what Vaughan Williams is driving at when he says 'perhaps Bach was attracted to the fugal means of expression because of its romantic possibilities.'*

With the above examples of Rheinberger's un-academic methods before him, the reader will appreciate the unconscious humour of the following expressions by the late J. F. Runciman in *The Chord*, Nos. 1 and 3:

> '. . . . . the dreary wastes of counterpoint, called organ sonatas, by Rheinberger. . . . . Surely a page of noble Bach is better than the wretched contrapuntal exercises of Rheinberger—no one but an organist would dream of calling them music.'

The fugal form has suffered, perhaps more than any other, from the fact that it has been too often the kindest of friends to the composer with nothing to say. He had only to write down a series of notes, add a counterpoint to the answer, and he was well on his way. One thing brought up another, and by the time the counter exposition was passed he had produced something that really sounded far better than it deserved to. Sometimes in working so far the mental friction generated a little warmth, or even struck out a few sparks, with the result that the form lifted the composer a bit above himself. But he and his like so damaged its repute that the very title has almost become a synonym for dulness. It is a pity that although almost all the great composers wrote fugues, the results do not, as a rule, show them at their best. Only two men have given us not a few, but many, proofs that, so far from the fugue being a strict form it is one of the freest and most expressive. Appropriately, both men were organists—Bach and Rheinberger.

* Grove's Dictionary, Art. 'Fugue.'

[Mr. William Child's review of new music is unavoidably held over.—ED., *M.T.*]

THE 'CLAQUE' IN ITALY.

BY CLAUDE TREVOR.

If I mistake not, the *claque* as it is known to us originated about a century ago in France, gradually finding its way to other countries and becoming one of the necessities of the theatrical artist, both operatic and otherwise, and also at the same time one of the annoyances of the intelligent of the theatre-going public, and by its tyranny adding not a little to the already thorny pathway inseparable from the histrionic career. My own career as a singing-teacher of very many years' standing in Italy has brought to my notice the pernicious influence of the members of the body of individuals who should without hesitation be banished from every theatre with the slightest pretention to be seriously considered as worthy of any regard as a temple of art. It is therefore with the *claque* of Italy I propose to deal in the present article, though a few words as to its origin in France may first of all be of interest.

When these *applaudisseurs engagés* first became a recognized part and parcel of the theatre they, as to-day, occupied the very best portion of the *parterre* under the chandelier suspended from the centre of the auditorium, and were known by the titles of *chevaliers du lustre* and sometimes *romains du parterre*. A little more than half a century ago the name *claque* or *claquers* took the place of the former more grandiose denomination of the body of these 'gentlemen,' with whose assistance singers of the foremost rank would no sooner think of dispensing than they would with their stage 'make-up.' About the middle of the last century the leader of the *claque*, known as the *chef de claque*, would treat in the most business-like manner with the management of the theatre where his followers and himself were employed, and sign a regular contract specifying the obligations to be discharged during the performances of the operas to be presented during the season. Some time back I was shown, among other interesting French newspapers of the period treating of musical events, a paragraph which I here reproduce. It ran thus:

> 'Some days prior to the first representation negotiations are entered into between the *claque* and the composer. The *chef* is present at all rehearsals, and is made to understand where the most salient and effective portions in the work occur, the situations of greatest importance, the weaker points which are to be covered by judicious approval, and those in which unbridled applause must break forth with irresistible ardour—even to the interruption of the action. After treating with the composer comes the turn of the singers. This one requires a great deal of encouragement on his or her entrance on to the stage; that one does not care so much for the greatest applause in the first two Acts, but approbation must be unlimited in Act 3, where the greatest effect is expected to be made. Another wishes for discreet applause all through, but insistent demands to appear alone after the fall of the curtain. Of course those disposed to make the handsomest terms with the *chef* will naturally receive greatest enthusiasm, and only when he has thoroughly understood what he and his satellites are expected to do with regard to composers and artists does the management announce the date of the first performance.'

In Italy the services of the *claque* are certainly more artistically arranged (if the name Art may be desecrated by such, in many cases, false approbation), the members being dispersed about the theatre, knots

of them mixing with the public in different coigns of vantage, and leading, sustaining, or stimulating the applause with *vraisemblance* entirely wanting in France. No sooner does an artist arrive who has not sung in the particular city before, than the annoyance from the band of the *claque* begins. Often a serenade is arranged in his honour beneath his windows, on the termination of which a bouquet (a cast-off one of some *café chantant divette* of the previous evening, judging by its appearance) is brought up by a detachment of the serenaders, who at the same time present the newcomer with a set of verses supposed to have been written expressly to welcome him, but which have done service for scores before him, and will serve for scores after him, and which extol to the skies his *voce d'oro*, which, by the way, the writer in all probability has never heard. Of course all this preliminary farce has to be paid for, and a good deal of courage must be possessed by the singer who would ignore it, and who would decline to pay for the 'welcome' accorded him. I remember a few years ago that a celebrated soprano displayed such courage, and most resolutely determined to put her foot down and be judged on her merits by the genuine public. A few days prior to her appearance she was informed that someone wished to see her on a matter of the utmost importance. Suspecting immediately who the 'person' was, and on what errand of 'importance' he had come, she resolved to take the bull by the horns and make him thoroughly understand that she would have no dealings with the *claque*. The 'person' was shown in. He was amiability and servility itself (for the moment), and lost no time in explaining his visit, running over a list of celebrities who had availed themselves of his and his followers' services, without which, he took care to add, all their voice and talent would have benefited them nothing. His reception was of the coldest, and he was at once given to understand by the lady with whom he endeavoured to ingratiate himself, that neither his or any of his friends' services would be required on her account. Immediately the mask of servility and cringing was removed, insinuations of the gang being capable of having her hissed, and making her appearance a disaster, taking its place, while on the lady indicating the interview was at an end, positive insolence and threats were resorted to by the ruffian. At length he seemed to spy some ray of hope of being able to gain his point, and adopting a more conciliatory tone he condescendingly said he would call the next day to give his hoped-for victim time to think over his proposal, and change her mind, and muttering what certainly did not sound like a benediction, retired. The artist, as soon as he was safely off the premises, telephoned to the police requesting an immediate interview at the hotel with a member of the force. In a very short time an agent appeared before whom she laid the whole matter, and from whom she received the most profuse compliments for her boldness in not being intimidated by her late visitor. A little ruse was resorted to, and it was arranged that half an hour previous to the time the head of the *claque* announced his intention of calling the following day, two police agents should arrive and take up their positions behind the heavy curtains draped at each side of the window. Next day the two agents duly appeared and took up their posts, and as punctually did the unsuspecting *claquer* also appear. He asked if the lady had changed her mind. She more resolutely than ever declared she would not entertain any of his propositions. This was the signal for the most insulting language and threats, when, needless to say, the two agents stepped from their hiding place, arrested the creature, and departed with him to the police office. It was gratifying to learn later he was not only condemned to a term of imprisonment, but heavily fined into the bargain; yet on his term of incarceration being ended he returned to the scene of his old triumphs! I rejoice to say that without the use of the *claque* the lady scored a huge success, though her companions with whom she sang had recourse to her persecutor's gang of followers. It is a great pity other singers have not followed her example, but signs are not wanting that some are at length heartily sick of the system, for a short while ago several singers of the Scala, Milan, collaborated to denounce the extortionate demands of the *claque* at that theatre. It is greatly to be hoped that this may be the beginning of the end of such a state of things, at any rate in Italy. I have never yet heard of any attempt, up to now, to eradicate the nuisance in France. It has been the boast of Londoners that no such system exists at Covent Garden. This is quite a mistake. I have night after night seen knots of individuals (always the same) scattered among the throng in the amphitheatre who are as great *claquers* as are to be found anywhere else. Of course it is not recognized—like other evils that flourish!

I think it may interest readers to know the tariff that exists for the services of the band of 'encouragers' to singers, so I present it here more or less complete:

For applause on entrance, if a gentleman	25	francs.
„ „ if a lady ...	15	„
Ordinary applause during performance, each	10	„
Insistent applause during performance, each	15	„
Still more insistent applause	17	„
For interruptions with 'Bene!' or 'Bravo!'	5	„
For a 'Bis' *at any cost*	50	„
Wild enthusiasm ... A special sum to be arranged.		

The above will give an idea of the systematic and ludicrous scheme. I will give an example of an artfully arranged ruse played upon the gang by a celebrated tenor at the Carlo Félice Theatre, Genoa, on the occasion of his singing there some years ago in 'Cavalleria Rusticana.' He was well known to be past-master of long breaths, but his success on the occasion referred to was beyond expectation, particularly in the Brindisi. In his famous high note with which he ended, after holding it for many seconds (naturally already arranged), part of the *claque* began applauding while another part hushed it down, giving the singer time to take fresh breath and go on with the note, never, to the ordinary listener, having relinquished his hold on it. Only the initiated saw through the trick; but it succeeded admirably, and I have rarely experienced such a scene of delirium that it called forth. The *claque* is really not more absurd than the habit of handing wreaths and garlands up to the singers when often they have done quite the reverse to deserve them. A *diva* once came to sing in Florence, and knowing the lady and greatly admiring her delightful talent, I wished to present her on her benefit night with a *corbeille* of choice flowers. Failing to find anything worthy of her acceptance, one florist told me in confidence that her husband had bought up everything in the way of a blossom to make a grand display! This is only one of hundreds of cases. Often on a benefit night in Italy handsome gifts in the way of jewellery, &c., are presented to the *bénéficiare*. These are not infrequently hired for the occasion, and returned to the owners next day!

I should add that the *claque*, in spite of all their well-paid exertions, cannot possibly always guarantee a success, even to the handsomest remunerators, who often have more money than talent or voice; but their efficacy in guiding and manœuvring applause is beyond controversy, provided their employers are possessed of genius. I remember once discussing and condemning the *claque* system with a celebrated singer, who defended it in this way:

> 'My dear friend, we singers have the moments of our glory counted, even those of us with the longest careers; applause being the breath of our nostrils, the more we get of it the happier we are, and even the entire approval of the general public does not suffice if by opening our purse strings we can get *still more*. Once off the stage and we have freed ourselves from our make-up, who cares any more about us. And when the time comes when from waning voice or ill-health we must perforce retire, if we live twelve, fifteen, or twenty years beyond the expiration of the first period we are forgotten, and when death at length claims us, the majority may consider themselves lucky if a funeral eulogy of a dozen lines finds a corner in one of the daily papers, notwithstanding the thousands and thousands to whom we have given pleasure, or moved to tears in every part of the globe. If, therefore, we are greedy for all the applause we can get during our short triumph, and are willing to pay for a good deal of it, don't grudge our indulging our weakness.'

There was something infinitely pathetic in my friend's argument, but it did not change my opinion, and I consider the whole *claque* scheme one to be entirely and unconditionally condemned.

The Musician's Bookshelf.

By 'FESTE.'

Truth may or may not be stranger than fiction: well set forth it is certainly more interesting. That is why Ethel Smyth's 'Impressions that Remained' (Longmans, Green, & Co., two volumes, 28*s*. net) is one of the most engrossing of recent books. To use an expression in keeping with a record wherein sport has no small share, it can give even a good novel a start and a beating. Those of us who have wondered at the masculine vigour of Miss Smyth's music will wonder no longer after reading these memoirs. Only an uncommonly powerful personality could have overcome the obstacles which lay between her and the musical career on which she had set her mind, and for which she fought her parents for years. The output of such an one could hardly be airy and graceful trifles. It is interesting to speculate on the possible development of her talent had she been born thirty years later, when the bitter prejudice against a woman's adoption of the musical profession had almost died. She would no doubt have gone to one of our principal teaching institutions, and all would have been plain sailing—comparatively, that is, for she was not called 'the stormy petrel' for nothing. Any academic groves frequented by Ethel Smyth would have been calm only at intervals. But thirty years ago a woman who wished to take music seriously, or to be taken seriously herself, simply had to go to Germany. It was not that she could get better tuition in Germany than in England. Miss Smyth describes her lessons from Reinecke and Jadassohn as 'farcical.' Maas, her pianoforte tutor, was 'conscientious but dull.' For teaching of that kind she need not have gone abroad. Germany, however, had one thing which England had not, and to Miss Smyth it was the chief need:

> To me [she says] the only thing that counts, being a matter that boom and fashion cannot affect, is the general level of musical intelligence in a country, including the part played by art in domestic life; and certainly at that time Germany was ideal in that respect.

For musical readers, the chief interest of the volumes will centre round the years spent in Germany and Italy, especially the former. But there is much good reading before that stage is reached, the palm going to Chapter iv. ('My Father'), a delightful sketch that ensures Major-General Smyth a niche beside Colonel Newcome. No less admirable, though less amusing (save for one priceless passage on page 46) is the description of the author's mother. Indeed, this knack of hitting off neat pen-portraits is a gift of which Miss Smyth has far more than the average share.

One of the earliest musical influences in her life was the arrival in her neighbourhood of an officer in the Army Service Corps named Ewing, since known the world over as the composer of the hymn-tune to 'Jerusalem the Golden.' Here was a composer who appealed to others of the family:

> Even my father, who hadn't an ounce of music in his composition, may have been moved by the news, for that hymn-tune, in which there is a sort of groping ecstasy confined in 'Ancient and Modern' fetters, was considered almost as integral a part of the Church Service as one of the Collects.

Fortunately, Ewing turned out to be not only 'a real musician,' but 'one of the most delightful, original, and whimsical personalities in the world.'

From him the future composer received her first harmony lessons. More, this hymn-tune composer, whose 'real instrument was the organ,' introduced her to Wagner. He was a clumsy pianist, but, 'aided by a very harsh, cracked voice, he banged and bellowed his way through the scores of "Lohengrin" and "The Flying Dutchman."' Among the batches of letters in the volumes, an honourable place must be given to those written by the excellent and enthusiastic Ewing to his pupil. The lessons were not long continued, the paternal foot coming down heavily. Ewing the hymn composer was one thing; Ewing the teacher who was aiding and abetting a rebellious daughter was quite another. But there was no stopping the young enthusiast. On the evening of a day on which she had been to a concert in London, and had come back full of Brahms and resolution

> there was a discussion at dinner as to which Drawing Room I had better be presented at. Suddenly I announced it was useless to present me at all, since I intended to go to Leipsic, even if I had to run away from home, and starve when I got there.

This was the beginning of the last round in the fight, and it was shortened and won by methods 'used afterwards in political warfare by other women, who, having plumbed the depths of masculine prejudice, came to see this was the only road to victory.' She made things so hot for those at home that in self-defence they had to let her go, and on July 26, 1877, she went.

She fell on her feet, as may be expected, and was soon very much at home. Very early she found what she wanted in the domestic side of music in Germany. Here is a little picture of the Röntgen *ménage* at

Leipsic. Röntgen was leader of the Gewandhaus Orchestra, and he and his family were among the first friends Miss Smyth made on her arrival in Germany. They were

> a family that could raise a pianoforte quintet among themselves and, together with their Röntgen cousins, a small orchestra. Every violin sonata, every pianoforte trio or quartet printed, would Frau Röntgen or her daughter tackle—the mother's performance unplaned, perhaps, but of a fire and musicality that carried all before it. Their one servant was seldom a cooking genius, and always needed supervision, and between two movements of a trio Frau Röntgen would cry: 'Line, thou canst take the Scherzo,' and fly off to the kitchen, Line replacing her on the music-stool till eagerly swept off it again. I remember one occasion when dear old Papa Röntgen, as we used privately to call him, who had a delicate digestion, complained of the Egg-Dish (I do not know how else to translate that basis of German existence, 'die Eier-Speise'), and his wife said with simple contrition: 'Yes, I know, it is my fault; I ought to have waited to see her brown it. . . . . But thou knowest how I love that Andante!'

Was ever Egg-Dish ruined in a better cause? Here was indeed a wife above rubies, though only to be fully appreciated by an eupeptic husband. But perhaps Herr Röntgen began as such, becoming dyspeptic as a result of favourite Andantes.

Here is another glimpse of the Röntgens, at a New Year's Eve revel:

> We had a grand feast, with sweet champagne in very long narrow glasses that held nothing, *pâté de foie gras*, and hot punch—a red essence of some unknown alcoholic derivation, mixed to one's taste with boiling water. . . . After supper we all sang part-songs in which I was tenor, when not bass, and it was remarked by Papa Röntgen that the more punch was drunk the more I pushed up the pitch,—an interesting effect of alcohol which makes one think that to hand it round before certain *a cappella* pieces at concerts would be a good plan.

'Papa' Röntgen made a beautiful end. As leader, it fell to him to play the exacting violin solo in the Benedictus of Beethoven's Mass in D, which was performed annually. On one occasion he played it so superbly that his hearers were amazed, saying that even in his prime he had never done better. 'He went home like a man in a happy dream, and remarked at supper, "For the first time in my life after the Benedictus I can say it . . . to-night I satisfied myself." Uttering which words he leant back gently, smiled . . . and was dead.'

In 1887 came a meeting with Henschel, of whose gifts and personality Miss Smyth writes with enthusiasm. Soon after, Brahms came on the scene, and Miss Smyth was suddenly presented to him after a rehearsal of his D major Symphony. Henschel had shown him some of her compositions, telling him that she had never studied:

> At that time Brahms was clean shaven, and in the whirl of emotion I only remember a strong alarming face, very penetrating bright blue eyes, and my own desire to sink through the floor when he said, as I then thought by way of a compliment, but as I now know in a spirit of scathing irony: 'So this is the young lady who writes sonatas and doesn't know counterpoint!' I afterwards learned that Henschel had left a MS. of mine (two songs) with him, that he subsequently looked at them, and remarked to Frau Röntgen that evidently Henschel had written them himself!

Miss Smyth became a devout Brahmsian, but only so far as his music was concerned. The man himself she found neither attractive nor impressive. His reputation for brains and wit, she thinks, rested on slender foundations. But the German standard of humour may be to blame. A woman with so uncommonly developed a sense of humour as Miss Smyth must have been somewhat exacting. She reproduces a Brahms repartee which was much quoted as a brilliant effort:

> After some performance, Limburger once remarked in his airy way, 'Really, Herr Doctor, I don't know where you mean to take us in the slow movement, whether to Heaven or Hell!' and Brahms replied with a mock bow, 'Whichever you please, Herr Consul.'

If this was 'brilliant,' what must the other kind have been like?

But Brahms's taste in jokes, we are told, 'left much to be desired.' Miss Smyth gives us one specimen, mercifully leaving it in German, though one need be no linguist to understand it—with rising gorge. His manners were on a level with his humour, save in a few quarters where he really felt respect and showed it. Miss Smyth ends her very interesting Brahms chapter by admitting that her impressions hardly do him justice. But she rightly says that a writer of memoirs must give first-hand views:

> I saw integrity, sincerity, kindness of heart, generosity to opponents, and a certain nobility of soul which stamps all his music; but on the other hand I saw coarseness, uncivilisedness, a defective perception of subtle shades in people and things, lack of humour, and of course the inevitable and righteous selfishness of people who have a message of their own to deliver and can't run errands for others.

The glimpses of Joachim do not show him in very favourable light. The fact that he regarded Miss Smyth as having no talent matters little, especially as he solemnly retracted this view in later years when the composer 'didn't care two straws what he thought.' She was then glad she had never been among his favourites. 'As a rule pedantry and total absence of the sacred spark were their chief characteristics, and with very, very few exceptions they all fizzled out in after life.' His refusal to introduce her Violin Sonata in London drew a letter that must have touched the violinist on the raw:

> I said that of course an honest opinion could never be resented, but at the same time I much wondered if he considered Mr. So-and-so a genuine talent—this being a youth never heard of before or since, whose deadly dull Opus 1 he had recently produced in London, and whose mama was a giver of smart musical parties, at which the Joachim Quartet performed about once a fortnight, for fabulous fees, throughout the season. This letter received no reply.

It was certainly not an easy one to answer.

Fortunately, against these unpleasant aspects of the great we have to set many delightful ones, *e.g.*, the passages referring to, and letters from, Grieg, Tchaikovsky, Henschel, Clara Schumann and her daughters, Lili Wach (*née* Mendelssohn), Hermann Levi, Jenny Lind, Sullivan, Sir Walter Parratt, and others.

Miss Smyth's reason for taking up organ-playing is characteristic:

> We now had a very decent little organ at Frimley Church, and I became bitten with organ-playing, which, as a sort of athletic exercise, appealed to me far more than the violin, not to speak of the prospect of tackling Bach on his own instrument.

There speaks the horsewoman, swimmer, skater, mountaineer, tennis player, golfer, cricketer, cyclist, and militant suffragist! She took organ lessons at Leipsic, and later on, at Windsor from Sir Walter Parratt, 'revelling in Bach as played by him, who better than any other organist I have ever met, knows how it should be done.'

One result of this branch of study is seen in a set of six short choral preludes published in 1913, dedicated to Sir Walter. Five of the six might have come from Bach's pen, and No. 6 bears the stamp of Brahms in every line. No. 3, on 'Schwing dich auf zu deinem Gott' is a gem, full of the Bach spirit as well as the letter. But why did the composer make such liberal use of the tenor clef, and thus prevent them from being so well-known as they deserve to be? We can imagine her deciding that every organist worthy of the name should be at home in other than the commonly used clefs, and refusing to compromise. But very few players, their student days over, are ever called upon to read from alto and tenor clefs, and so they cannot be blamed for getting rusty.

Her leaning towards the organ was no doubt helped on by a meeting with Ouseley, with whom she spent a week end at Bramshill, near Frimley:

> Strange to say, a new musical experience awaited me at Bramshill—Sir Frederick, who had studied music at Leipsic under Mendelssohn himself, being one of the very last of the old race of improvisers. He would ask you to give him a theme for a fugue. You invented, of course, as crackjaw a one as possible, and off he started. A good deal of it was learned padding, but immensely musical and effective, and I, who had heard nothing like it at Leipsic or elsewhere, was much impressed.

Apropos fugues, we have an amusing account of Clara Schumann and a fugal essay of Miss Smyth:

> I had written a little 'Prelude and Fugue for Thin People,' thus styled because the hands crossed rapidly and continually, deeply invading each other's territory. This piece she [Clara Schumann] determined to study, and when I gently demurred, from modesty of course, she flared up in her own peculiar fashion with: 'Aber *so* stark bin ich doch nicht!' ('I'm not so fat as all that!') . . . Her daughters reported her as completely engrossed in this athletic problem, muttering to herself amidst her struggles: 'Gehen *muss* es aber!' ('It *must* be managed!'), and in the end it was dedicated to her, title and all, by special request.

Miss Smyth saw a good deal of those two most industrious of biographers, Spitta and Chrysander. In view of the present important work being done in reviving the output of our old polyphonic writers, it is interesting to read that Chrysander told Miss Smyth (in 1879) that 'there were masses of yet undeciphered Early English music in the British Museum compared to which the work of Palestrina & Co. was the groping of little children,' or words to that effect. She might have retorted that the Germans had to have Bach re-discovered for them after a generation of neglect.

Perhaps Miss Smyth's vivid orchestration is almost entirely owing to a remark of Tchaikovsky, who held (and Miss Smyth felt bound to agree with him) that the Brahms School was neglectful of colour:

> 'Not one of them can instrumentate,' he said, and he earnestly begged me to turn my attention at once to the orchestra, and not to be prudish about using the medium for all it is worth. 'What happens,' he asked, 'in ordinary conversation? If you have to do with really alive people, listen to the inflections in the voices . . . . there 's instrumentation for you!' And I followed his advice on the spot, went to concerts with the sole object of studying orchestral effects, filled notebook on notebook with impressions, and ever since have been at least as much interested in sounds as in sense, considering the two things indivisible.

This question of orchestration was one of those that sent Miss Smyth back to Germany time after time. At the end of one spell in England (largely given up to cricket, 'a very jolly mania while it lasted'), it became more and more clear

> that unless my musician's soul was to be lost I must go back to Germany; back to a country, to mention one point only, where friendly conductors give one a free run-through of one's first orchestral attempts—a thing impossible, of course, in mercenary England.

If Miss Smyth had been at the Royal College of Music on November 13 she would have rejoiced to see that, thanks to the Patron's Fund, our orchestral composers are now blessed with the opportunity denied her. This is only one respect in which the reader of her book will be conscious of great progress in England, though there is still much leeway to make up

Hereabouts I begin to see that many of the notes I had made on the musical matters in 'Impressions that Remained' must be scrapped for want of space. But I must find room to remove some inevitably false impressions. First, this review being written for a musical journal, must concern itself only with that side of the book which has to do with our art. It has needed some self-denial so to restrict myself, because the main interest of the work is by no means musical, and I am anxious that the reader should not suppose that it is merely a set of musical reminiscences. It covers very wide ground, and its interests are literary, social, sporting, and, above all, intensely human. The non-musical portions contain an abundance of good stories, shrewd bits of observation, and happy character sketches. Nor is it by any means a book of amusing gossip. There are many touching pages, and the account of the author's friendship and breach with Elizabeth von Herzogenberg is full of poignancy. On this, as on the rest of the more intimately personal revelations, the reviewer is disinclined to dwell. Such things are to be read, but not discussed. I have only to say that they make up an arresting picture of a vivid and extraordinary personality.

Miss Smyth has a gift of literary expression rare among musicians. In purely technical matter, such as punctuation and other details (*e.g.*, her frequent misplacement of the word 'only') she is rather careless, but in what matters far more, the power of making us see what she wants us to see, her skill is remarkable. I spoke of her knack of hitting off a character, shown specially in the chapters devoted to her parents. It is worth noting that this power is revealed not only in dealing with human beings. There is perhaps nothing more delightful than the passages in which her dog 'Marco' figures. Dog-lovers will feel that they know 'Marco' as well as they do their own particular four-footed chum, and will mentally pat him. 'Impressions that Remained' will take its place among the best books of memoirs in our language. Its readers, noting that it breaks off at the year 1891, will hope that the author will before long take up her parable again, and give us her impressions of the two subsequent decades.

NEW LIGHT ON EARLY TUDOR COMPOSERS.

By W. H. GRATTAN FLOOD.

IV.—WILLIAM CRANE.

Although it is unfortunate that Crane's compositions have been lost, or at least have so far eluded discovery, yet his importance as a contributor to the development of Tudor music-drama and his reconstruction of the Chapel Royal music cannot be overlooked. As deputy to Cornish (whose biography has previously been given*) he took part in several music-plays, and early attracted the notice of King Henry VIII. Cornish, Kite, and Crane were then prime favourites

* See William Cornish: No. III. of present series, p. 607, November issue.

(*Continued on page 691.*)

Good King Wenceslas.

A CHRISTMAS CAROL FOR FOUR VOICES.

Words by the Rev. J. M. Neale.

Tune from *Piae Cantiones*, 1582.
Set for Chorus (S.A.T.B.) by Geoffrey Shaw.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Briskly.

Soprano. *f*

Good King Wen - ces - las looked out On the feast of Ste - phen,

Alto. *f*

Good King Wen - ces - las looked out On the feast of Ste - phen,

Tenor. *f*

Good King Wen - ces - las looked out On the feast of Ste - phen,

Bass. *f*

Good King Wen - ces - las looked out On the feast of Ste - phen,

Briskly.

Piano. (*For practice only.*) *f*

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright - ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright - ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright - ly shone the

When the snow lay round a - bout, Deep, and crisp, and e - ven: Bright - ly shone the

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moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

moon that night, Though the frost was cru - el, When a poor man came in sight,

Gath - 'ring win - ter fu - - el.

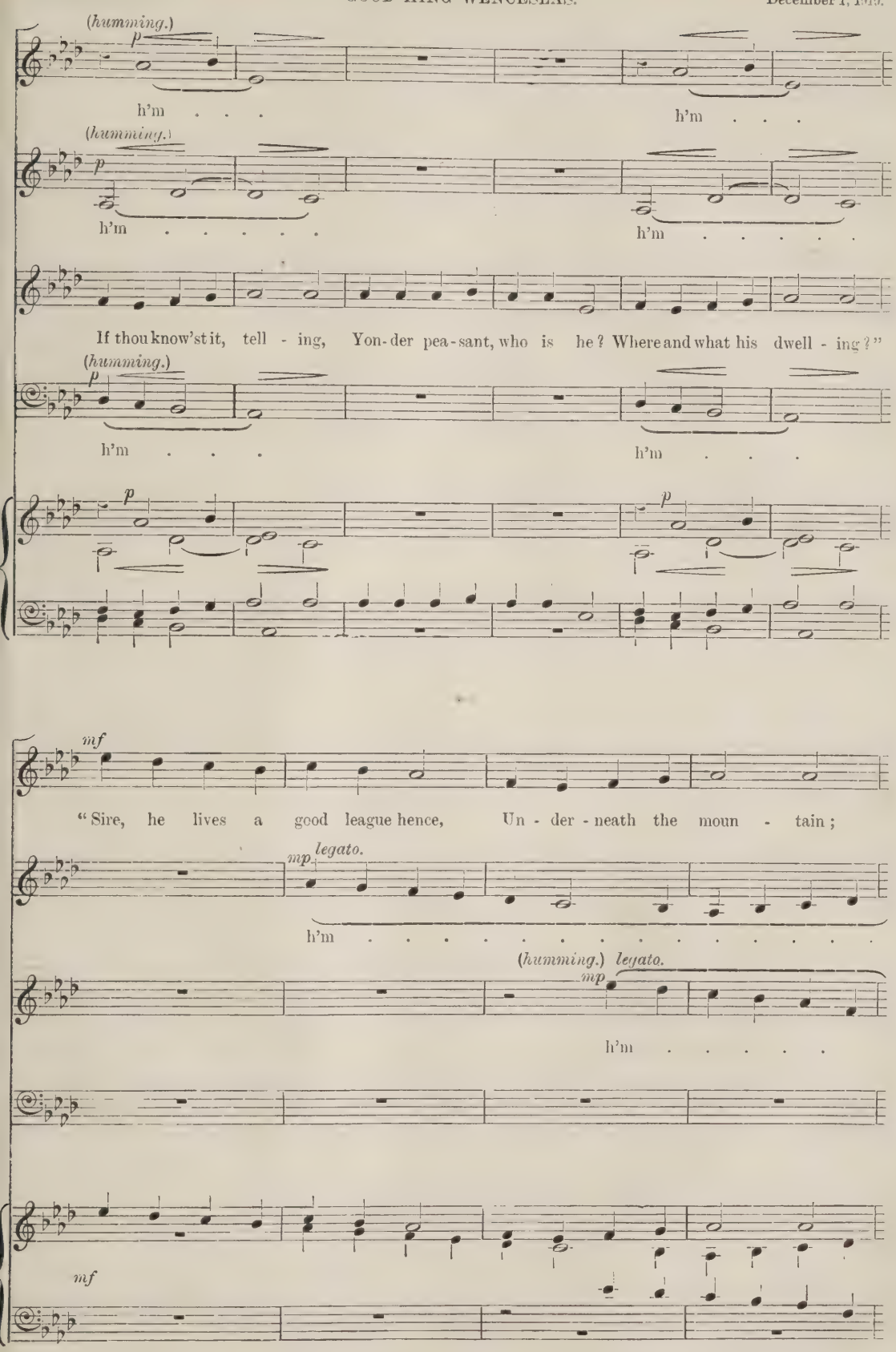
Gath - 'ring win - ter fu - - el.

mf

Gath - 'ring win - - ter fu - - el. "Hith - er, page, and stand by me,

Gath - 'ring win - ter fu - - el.

mf


(humming.)
p
h'm . . .
h'm . . .
(humming.)
p
h'm . . . . . .
h'm . . . . . .
If thou know'st it, tell - ing, Yon-der pea-sant, who is he? Where and what his dwell - ing?"
(humming.)
p
h'm . . .
h'm . . .
p
p
mf
"Sire, he lives a good league hence, Un - der - neath the moun - tain;
mp legato.
h'm . . . . . .
(humming.) legato.
mp
h'm . . . . . .
mf

Right a - gainst the for - est fence, By Saint Ag - nes' foun - - tain."

mf

. . h'm . . . . . h'm . . . .

mf

. . h'm . . . . . .

mp *legato.* *mf*

h'm . . . . . h'm . . . . . .

p

h'm . .

p

h'm . . . .

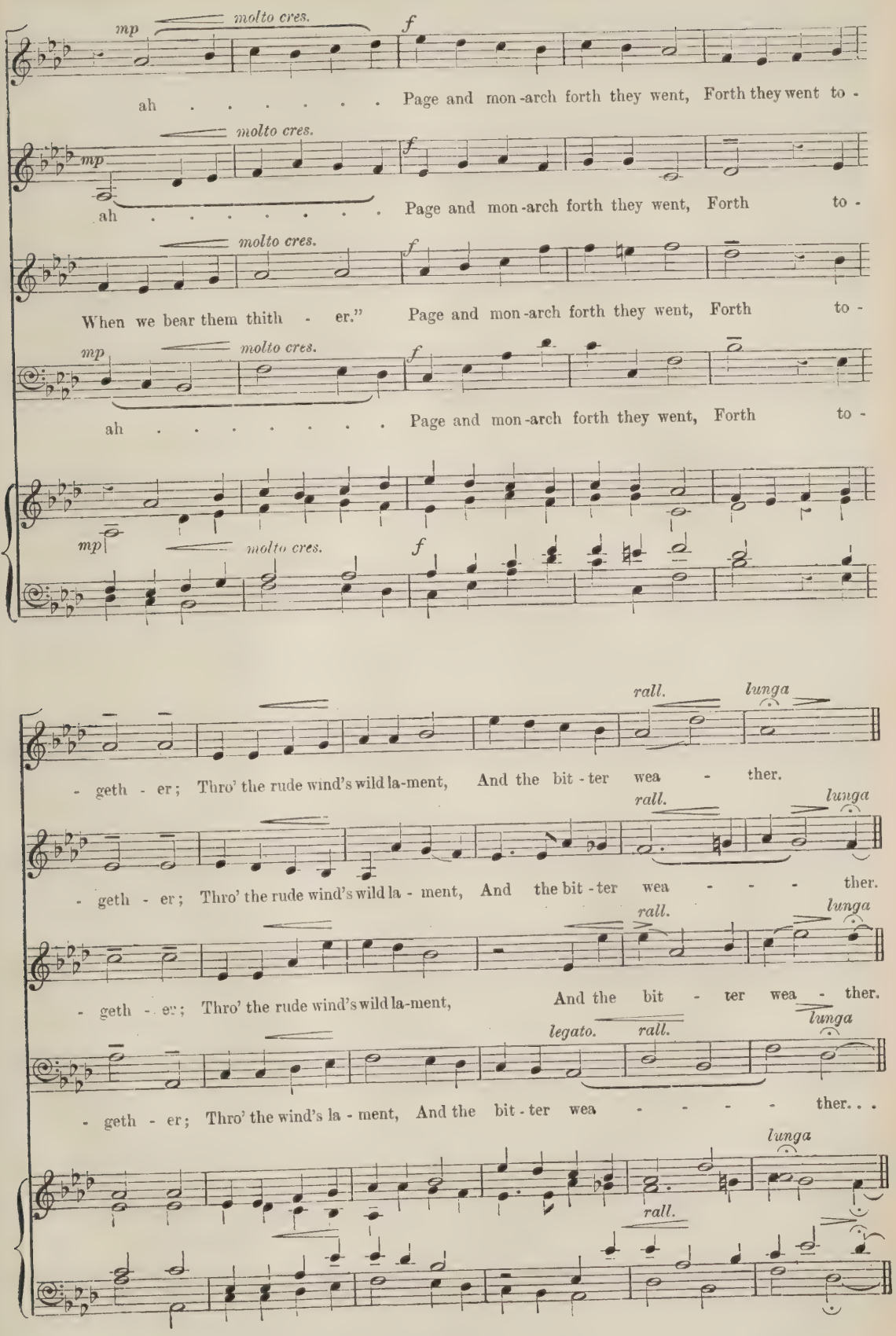
mf

" Bring me flesh, and bring me wine, Bring me pine-logs hith - er; Thou and I will see him dine,

p

h'm . . .

mf *p* *mf*


mp
molto cres.
f
ah . . . . . Page and mon-arch forth they went, Forth they went to -
ah . . . . . Page and mon-arch forth they went, Forth to -
When we bear them thith - er." Page and mon-arch forth they went, Forth to -
ah . . . . . Page and mon-arch forth they went, Forth to -
rall.
lunga
- geth - er; Thro' the rude wind's wild la-ment, And the bit - ter wea - ther.
- geth - er; Thro' the rude wind's wild la - ment, And the bit - ter wea - - - ther.
- geth - er; Thro' the rude wind's wild la-ment, And the bit - ter wea - ther.
legato.
- geth - er; Thro' the wind's la - ment, And the bit - ter wea - - - - ther. . .

A very little slower.

p

"Sire, the night is dark - er now, And the wind blows strong - er; Fails my heart, I

pp *pp*

. . . h'm . . . . . .

pp *pp*

. . . h'm . . . . . ah . . .

pp *pp*

. . . h'm . . . . . .

A very little slower.

pp

a tempo. *mf*

know not how, I can go no long - er." ah . .

a tempo. *mf*

h'm . . . . . ah . . . . . .

a tempo.
boldly (melody well standing out).

f

. . . . . "Mark my foot-steps, good my page, Tread thou in them

a tempo. *mf*

. . h'm . . . . ah . . . . . .

mf

a tempo. *mf*

f

mf

mf *mf*

ah . . . . . .

mf

ah . . . . . .

bold - ly: Thou shalt find the win-ter's rage Freeze thy blood less cold - - ly."

mf

ah . . . . . .

mf

A little slower, and dignified.

f

In his mas-ter's steps he trod, Where the snow lay dint - ed; Heat was in the ve - ry sod

f

In his mas-ter's steps he trod, Where the snow lay dint - ed; Heat was in the ve - ry sod

f

In his mas-ter's steps he trod, Where the snow lay dint - ed; Heat was in the ve - ry sod . .

f

In his mas-ter's steps he trod, Where the snow lay dint - ed; Heat was in the ve - ry sod

A little slower, and dignified.

f

ff

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

ff

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

ff

Which the saint had print - ed. Therefore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,

There - - fore, be sure,

ff

Which the saint had print - ed. *ff* There - fore, be sure, Wealth or rank pos - sess - ing,

ff

poco rit. *very broadly.* *fff*

Ye who now will bless the poor, Shall your-selves find bless - - ing.

poco rit. *very broadly.* *fff*

Ye who now will bless the poor, Shall . . your-selves find bless - - ing.

Shall your-selves find . . bless - ing.

poco rit. *very broadly.* *fff*

Ye who now will bless the poor, Shall find bless - - ing.

Shall your-selves find bless - - ing.

poco rit. *very broadly.* *fff*

Ye who now will bless the poor, Shall find bless - - ing.

very broadly.

poco rit. *fff*

(*Continued from page 682.*)

with the English monarch, and it is remarkable that Kite, who was Sub-Dean of the Chapel Royal, and was also a Prebendary of Lichfield and Chichester, was promoted to the primatial see of Armagh on October 24, 1513, retiring therefrom in 1521 for the bishopric of Carlisle.

The earliest official appearance of William Crane in Court records is on June 3, 1509, when as Gentleman of the Chapel Royal, he was appointed by the young King as Water-bailiff of Dartmouth. He took part in the Court Revels of November 14, 1510, and again on February 12 and 13, 1511, in which the King was a performer. On August 18, 1511, he was granted certain tenements in London, and on October 6, 1512, he was licensed to export six hundred sacks of wool. In 1512, and again in 1513, he received a loan of £1,000 (a large sum in those days); and in July, 1513, he paid £94 7*s.* 1*d.* for cables, for the King.

On January 6, 1514, Crane took part in Cornish's Mask of 'The Triumph of Love and Beauty,' and he set music for Henry Medwall's Morality, 'The Finding of Truth,' which followed the Mask. Prof. Wallace, from imperfect knowledge, refers to the author of 'Nature' as 'the impossible Medwell [*sic*], but it is now agreed that Henry Medwall (not Medwell) was no unworthy precursor of Shakespeare. I may add that the only known copy of his play 'Fulgens and Lucrese,' printed by John Rastall, in 1519, was sold by Sotheby in March, 1919, for £3,400.

On February 21, 1514, Crane was appointed Comptroller of the Petty Customs in the Port of London. At a Court Play on January 6, 1515, he and Master Harry Stevenson of the Chapel were resplendent in 'plunket satin.' He was also present at the 'Field of the Cloth of Gold' in June, 1520; and in January, 1523, was in the train of Lord Berners, Deputy of Calais.

At length, on March 25, 1523, on the resignation of William Cornish, the coveted position of Master of the Children of the Chapel Royal was given to Crane. This position was materially improved by the Eltham ordinances in January, 1526, when the number of boys in the Chapel was increased from ten to twelve, and the salary of the Master augmented from 40 marks to £40. It was also ordered that the Master, with six of the Children and six Gentlemen of the Chapel, 'shall give their continual attendance in the King's Court, and daily to hear a Mass of Our Lady before noon, and on Sundays and Holy Days Mass of the day besides Our Lady Mass, and an *Antempe* in the afternoon.' This early recognition of the anthem as part of the evening service is noteworthy, as it has been frequently stated that anthems were introduced under Elizabeth. And it must not be forgotten that as early as 1502 Dr. Fairfax got 20*s.* from Princess Elizabeth 'for setting of an Anthem.' Anyhow, it is distinctly to the credit of Crane that he increased the number of choirboys in the Chapel Royal, and improved the musical services—with the cordial co-operation of the Dean of the Chapel, Dr. Sampson, who held office from 1523 to 1540, and who was a composer of no mean order.

The following is the official list of the Chapel Royal establishment in 1526, under Crane:

Dean, Richard Sampson, LL.D.	£33	6	8
Master, William Crane	26	13	4

Ministers of the Chapel Royal at 7½*d.* a day:

Ric. Ward, Thos. Hall, Ric. Elys, Ant. Dogget, Thos. Wescot, Emery Tuckfield, Andrew Tracey, Nic. Archbold, William Walker—*Priests.*

Robert Pende, John Fisher, Henry Stephenson, Thos. Bury, Wm. Colman, Robert Jones, Robert Phillips, Avery Burton, Hugh Rhodes, Thos. Byrd, Richard Bowyer, Richard Piggot, Edm. Peckham, Robert Perry, Wm. Barber, John Fuller, Robert Richmond, John Aleyn, Richard Stephen—*Gentlemen.*

In the Patent Rolls, under date of May 12, 1526, the grant to William Crane is duly enrolled, and we read that the Master was to be paid '£40 a year for the instruction, vestures, and beds of twelve boys.' Some months later (January 28, 1527) he was licensed to import five hundred tuns of Toulouse woad or Gascon wine. A year afterwards (May 6, 1528) he was appointed to fit out three ships and three galleys for the King. On November 26, 1531, a grant, in fee, was made out in favour of Wm. Crane, *Armiger*, by which he became owner of Beaumonts Inns, parish of St. Michael, Cripplegate, and two other messuages, 'void by the forfeiture of Francis Lovell, late Lord Lovell.'

No previous investigator of the career of Crane has noted that he was commissioned to impress choirboys for the Chapel Royal—a form of conscription that was used as far back as 1420, a fact which I made known for the first time in 1912. The commission to Crane is missing, but I find payment made to him for his expenses in going to the country to procure suitable choristers, in a document dated June 15, 1531—the amount of the expenses being given as £3 6*s.* 8*d.*

Crane, like his predecessor Cornish, was a married man, and had a daughter, a fact which we learn from an interesting letter written by the Archbishop of York to Christopher Draper on January 29, 1535, wherein the Archbishop regrets that he cannot give Draper a prebend 'unless he were in orders, at least tonsured,' but that as Draper 'was insured [engaged] to Mr. Crane's daughter of the Chapel' he could not get the promotion.

Further marks of royal favour continued to be poured on Crane, who, on July 2, 1535 (Prof. Wallace gives the date as June 28) was made Water-bailiff of Lynn, in Norfolk, *vice* George Lovekin deceased. His friend Richard Sampson, Dean of the Chapel Royal, was given the post of Coadjutor Dean of St. Paul's Cathedral, on February 20, 1536, inasmuch as Dean Pace had become mentally afflicted, and on June 11, he was appointed by Henry VIII. as Bishop of Chichester (retaining his Deanery of the Chapel Royal), being dispensed by Archbishop Cranmer (July 20) to hold the Deanery of St. Paul's *in commendam*, on the death of Richard Pace.

On January 7, 1538, Master Cromwell paid Mr. Crane 100 marks for Havering Park. Two years later, on March 3, 1540, Crane and his wife Margaret were granted ten tenements and certain rooms at St. Helen's, Bishopsgate. About this time Bishop Sampson did not show sufficient zeal in the cause of the 'new-fangled doctrines,' and in July he was imprisoned, and deprived of his Deanery of the Chapel Royal, which was then given to Thomas Thirlby, newly created Bishop of Westminster, with Richard Wade as Sub-Dean.

On March 6, 1542, Crane was licensed to export four hundred tuns of double beer; and on May 2, 1543, he got custody of certain lands. This is the last entry we meet with concerning this many-sided and wealthy Master of the Children of the Chapel Royal, save that he presented the customary Court play in the Carnival period of 1544.

A noteworthy event of Crane's last year was the Introduction of the Litany, 'set for five voices, according to the notes used in the King's Chapel,' and published

by Grafton, in October, 1544. Crane received his last payment as Master on April 21, 1545. He fell seriously ill in June, and on June 30, Richard Bowyer was appointed his successor. He made his will on July 6, and died soon afterwards, being interred in the Church of St. Helen's, Bishopsgate. Although his will was not proved till April 6, 1546, it is tolerably certain that Crane died in September or October, 1545, as his successor's appointment was confirmed by Patent dated November 6, 1545.

Church and Organ Music.

THE NEW ORGANIST OF THE CHAPEL ROYAL.

The post of organist at the Chapel Royal, St. James's Palace, rendered vacant by the death of Dr. Harford Lloyd, has been filled by the appointment of Mr. Stanley Roper, B.A., Mus. Bac. (Cantab.), F.R.C.O. Mr. Roper was a Westminster Abbey boy from 1888 to 1893. Later he became a pupil of Sir Frederick Bridge, playing occasionally at the Abbey until in 1889, when he gained an organ scholarship at Corpus Christi College, Cambridge. While at the University he

Photo by Lionel Kough.

studied with Sir Charles Stanford, Dr. Charles Wood, Dr. E. W. Naylor, and Dr. E. T. Sweeting. He took his B.A. degree in 1902, Mus. Bac. in 1903, and the F.R.C.O. in 1906. He became organist and choirmaster of Hammersmith Parish Church in 1903, remaining there ten years.

The Chapel Royal is familiar ground to him, as he acted as assistant-organist there from 1904 to 1916, being also Sir Frederick Bridge's assistant at the Abbey during practically the same period. Mr. Roper has been organist and choirmaster at St. Stephen's Walbrook since 1913. At this beautiful City church, famous for its fine organ, he has done excellent work as a recitalist. For over four years he gave a regular weekly recital for War Funds. As musical director at the Bishopsgate Institute he has made a great feature of Luncheon Hour Concerts. He is a Professor at Trinity College, and among other posts he fills is that of conductor of the Lothbury and Stock Exchange Male Voice Choirs.

We have received a copy of the music to be sung at a Festival service at St. Martin's, Birmingham, in connection with the 1920 Midland Competition Festival. This marks a useful departure, and is an attempt to raise the standard of the congregational side of Church music. The choice in this case has fallen on admirable hymn-tunes by Percy Buck and Basil Harwood, the Old Hundredth, with Fauxbourdon by Charles Wood, and a delightful English Traditional Melody. The canticles are to be sung unaccompanied to the setting of William Russell in A, and the anthems are Tye's 'Sing to the Lord,' Tchaikovsky's 'Hymn to the Trinity,' and Handel's 'Let their celestial concerts all unite.'

Programmes of modern British organ music have been recently played by Mr. Alban Hamer, at All Souls' Church, Leeds, and by Mr. Reginald Waddy at St. Catherine's, Plymouth. The composers drawn upon have included C. Harford Lloyd, E. Bristow Farrar, W. G. Ross, John E. West, Thomas F. Dunhill, Stanford, A. Hollins, Frank Bridge, John Ireland, E. C. Bairstow, and W. Wolstenholme. Our native organ school is forging ahead, and is much helped by such propaganda.

We are glad to hear that the long-deferred rebuilding of Gloucester Cathedral organ is to be commenced in the near future, thanks to the munificence of Sir James and Lady Horlick. The gift is as a memorial to their son, Major G. N. Horlick, who died on active service in July, 1918. The present position of the organ will be retained, and the original case preserved. It is hoped that the work will be completed in the summer of 1920.

The late Alfred James Eyre's name is so widely known, and his circle of friends so large, that it is felt that many might be willing to take their share in raising a fund to perpetuate his memory in connection with St. John's Church, Upper Norwood, where he served so devotedly for thirty-eight years. Contributions should be sent to the hon. treasurer, Mr. R. J. Bush, 48, Auckland Road, Upper Norwood, S.E. 19.

Mr. D. E. Roberts, of St. Peter's Church, Peterhead, has been appointed organist and choirmaster of Inverness Cathedral. Mr. Roberts finished three and a half years' military service in January last, with the rank of acting-captain of the Royal Welsh Fusiliers. While in the Army he did excellent work in organizing male-voice and other choirs.

Mr. J. A. Meale has recently added historical interest to his mid-day recitals at the Wesleyan Central Hall, by the inclusion of some of the excellent 'Old English organ music,' edited by Mr. John E. West.

Brahms's 'Requiem' will be sung at Southwark Cathedral, with full orchestra, on Saturday, December 20, at 3.0 p.m. The annual Carol Service takes place on December 27, also at 3.0. p.m.

The Thursday mid-day (1.10) recitals at St. John's, Red Lion Square, Holborn, have recommenced, and some well-known players are announced.

ORGAN RECITALS.

Mr. Harold M. Dawber, St. George's, Stockport—Allegro (Symphony No. 2), *Vierne;* Capriccio, *John Ireland;* Epinikion, *Rootham.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Funeral March and Hymn of Seraphs, *Guilmant;* In Paradisium, *Dubois;* 'In Memoriam' Overture, *Sullivan;* Fantasia and Fugue (Sonata No. 9), *Rheinberger;* Meditation, *Bonnet;* Rhapsody, *Harvey Grace;* Toccata in E, *Renzi;* Prelude 'St. Cross,' *Parry;* Chant de Mai, *Jongen.*

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton—Pastoral Sonata, *Rheinberger;* Funeral March, *Tchaikovsky;* Prelude and Fugue in C, *Bach;* Triumph Song, *Pearce.*

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Processional March, *German;* Idyll, 'The Sea,' *H. Arnold Smith;* Prelude to 'Colomba,' *Mackenzie,* Marche Nuptiale, *Guilmant;* Fantasy-Prelude, *Charles Macpherson;* Romanza and Allegretto, *Wolstenholme.*

Mr. Hugh Bramwell, Central Hall, Westminster—Sonata in D flat (first movement), *Rheinberger;* Scherzo in F minor, *Sanaiford Turner;* Finale in B flat, *Wolstenholme.*

Mr. John Theodore Wise, Southfields Baptist Church—Sonata No. 1, *Mendelssohn;* Sursum Corda, *Elgar;* March on a theme of Handel, *Guilmant.*

Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (two recitals)—Allegretto in B minor, *Guilmant;* Choral Prelude, 'We all believe in one God, the Creator,' *Bach;* The Storm, *Lemmens;* Solemn March, *Luard-Selby;* Festival Prelude on 'Ein' Feste Berg,' *Faulkes;* Chromatic Fugue, *Rheinberger;* Imperial March, *Elgar.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham, (four recitals)—Fantasie and Fugue in D minor, *Stanford;* Fantasia and Fugue in G minor, *Bach;* Idyll, 'The Sea,' *Smith;* Adagio Cantabile, *Hopkins;* Festive March in D, *Smart;* Coronach, *Barrett;* Intermezzo, *Hollins.*

Mr. G. H. Sadler, Holywell Cross Church, Chesterfield—Pastoral Sonata, *Rheinberger;* Canzone and Grand Chœur, *Guilmant;* Carillon, *Wolstenholme;* Fantasia on a Welsh Air, *Best.*

Mr. Allan Brown, City Temple (four recitals)—Overture in C minor, *Hollins;* Romance, *Wheeldon;* Grand Chœur, *Guilmant;* Overture to 'The Meistersinger.'

Mr. Fred Gostelow, Luton Parish Church—Overture in C, *Hollins;* Larghetto in A, *Mozart;* Toccata and Fugue in D minor, *Bach;* Funeral March and Hymn of Seraphs, *Guilmant;* Meditation, *d Evry.*

Dr. G. J. Bennett, Lincoln Cathedral—Toccata in F, *Bach;* Andante Cantabile (String Quartet), *Tchaikovsky;* Allegro Risoluto and Choral (Symphony No. 2), *Vierne;* 'A deserted farm' and 'To a wild rose,' *MacDowell;* Scherzo (Sonata No. 8), *Rheinberger;* Schiller March, *Meyerbeer.*

Mr. Norman Collie, St. Luke's, Tunbridge Wells (five recitals)—Cornelius March, *Mendelssohn;* Fantaisie Rustique, *Wolstenholme;* Epinikion, *Rootham;* Summer Sketches, *Lemare;* Sonata in G, *Elgar;* Funeral March and Hymn of Seraphs, *Guilmant;* Song of Triumph, *West;* Con moto moderato, *Smart;* Autumn, *Lyon;* Scherzando, *Widor.* At St. Mary's, Petworth—Epinikion, *Rootham;* Fantaisie Rustique, *Wolstenholme;* Suite, *Arensky.*

Mr. B. D. Hylton Stewart, All Saints', Hertford—Jour de Noces, *Stuart Archer;* Lègende and Arabesque, *Vierne;* Prelude and Fugue in B minor, *Bach.*

Mr. Walter Wild, First Presbyterian Church, Wilkinsburg, Pa., U.S.A.—Caprice, *Wolstenholme;* Sonata in A minor, *Borowski;* Barcarolle in F, *Sterndale Bennett;* Grand Chœur in C, *Hollins.*

Mr. W. Brennand Smith, St. Austell Parish Church—Introduction and Fugue in F sharp minor, *Handel;* Scherzo in D minor, *Tchaikovsky;* Romanza and Finale (Sonata No. 1), *Peace.*

Mr. W. J. Lancaster, Bolton Parish Church—'Rheims,' (Sonata Eroica), *Stanford;* Second Organ Sonata (first two movements), *Bossi;* Cathedral Preludes, Nos. 2 and 3, *Harwood;* Fugue in F, *Thomas Adams.*

Mr. Herbert Gisby, St. Thomas's, Regent Street—Symphonic Piece, *Grieg;* Capriccio and Idyll (Sonata No. 18), *Rheinberger;* Marche Héroïque, *Saint-Saëns.* At St. Clement Danes, Strand—Sonata No. 14, *Rheinberger;* Nocturne, *Quef;* 'La Tristesse du Printemps,' *Sibelius;* Meditation and Minuet, *Gisby;* March in B flat, *Silas.*

Mr. Albert Orton, St. John's, Newport, I.W. (six récitals)—Larghetto from 'New World' Symphony; Sonatas Nos. 1, 3, and 4, *Mendelssohn;* March for a Church Festival, *Best;* Triumphal March, *Guilmant;* Postlude in D, *Smart;* Elegy, *Silas;* Prelude and Fugue in B minor, *Bach;* Finale in F, *Thorne.*

Mr. C. St. Ervan Johns, Chepstow Parish Church—Marche Héroïque, *Saint-Saëns;* Romance, *Svendsen;* Variations de Concert, *Bonnet.*

Mr. Lewin Spackman, Corsham Parish Church—Toccata and Fugue in D minor, *Bach;* Berceuse, *Lemare;* Visione, *Rheinberger;* March on a Theme of Handel, *Guilmant.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 5, *Rheinberger;* Sursum Corda and Alla Marcia, *John Ireland;* Chant de Mai, *Jongen;* Musette-Meditation, *Ravanello;* Final, *Franck.*

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Agitato (Sonata No. 11), *Rheinberger;* Solitude and Meditation on the name of B A C H, *Brewer;* Idyll, 'Recessional,' *Gray;* 'Ranz des Vaches,' *Oliver King.*

Mr. W. J. Cowley, All Saints', Hertford—Overture to 'Tamerlane,' *Handel;* Fantaisie Rustique, *Wolstenholme;* Complainte and Madrigal, *Vierne;* Marche aux Flambeaux, *Guilmant.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (two recitals)—Overture to 'The Bartered Bride'; Overture to the 'Occasional Oratorio'; 'A Dream of Love,' *Liszt;* Coronation March, *Tchaikovsky;* 'The Pilgrims' Progress,' Part 7, *Ernest Austin;* Symphony No. 5, *Widor.*

Mr. F. J. A. Eccles, Holy Trinity, Leamington—Offertoire in B flat, *Ambroise Thomas;* Sonata No. 11, *Rheinberger;* Vesperale, *Cyril Scott;* Berceuse, *Wheeldon.*

Mr. Sydney Crookes, Maxwell Parish Church—Sonata No. 4, *Merkel;* Preludes on 'Rockingham' and 'St. Cross,' *Parry;* Pastorale and Finale (Symphony No. 2), *Widor.*

APPOINTMENTS.

Mr. W. R. Anderson, organist and choirmaster, Highgate Presbyterian Church.

Mr. R. T. Bedford, organist and choirmaster, Bognor Parish Church.

Mr. W. G. Breach, organist and choirmaster, St. John's, Clapham Rise.

Mr. Walter Cunliffe, organist and choirmaster, Manchester Road Wesleyan Church, Haslingden, Lancashire.

Mr. A. B Garrard, organist and choirmaster, Holy Trinity, Beckenham.

Mr. Arthur W. Lurcock, tenor, Canterbury Cathedral.

Mr. F. C. J. Swanton, organist, Biw Church, King's Co.

Mr. E. Douglas Tayler, organist and choirmaster, Lancaster Parish Church.

Mr. F. E. Wilson, organist and choirmaster, St. John's, Meads, Eastbourne.

London Concerts.

BY ALFRED KALISCH.

The concert fever has, if anything, raged more fiercely in London during November, especially on Saturday afternoons, than in October. I have calculated that if I were to try to refer to every concert given, and keep within the limits of space assigned to me, there would be room for eight-and-a-half words about each. This simple mathematical fact must serve as an apology to those who are passed over.

First in importance is one of the first concerts in point of time which has happened since my last chronicle. At its opening concert, on October 27, the London Symphony Orchestra produced

ELGAR'S NEW VIOLONCELLO CONCERTO,

the composer conducting. The concert was marked by two circumstances unfortunately characteristic of our great country and this great metropolis. The announcement of an important new work by our foremost living composer with the composer conducting, did not suffice to fill the hall to overflowing, and the principal new work was obviously under-rehearsed. It is easy to make a fetish of rehearsal, but equally easy to trust too much to the power of British musicians to work miracles. The new Concerto is an extremely interesting experiment in scoring. Sir Edward Elgar has set himself to solve the problem of making the 'cello come through the orchestra without making the orchestral web too tenuous, and without losing variety of colour. To give the experiment a chance of success, even to enable hearers to judge how far it has succeeded, specially careful preparation would have been needed. There is undoubtedly much charm and delicacy in the slow movement. The gaiety and open-air feeling of the *Finale*, in which there is some beautiful and characteristic scoring, and the poignant close, made an instant appeal. The *Scherzo* left us doubtful, partly

because that is the movement which depends most on delicacy, rhythmical impulse, and grip in the performance. Mr. Felix Salmond was the soloist, and undoubtedly enhanced his reputation very greatly in spite of the adverse circumstances under which he laboured. The conductor-in-chief was Mr. Albert Coates, who secured a performance of Scriabin's 'Poème de l'Extase' of matchless brilliancy, emotional depth and energy. In comparison the playing of Borodin's B minor Symphony was almost reticent. Sir Henry Wood's performance of the same work a few days later was more rugged and highly coloured.

Mr. Coates was the conductor also of the last concert in point of date to be mentioned—the first concert of the 108th season of the Royal Philharmonic Society, on November 20, and again Scriabin was his battle horse. 'The Divine Poem' caused a sensation. It looks as if we were on the eve of a period of Scriabin worship. At any rate he is being extolled by those who found him a problem not so long ago. At the same concert Holbrooke's 'Ulalume'—which, I believe, had not been heard in London since Sir Henry Wood produced it about fifteen years ago—pleased much more than it did then. The soloist at the concert was M. Cortôt, who played César Franck's Symphonic Variations as only he can play them; and the most important musical event of the concert was his playing of Debussy's Fantaisie for pianoforte and orchestra.

THE FIRST PHASE OF DEBUSSY.

The Fantaisie, which is not mentioned in most of the books on Debussy, was written in 1893, before the 'Démoiselle Elue.' It is always interesting to notice the early developments of composers who later on become innovators. In this work young Debussy was as innocuous as Richard Strauss himself in the days of his youth, or a Scriabin in his Chopinesque period. The chief influences traceable are those of Wagner—notably in the third movement—and D'Indy. Not only are the themes clear cut and the separate movements precise in structure, the moods are definite and unmistakable. There are four movements, or two movements of two sections each, and one principal theme pervades them all. The orchestration is fuller and more solid than in the later Debussy, and there are not many traces of attempts to discover new sound-colours. Technically the most interesting point is the use of a version of the principal theme as a sort of *basso ostinato* to the *Finale*. The pianoforte part is extremely brilliant and difficult, but it is used rather as a part of the orchestra than as a solo instrument in the usual sense. The Philharmonic Society may pride itself upon having given London the chance of hearing the very first performance of the work. It has not been heard in Paris yet.

M. Cortôt was the soloist also at the Queen's Hall Symphony concert on November 8, and played Rachmaninov's third Concerto with wonderful verve and fine feeling. Many consider it a greater work than the second, but it is not likely to be as popular. A notable performance of Berlioz's 'Fantastic' Symphony was the principal feature of the concert on October 25. The only novelty heard so far at these concerts has been Florent Schmitt's brisk 'Rhapsodie Viennoise,' which would have been more suitable for a Saturday night at the Promenades. Casella's 'Couvent sur l'Eau,' which had made its mark at a Promenade concert, was repeated on October 25, and fully justified itself.

Another Italian work which was practically new, and was very pleasant to hear, was Respighi's 'Fontane di Roma,' a set of most poetical mood-pictures, fresh without eccentricity, scored with complete mastery and avoidance of excess. Under Mr. Hamilton Harty it was remarkably well played. The occasion was the first of four orchestral concerts (on November 11) by Mr. Anderson Tyrer, a young pianist from Lancashire, for whom, by reason of his ample technical acquirements and his vigorous temperament and artistic taste, a fine future may be predicted.

CHAMBER MUSIC AND RECITALS.

The farewell appearance of M. Moiseiwitsch, on November 3, must be mentioned. Mr. Lloyd Powell has reappeared with matured powers, and Miss Lilian Mackinnon's tasteful and temperamental playing of Russian music deserves acknowledgment (November 17). The fact should also be recorded that Signor Busoni played the 'Appassionata Sonata' at a Melba concert at the Albert Hall, and was well rewarded for his courage. Madame Tetrazzini has given a triumphant farewell concert at the Albert Hall, and is now in America; and of the many singers who have appeared and given promise of various degrees of excellence, Mr. Steuart Wilson is perhaps the most deserving of mention. Madame Desirée Ellinger, well known in the Beecham Company, proved herself a very pleasing concert-singer. Miss Jelly d'Aranyi also gave a recital at Wigmore Hall, and has been hailed by some critics as among the greatest players of the day. There will be opportunities for discussing her work fully next month. The return of M. Achille Rivarde to the concert-platform was welcome. He is an artist in the strictest sense of the word.

The London Chamber Concert Society at its first concert brought the Bohemian Quartet back to London. They played Tanéïèv's Quartet with the temperamental vigour, delicacy, and almost orchestral richness of tone of which they have the secret. At one of the two concerts, with Miss Fanny Davies, they introduced (November 3) a Pianoforte Quintet by Suk, which, like all his works, has melodic flow and is prolific in its working out, and makes one wonder why his admirers say his music is wholly Slavonic and non-Teutonic. The most interesting of the concerts given by the Classical Concert Society has been that devoted to the works of Ravel, on October 29. The Quartet we know to be a masterpiece. In the Pianoforte Trio, which we do not know so well, the composer often seems to be trying to say more than three instruments can manage, and to be groping after something he cannot find, but there are moments which have the fine poetry and dignity of the beautiful 'Pavane.' Anyway, we desire better acquaintance with it. We heard also the new Suite for pianoforte, 'Le Tombeau de Couperin.' A Parisian critic said of it that it was rather the tomb of Ravel's dead reputation. That is unduly severe, but the work will not add to his fame. There were, too, some new songs, very unvocal, but with delightfully piquant pianoforte accompaniments. The better-known songs are best. Miss Olga Haley sang them all, as well as they can be sung. Four of them are on subjects borrowed from the Zoological Gardens.

The British Music Society, under the energetic guidance of Lord Howard de Walden and Dr. A. Eaglefield Hull, has recently held inaugural functions of branch centres at Manchester, Sheffield (where Sir H. Hadow took the chair), Huddersfield, Halifax, Bradford, and Leeds. The Liverpool branch is indebted to Messrs Rushworth & Dreaper for a Music Club Room and Library. A foundation fund of £15 000 is being raised, with Lord Howard de Walden's offer of £5,000 as a nucleus. The treasurer is Mr. W. R. Davies, Kingsclear, Camberley, Surrey.

THE RUSSIAN BALLET AT THE EMPIRE.

By EDWIN EVANS.

The season of Russian Ballet at the Empire Theatre has given us only one novelty, but as those introduced in the summer at the Alhambra had not had sufficient performances to lose their freshness, the répertoire retains its powers of attraction. The coincidence of the railway strike with the opening week naturally had its effect upon the audience, but it rapidly wore off the moment the lovers of the ballet ceased to be menaced with the discomfort of travelling home under the conditions then prevailing.

The one production new to London was 'Parade,' which, though often promised, was held back until November 14. It was originally given in Paris during May, 1917, when it met with a mixed reception, probably owing to the attitude of those who had heralded its appearance as an event in the world of art. In London no such pretensions were put forward, with the result that the audience took it readily for what it really is, a brilliant joke, a piece of leg-pulling executed by extremely clever people. It is derived from the exhibitions given in front of a booth to attract the public within. Massine, who considers that choregraphy should admit every kind of ordered gestures, has very cleverly adapted those of a Chinese conjurer, an American song and dance turn, and a pair of acrobats, all of which, in their normal sphere, have evolved conventional movements capable of adaptation to the purposes of the modern ballet. Those of acrobats, for instance, have often been burlesqued, but never before used as the raw material of choregraphy. Picasso has added cubist designs which reach their fullest effect in the costumes of the rival managers, Parisian and American. There is also a comic horse borrowed from the same order of ideas. Erik Satie's music to this 'merry display' is perhaps its weakest point—not that it falls below the level of humour shown in his well-known smaller pieces for pianoforte, but simply because his form of humour, when expanded to these dimensions, gives the ear time to unmask the element of bluff on which so much of it depends.

The performance is brilliant. M. Massine's pseudo-Chinese antics are very exhilarating, and the acrobats, as represented by Madame Nemtchinova and M. Zvereff, deliver a remarkably effective piece of irony. But apart from the invention of the ballet, which is Massine's, the honours go to Madame Karsavina, whose impudent, but somewhat tired flapper, emerging from a none too well-spent youth, and dancing in ragtime to the jingle of a typewriter in the orchestra, is an amazing piece of characterization.

Even if dancing had never been thought of, Madame Karsavina would still be one of the most remarkable characters upon the stage. Some new parts have been added to her répertoire, notably that of Mariuccia in 'Good-Humoured Ladies.' Where, among our most applauded actresses, is one who could without apparent effort impersonate the puppet in 'Petroushka,' the vampire princess in 'Thamar,' the miller's wife in 'The Three-cornered Hat,' Columbine in 'Carnaval,' Mariuccia, and the American flapper, in a way to carry conviction, meanwhile appearing as the embodiment of classic grace in 'Les Sylphides'? She has often performed three of these parts on the same evening, and the display of histrionic virtuosity is simply bewildering to those accustomed to see an actress appear in a succession of parts which differ only in name.

'La Boutique Fantasque,' 'The Three-cornered Hat,' 'Good-humoured Ladies,' and the other Massine ballets have remained firm favourites with the public throughout the season. It is welcome news to many that the music of these productions is now procurable in print.

The symphonic interludes have remained an integral feature of the performances, but their profusion has been less. English music has been represented by a successful orchestral version of Arnold Bax's well-known pianoforte piece 'In a Vodka Shop.' Of the Russian novelties the most important consisted of two movements from Borodin's unfinished third Symphony. The first is an *Allegro* of arresting beauty, the second a brilliant *Scherzo*, the main portion of which is in a quintuple rhythm of quavers. This latter piece also exists in the form of a String quartet. It was thus played at the famous Belaïeff gatherings, and is included in 'Les Vendredis.'

Rimsky-Korsakoff contributed 'A Fairy Tale,' a delicately-imagined piece of tone-poetry, which belongs to his early period, but has somehow been overlooked by organisers of orchestral concerts. Balakireff's Symphony in C was introduced to a London audience by Sir Henry Wood on September 26, 1899, but has never been repeated. At the Empire we had the opportunity of hearing its *Finale*, a brilliant movement founded upon three dance tunes. His Overture on Russian themes has served as a Prelude to 'Petroushka,' not inappropriately, as one of the folk-tunes employed occurs also in Stravinsky's popular ballet. Other relatively new pieces were a Scherzo by Liadoff and an Overture, 'Fête Villageoise,' by Zolotareff; the latter was heard once at Queen's Hall two years ago.

Great interest attaches to two Gymnopédies by Erik Satie, orchestrated by Claude Debussy, for they are an instance of the way in which the latter's personal method of harmonization was sometimes anticipated by the former, though he never possessed the skill to apply it to the same purpose, as one quickly realises on comparing the Sarabandes of Satie with that of Debussy.

M. Ansermet being called away in the first week of the season to fulfil his engagements in Switzerland, his place was taken by Mr. Adrian C. Boult, with Mr. Edward Clark as his second in command. The task of conducting the ballet has special difficulties of its own with which no concert or opera conductor is confronted. It is on record that in Petrograd on one occasion even Nikisch narrowly escaped a catastrophe. It is the more remarkable that Mr. Boult was able to assume his full duties at short notice and carry through the season in a manner which reflects great credit upon him. Mr. Clark's duties have been lighter, but he has acquitted himself no less ably. It is the first time that the orchestra of the Russian Ballet has been entirely in English hands.

We will hope that further recognition of the claims of English musicians is to follow as occasion arises. There are rumours even of an English ballet. May they materialise!

TEACHERS OF MUSIC IN SECONDARY SCHOOLS.

A successful meeting of teachers of music in Training Colleges and Secondary Schools was held in the Central High School, Jesmond, on Saturday, October 25, Mr. W. G. Whittaker being in the chair. The discussion which followed resulted in the formation of an Association of Teachers of Music in the Training Colleges and Secondary Schools of Northumberland and Durham. Mr. W. G. Whittaker (Armstrong College) was elected president. The hon. secretary and treasurer is Mr. Rollason, Chester-le-Street. Mr. Thomas Henderson (Darlington) then gave a delightful paper on 'Music in Secondary Schools: its Enemies and Friends,' which was much appreciated by the members present. The hon. secretary will be pleased to give any information to those interested in Secondary School music.

Letters to the Editor.

THE 'MISSA DE ANGELIS,'

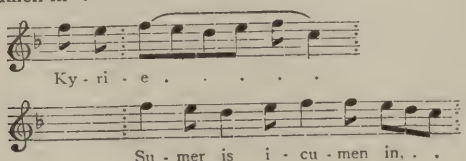
SIR,—Mr. Hughes's article in your September issue is very interesting reading; but in some of his statements he is surely in error. He says, *inter alia*, that the 'De Angelis' is given 'a place in the latest editions of the official books of Rome, after—but not among—the other Plainsong Masses of the "Ordinarium Missæ."' I have half-a-dozen editions of the approved Vatican 'Ordinarium Missæ'—one obtained direct from Rome less than six months ago—and there is no indication in any of these of such an arrangement. None of my R.C. friends at Westminster Cathedral and elsewhere have heard of it; and I understand that the R.C. Bishop of Southwark has just ordered the 'De Angelis' Credo (Vatican, No. 3) to be sung in every church in his diocese on each Sunday throughout the year. No! What the Vatican authorities have done is to rearrange the 'Ordinarium Missæ.' The 'De Angelis' Mass, formerly No. 5, is now No. 8, and there are ten other Masses following it. The 'Missa Regia' is omitted altogether. Possibly Mr. Hughes has confused this Mass with the 'De Angelis.'

While writing on this subject, may I be permitted to offer some comments—the result of considerable study and experience—in connection with two other points suggested by Mr. Hughes's article?

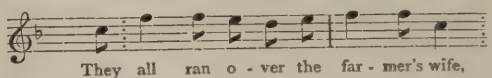
(1.) It is often very difficult—indeed, practically impossible—to state with any degree of precision the date of a traditional Plainsong melody. The mode in which it is written is no indication whatsoever. Some of the most ancient melodies in the Gradual are in the 5th and 6th Modes—*e.g.*, the Introit of the 'Missa de Profunctis,' the splendid Sanctus of Mass No. 17, &c. I imagine that the Solesmes Benedictines, in suggesting dates for the melodies of the 'Ordinarium Missæ,' after the examination of every available manuscript, have given proximate dates for the melodies *in the form which they had assumed when they became*, as it were, *standardised*. It is certain that many of the melodies, in less developed forms, are much older than the dates given. For example, it is generally believed that the Kyrie, 'Orbis Factor,' was either composed or developed from an older form of the melody by the Irish musician, S. Tutilo, in the 9th or 10th century; and it was further modified at a later date. The Solesmes Fathers give its date as (X), 14th-16th centuries; and this is, no doubt, a substantially accurate estimate of the age of the melody as an artistic element of the Church's music. Every melody in the 'Ordinarium Missæ' has been subjected to similar changes. Some time ago I tabulated the melodic variations in a 14th century MS. compared with the latest Vatican Ordinarium. In Credo No. 1 (the 'Old English Credo') there are at least forty variations; the Kyrie, 'Dominator Deus,' has been so much modified as to be hardly recognizable; and so on throughout. Perhaps the most permanent form of melody I have ever noticed is the 'Agnus Dei' of the Requiem (used also in Mass No. 18).

As regards the 'De Angelis' Kyrie, Mr. Hughes has shown that the melody is much older than the 15th-16th centuries. But its earlier form, as given by Mr. Hughes, is very crude when compared with the really beautiful and artistic melody now in the Gradual. I have myself formerly queried many of the dates suggested in the latest Gradual; but the more I have studied the subject the less I am inclined to doubt the conclusions of the patient and scholarly Solesmes investigators.

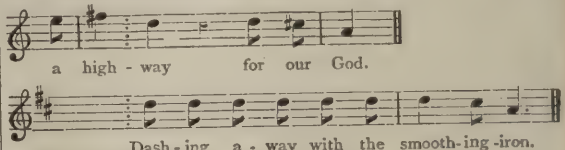
(2.) It must not hastily be assumed that a melody is a olk-song, or derived from one, on account of certain peculiarities of mode or outline. Any man who is looking out for melodic coincidences or similarities can find them on every hand. What is more likely than that the last part of the 'De Angelis' Kyrie was derived from 'Sumer is i-cumen in':



or both from 'Three Blind Mice?':



Beethoven's Pianoforte Sonata (Op. 81*a*), his 'Leonora' Overture No 1, Wagner's Overture to the 'Flying Dutchman,' and many other notable compositions, are of course derived from the *first* phrase of 'Three Blind Mice'; while one of the most common Recitative formulæ is found in 'Dashing away with the Smoothing-iron':



Your thorough-going, fully-obsessed folk-songist will accept almost anything. One of them solemnly assured me some time ago that 'most of the melodies in the Ordinarium Missæ are of folk-song origin, the Kyries in particular being suffused with the folk-song idiom.'

All through the ages ecclesiastical and secular melodies have run along, so to speak, in two adjacent streams, acting and reacting on each other. Often this mutual intercourse has been helpful to both; but whenever the secular stream has seriously encroached on the other the result has been disastrous. Witness, for example, the state of music in the Roman Church in the middle of the 16th century. It is said that some members of the Council of Trent, 1545-63, even went so far as to suggest the exclusion of all music from the Church Services.

By all means let us encourage Mr. Hughes and other scholars to continue their interesting historical investigations; but we must avoid being side-tracked by minor issues.—Yours, &c.,

RALPH DUNSTAN.

30, West Side,
Wandsworth Common, S.W.-18.

THE GRAMOPHONE AS AN AID TO MUSICAL APPRECIATION.

SIR,—I have been much interested in the two letters on the above subject which appeared in the September and October issues of the *Musical Times*. A gramophone record lasts no longer than four minutes, and cuts have to be made in the music in order to present an overture or a movement from a quartet in that space of time. Your September correspondent suggests that the invention of the double turntable would solve the difficulty. The double turntable would, I presume, imply a double arm and sound-box, so that the needle on the first sound-box could be changed while the second sound-box was playing the second record. But such an instrument would be of little use for playing the best double-sided records that are now being produced. These records have, say, the first movement of a quartet on one side, and the second movement on the other. Clearly the second movement, or the second part of any double-sided record, could not follow immediately on the first; the record must be turned. The point has some importance, because it is possible to obtain now—and this is due mainly to the enterprise of the 'Columbia' firm—an excellent series of double-sided records of chamber-music. Thus there are published, each on two records, both double-sided, Elgar's Violin Concerto, Beethoven's 'Kreutzer' and 'Spring' Sonatas, and Quartets by Beethoven, Mozart, Ravel, and Schumann. There are also published two movements each (one double-sided record) of a Brahms Quintet, Violin Sonatas by César Franck and Grieg, and Quartets by Brahms, Debussy, Tchaikovsky, Glazounov, Dvořák, and others. The series is being continued, and will have grown considerably by the time the double-turntable invention could appear on the market. And when it did appear, it would have no advantage over our present instruments in the playing of these records. Until, therefore, an entirely

new gramophone is evolved, the more satisfactory solution would be, I believe, in the development of the 'double-sided record' policy. It is obvious that in such records as I have mentioned considerable cuts must be made in order to bring a movement from one of these works into the compass of one side of a record. But if exactly double the space were given the works could be recorded practically *in extenso*. This would mean issuing, for example, a Beethoven Quartet on four double-sided records instead of two. The question is really not so much one of mechanical contrivance as of financial consideration on the part of the gramophone companies. People who would be willing to buy two records of mutilated chamber-music could not always be expected to buy four instead for the sake of having the works in a more satisfactory form. And yet one cannot help feeling that if those who love music were to demand these records in large numbers, the gramophone companies would meet the demand. All the quartet records mentioned above are by the London String Quartet, and even in their imperfect form are a source of infinite pleasure. It would be a great pity if the possibilities foreshadowed by these records —of having the best chamber-music continually at one's command—were not to be developed and realised to the full. If the schools of the country were to unite to support the development of such records, and to use them in the musical education of their scholars, the movement might have far-reaching results.

I may be pardoned a reference to the school from which I write. Here at Ampleforth we have a School Musical Society for the VI., V., and IV. Forms which meets weekly to listen to serious music. Gramophone records are mainly used; but the members also read papers, and play or sing to illustrate them. We have found it possible to obtain a large variety of records of the best music by composers such as Palestrina, Bach, Mozart, Beethoven, Schubert, Schumann, Wagner, Brahms, Tchaikovsky, Borodin, Rimsky-Korsakov, Glazounov, Dvorák, Debussy, Franck, Ravel, Elgar, Grainger, Vaughan Williams, Frank Bridge, &c.

Many others among your readers will also no doubt have discovered the value and importance of good gramophone records for educational purposes, and it would be interesting to hear their experiences. At this time, when an English musical renaissance is in progress, it seems to me that no effort can be too great to cultivate a sound, critical taste in the youth of the nation. As a step towards the fulfilment of this ideal, it might be possible, if the necessary co-operation were forthcoming, to approach the gramophone companies with a view to the development of the double-sided record.—Yours, &c., J. BERNARD MCELLIGOTT (*O.S.B.*).

Ampleforth College,
Malton, Yorks.

MUSIC IN CAPE TOWN.

SIR,—In your issue of September 1, a letter appears over the signature of M. von Someren Godfery in which the writer, after referring in appreciative terms to the excellent work of the Cape Town Municipal Orchestra, remarks: 'This is a country where six years ago symphonies had not been heard, and where no orchestra existed within many thousands of miles.'

One can only assume that your contributor is a new-comer, and that he did not take the trouble to inquire what conditions prevailed prior to his arrival in the country.

Symphonies by Haydn and Mozart had been performed in Cape Town before I joined the orchestra of the Cape Town Musical Society in 1895, the Society in question having been the centre of local musical effort since 1864. During a period of nearly twenty years whilst I remained a member of the orchestra, two or three symphonies were performed each year, and in addition to those by the composers named, works by Beethoven (three or four of the Nine), Mendelssohn, Dvorák, Tchaikovsky, and Cliffe were played. One does not claim that these attained anything approaching the standard since established by the Municipal Orchestra, but it is interesting to note that the leader of the latter and several of its players were formerly members of the old Cape Town Musical Society.

Some ten or twelve years ago a second orchestra was formed in Cape Town, with equally lofty aims, which also included symphonies in its programmes and, as in the case of the Musical Society, numbered about fifty performers. At that time we could also boast of several less ambitious but no less active suburban orchestras.

By a curious coincidence, in your same issue, Miss Racster —who was well known in Cape Town as a musical critic both before and after the evolution of the Municipal Orchestra—gives some interesting reminiscences, and refers incidentally to the ambitious choral Festivals which were a feature of the musical life of Cape Town some ten years ago, and with which we have, unfortunately, nothing to correspond to-day. Those of your readers who had not read, or had forgotten, the favourable references to those Festivals which appeared in the *Musical Times* of that period, must have experienced difficulty in understanding how such exacting works as Berlioz's 'Faust' and others mentioned by Miss Racster could have been rendered adequately in a country where, according to Mr. Godfery, there was no orchestra within thousands of miles. The hope that the foregoing may solve the mystery must be my apology for encroaching upon your valuable space.—Yours, &c., W. HERRING.

Green Point, Cape Town,
October 20, 1919.

THE ALTO VOICE.

SIR,—I have read your Magazine for some considerable period, and have not only derived much valuable knowledge, interest, and pleasure from doing so, but have been impressed with your readiness to give space to letters from your readers; also the fairness with which you have often expressed your views on matters raised by them.

I cannot recall, however, any article or letter referring to what I venture to suggest is an important subject, namely, the alto (or counter-tenor) voice. This rare, but very necessary voice seems to be treated with some degree of indifference; inasmuch as, although all types of voices are represented on our concert platforms, the alto singer appears to be limited to a church choir, a quartet, or has to go to the other extreme and become a female impersonator on the music-hall stage. I should like to ask if there is any legitimate reason for the alto singer being barred from, say, the ordinary ballad concert, since the alto voice can be just as capable of rendering certain kinds of songs with as much beauty and expression as other voices?

Rare things and accomplishments are usually sought after (and I am given to understand that a pure alto voice is a rarity), so I think one might ask with reason why the alto voice is never heard excepting in the cases I have mentioned.

I am anxious to get information on this subject, and should be grateful if you could spare space for these few remarks.—Yours, &c., ROLAND PLUMTREE.

35, Church Street,
Kensington, W.-8,
November 1, 1919.

MUSIC TEACHERS AND UNIVERSITY DEGREES.

SIR,—Would it be possible for me, through the medium of your valuable paper, to draw the attention of the public to the position given to music-teachers under the new scale of salaries?

I do not know if it is the case everywhere, but in the Gloucester High School for Girls a music-teaching diploma is placed on the non-degree scale. Is it likely that music-teaching in schools will become a popular profession when the Board of Education refuses to recognise any qualification but a University degree? That is to say, those who hold the A.R.C.M. and L.R.A.M. diplomas, together with training at a recognised centre, are placed on the non-degree scale below any (Welsh) B.A. Practically all the work for Mus. Bac. is useless for Secondary School teaching.

I think it is time that this state of affairs should be brought to notice.—Yours, &c., MADELINE M. BURTON (*A.R.C.M.*).

39, Donovan Avenue,
Muswell Hill, London, N.-10.

SANSKRIT LITERATURE.

SIR,—Mr. Edwin Evans makes two serious mis-statements in his article on Mr. Holst. Though the statements in question have no especial bearing on music, yet the errors and ignorances prevailing in this astonishing country on the art and culture of India are so appalling and multitudinous that an attempt must be made to stem the tide, more especially when erroneous statements are made by so eminent a critic as Mr. Evans. Having behind them all the weight of Mr. Evans's authority they would naturally be accepted without question by musicians.

Mr. Evans speaks of Sanskrit literature as falling into two periods. This is quite correct. But when he speaks of the *older* period—the period, that is, of the Vedas—as the *classic* period, he is wholly wrong. The period known to Sanskrit scholars as the *classical* period is the *later* period, which includes the great epics of India to which Mr. Evans alludes.

Again, Mr. Evans speaks of a time 'when probably Hindus and Persians were one race, *that is to say before the Aryans settled in India*' (my italics). This is a truly astounding statement. The Hindus and Persians *are* Aryans: they are the descendants of the very Aryans who settled in India and Persia when the race left its primeval home, which is generally considered by ethnologists to have been somewhere in central Asia. The ancient name of Persia is Iran and of India Arya-varta. This shows the close kinship between the two.—Yours, &c.,

KAIKHUSRU SORABJI.

175, Clarence Gate Gardens, N.W.1.
November 5, 1919.

ARAB INFLUENCE ON SPANISH MUSIC.

SIR,—I have read Mr. Farmer's letter with great pleasure, and have communicated with him and with the friend who showed me the Arab MSS. referred to in Sevilla some years ago. When I have received fuller details, additional to those I already know, I will communicate the whole to you, for those interested.—Yours, &c., LEIGH HENRY.

34, Stanley Gardens, Belsize Park, N.W.3,
November 11, 1919.

CHAMBER MUSIC FOR AMATEURS.

SIR,—On page 631 of the *Musical Times* for this month I see a reference to a scheme for bringing together amateur chamber-music players. I am taking a class in Musical Appreciation, and am endeavouring to widen the vision of members of the class. It seems to me that my teaching can be most effective if I can get plenty of illustrations of chamber music fairly well performed. Can you put me in touch with several good amateur players who would be willing to play chamber music to my class on Wednesday evenings for about one or one and a half hours? As no funds are available for this purpose, I must rely on the goodwill of those amateurs who may respond to my appeal.—Yours, &c., GEORGE LANE.

53, Wroughton Road,
Clapham Common, S.W.-11.
November 2, 1919.

Obituary.

We regret to record the following deaths:

ROBERT FELIX GOODWIN, aged sixty-seven, director, since 1876, of the firm which afterwards became Messrs. Goodwin & Tabb, Ltd. He had many personal connections with musicians throughout the land, and was actively interested in the cause of British music.

ARTHUR BOOSEY, at the age of sixty-two. For twenty years he was head of the well-known firm of music publishers and instrument makers, and he directed the Boosey Ballad Concerts at the Royal Albert Hall.

Mlle. BERTHA BROUSIL, at the age of eighty-two, a well-known violinist. The noted Brousil family was much in demand at Court and other functions during the 'fifties and 'sixties.

Sixty Years Ago.

From the *Musical Times* of December, 1859:

AS ORGANIST or DEPUTY at Church or Chapel.—No remuneration required. Address, T.S., 9, Bridport-place, New North-road.

AS ORGANIST.—The Advertiser desires an engagement at Christmas. Salary not a consideration. Address, M., care of Mr. Brown, Stationer, 195, Strand. (W.C.)

ORGANIST.—The Advertiser offers his services in or near Town. Salary no object. Address, H.P., Mr. Houghton's, 30, Poultry (E.C.).

ORGANIST WANTED at the Licensed Victuallers' Asylum Chapel, Old Kent-road, to perform a plain congregational service twice on each Sunday and once on Wednesday evenings. Salary £25 per annum.

DEATH OF LOUIS SPOHR.

We have to record the death of the venerable composer, Louis Spohr, who died, after a short illness, at Hesse Cassel, on the 22nd of October. . . . Louis Spohr's creations are a legacy bequeathed to thousands, and will be hailed with enthusiasm as long as music shall have charms to attract mankind.

BRIGHTON.—On Monday evening at the Town Hall, Herr Kuhe gave a grand concert, assisted by the following, artistes—Mdlles. Titiens and Vaneri, Madame Borchardt, Signori Giuglini, Corsi, Aldighieri, and Vialetti. Harmonium, Herr Engel. Pianoforte, M. E. de Paris, and Herr Kuhe. Conductor, Signor Arditi. Such an array of talent could not fail to attract, and the hall was full to overflowing. Mdlle. Titiens obtained an encore in Balfe's song, "I'm a merry Zingara," and Madame Borchardt much applause in "Home, sweet home." The other artistes exerted themselves to the utmost, and continued bursts of applause was the reward. The concert closed with Flotow's beautiful quartetto, "Buona notte."

MENDELSSOHN.—The colossal statue of the late Mendelssohn Bartholdy, modelled by Mr. Bacon, was cast on the 22nd ult., in bronze, at the works of Messrs. Robinson and Cottam, Lower Belgrave Place, Pimlico, in the presence of many of the late composer's most eminent admirers. The erection of a statue to the memory of Mendelssohn originated with the Sacred Harmonic Society, about seven years ago, the Council of the Society commencing the list by a donation of 50 guineas; but the idea had no sooner been promulgated than Her Most Gracious Majesty forwarded a similar amount in furtherance of the objects of the Society. . . . . The fidelity of the likeness and the close resemblance of the costume worn by the composer, were the theme of universal approbation, and while the model was in progress it was inspected by the Prince Consort, who was pleased to express the great satisfaction he had experienced in viewing so faithful a counterpart of the illustrious original. The quantity of metal used in the statue is about a ton and a half; it will stand eight feet high, and will be elevated on a granite pedestal. With respect to the site on which the statue will be placed, it is stated that application has been made to Her Majesty's Government to allow it to be placed in the Mall in St. James's Park, but the answer has not yet been received.

The syllabus of the Royal Philharmonic Society promises a season of high interest. The following first performances are announced: Debussy's Fantaisie for pianoforte and orchestra, played by M. Alfred Cortôt; Malipiero's 'Le pause del silenzio' (first time in England); Delius's 'The song of the high hills' (choral); Holst's 'The hymn of Jesus' (choral); and Liapounov's second Pianoforte Concerto, with Miss Katherine Goodson as soloist. The singing body is the new Philharmonic Choir, under Mr. C. Kennedy Scott, which is to take part in two concerts. Other items of interest are Holbrooke's 'Ulalume,' Scriabin's 'Divine Poem,' a Handel Concerto played by Mr. Goss Custard, and the Choral Symphony. The orchestral conductors are Mr. Albert Coates, Mr. Geoffrey Toye, Mr. Adrian Boult, and Mr. Landon Ronald. The season consists of seven concerts.

OPERA IN LONDON.

By FRANCIS E. BARRETT.

THE BEECHAM COMPANY'S SEASON AT COVENT GARDEN.

It was generally supposed that London would be without any representation of opera this winter, for when most of the arrangements for the season were made known, nothing was said upon the subject. At a late hour the welcome announcement was made that Covent Garden would open its doors to opera, and that the performances would be given by the Sir Thomas Beecham Opera Company, Limited. This is the new style of the organization that ha been 'carrying on' with such effect during the war. The business-looking title the Company now possesses implies tnat it is established on a firm financial basis—a matter for congratulation where opera in English is concerned. So far, however, there has been little expansion of the undertaking, and it still remains somewhat in need of strengthening.

But that doubtless will come with time, more especially as the opportunity for adding to the operatic force is greater than it was, since opera is to be made a subject of special study at one at least of the London schools of music, the way being led in this instance by the Royal College of Music. But the effort is young yet, and has had no time to exercise its influence.

The Company consequently has remained much the same as it was in previous seasons, but with some notable additions. One of these is found in the person of Madame Stralia, who seems to be permanently engaged, and others are Mr. Edmund Burke, well-known at Covent Garden, Mr. George Milner, an American, who has sung a good deal in opera in Germany, and last, but not least, M. Dinh Gilly, who has made regular and successful appearances in London under the auspices of the Grand Syndicate. Thus there has been a small acquisition of strength. As far as the season has been carried out down to the time of going to press, it has been somewhat evident that the reinforcing process must be begun soon if the new organization is to win permanent success.

The arrangements for the season are somewhat unusual. The répertoire seems to take it for granted that the public knows all about opera, and that it is now ready to deal with its latest phases. In spite of the fact that the audiences have been of good dimensions this is really a mistaken view. It is giving the public a move up before it is ready. We have still a war-time public in search of any kind of amusement, and ready to take anything that is offered. But it is impossible to build on this foundation. The real ground-work of an operatic education has still to be laid down. Nothing in the present scheme, for example, illustrates the process of the development of opera, and nothing has been done to enable the would-be opera-goer to acquire real appreciation of the art by illustrating its growth. It may be that such a plan is ideal, but the fact remains that if any lasting appreciation of opera is to be cultivated, it must be inculcated on sound principles. The present procedure is simply a form of tickling the public: of attracting the child's attention with the pretty pictures, and leaving out all the long words.

The greater part of the scheme has been made up of what may be termed all the higher mathematics in the operatic sum; the addition and the subtraction have been ignored. To take the season in chronological order, which I think a better plan than to pick out the plums and pass over the remainder, a beginning was made with the masterwork of a master-hand in the shape of Verdi's 'Othello.' In this most of the exponents were familiar. Mr. Frank Mullings repeated his impersonation of the Moor which undoubtedly has the distinguishing merit of being perfectly sincere. It is only his method as a singer and as an actor that places a limit on its effect. Miss Jeanne Brola, who was the Desdemona, carried out an effort that was new to London. There was much charm in it, only discounted—intentionally or unintentionally—by a suggestion that she was thinking too much of '. . . . crime unreconcil'd as yet to Heaven and grace' and conveyed it by a persistent *tremolo* in her voice. The Iago was the new-comer, Mr. George Milner, who showed himself possessed of a gratifying familiarity with the stage and an ease of deportment that did much to augment the impression of his work, of which as yet no further example has been seen. Mr. Webster Millar's Cassio stood out well, and Miss Edith Clegg was the Emilia, operatically a rather insignificant person. Sir Thomas Beecham conducted an energetic performance of the wonderful score, showing up the good qualities of the orchestra at his command. From Shakespeare a move was made on the second night to Old Russia, when Borodin's 'Prince Igor' was given. Its first representation in English was seen during the Grand season in the summer, and on this occasion the cast was much the same. Mr. Edmund Burke was the Prince Igor—a dignified figure, but one that seemed to feel some strangeness in his surroundings, which found expression in poor articulation of the words. Madame Stralia sang brightly as the Princess, but did not show complete familiarity with the part. Good work was done by Miss Edna Thornton and Mr. Norman Allin as the members of the friendly tribe that captured the Prince, and the wild dances of the Polovetz were a special feature under the direction of M. Gavrilov. Mr. Albert Coates conducted. Rimsky-Korsakov's 'Coq d'Or' followed. This opera-ballet or ballet-opera the British performers have made their own. Truth to tell it is somewhat inane, but the singers and actors showed that it could be amusing. Mr. Foster Richardson as the King—the personification of satire—was distinctly funny, a fact that could be appreciated, thanks to his admirably clear articulation of the words. Mr. Herbert Langley gave him loyal assistance. The Queen's 'kickery-kick' music was delivered by Miss Sylvia Nelis, and Miss Doris Lemon was the Bird. As a joke the thing was entirely successful. Mr. Percy Pitt conducted. The next night brought contrast in the shape of the marvellous 'Falstaff' of Verdi. Decided service to the operatic art is done by placing such a monumental example in the répertoire, but that service would have been rather more graceful had the Company prepared themselves a little more. There was much too great a tendency to speak instead of sing the words, and there was some disposition to 'guy' the performance, as the word is behind the footlights. The cast—which included Mesdames Agnes Nicholls, Gladys Ancrum, Miriam Licette, and Clegg, and Messrs. Maurice D'Oisley and Sydney Russell—can and must do better. Happily the Falstaff of Mr. Frederick Ranalow saved the situation. It was a very 'rich' piece of work, amusing without being farcical. The Bardolph and Pistol of Messrs. Heather and Wynn had all the necessary 'cat-a-mountain' looks, and Mr. Percy Heming was an excellent Ford. Mr. Eugène Goossens, jun., conducted in rather utilitarian fashion.

Wagner's 'Tristan,' which followed, exercised its wonted appeal on a section of the community which attended in large numbers. There was a familiar exposition of this the longest, if not the greatest, operatic duet in existence at the hands of Miss Rosina Buckman, the Isolda, and Mr. Mullings, the Tristan, whose efforts were supplemented with good effect by Miss Ancrum, the Brangane, and Mr. Norman Allin, the King Mark. Mr. Percy Pitt's reading of the score was sound but not inspired. The final production of the week was Puccini's 'La Bohême,' which has certainly come into its own as far as London is concerned. Miss Miriam Licette made her appearance as Mimi, but without investing the part with any great vocal distinction owing to her unfortunate method of emitting her upper notes with an effect that is more penetrating than pleasing. Mr. Millar was a debonair Rudolph, and with the help of the others and Mr. Percy Pitt at the conductor's desk there was a spirited performance rather more British than French in tone. Later the list was swelled by M. Saint-Saëns's 'Samson and Delilah,' with an alluring Delilah in Miss Edna Thornton, a vigorous Samson in Mr. Frederick Blamey, and a very fine Aged Hebrew in Mr. Norman Allin, with Mr. Pitt as a watchful conductor.

Fresh ground was broken a few days later when the Company offered a curious mixture of operatic styles by giving Wolf-Ferrari's 'Susanna's Secret,' and Stravinsky's 'The Nightingale,' both for the first time in English. The former suffered a little from want of rehearsal, but it was clear that in due course both Miss Brola's Countess and Mr. Ranalow's Count will be having distinction, to say nothing of the miming of Mr. Langley as the Servant. Mr. Albert Coates laid rather heavy hands on the orchestral score. As to the Stravinsky work, it is for the future rather than the present to decide its merits. The scheme is

apparently years ahead of present-day language. The piece was magnificently mounted, with special attention to the Reception Scene, with the aid of M. Komisarjevsky, specially engaged. Miss Sylvia Nelis, Miss Clegg, Mr. D'Oisley, and Mr. Foster Richardson took the principal parts. Mr. Eugène Goossens had charge of the instrumental side, which presents weird noises or enchanting sounds according to one's degree of 'healthiness'—entirely a matter of point of view. To the plain man, there is much to be done before we arrive at the particular stage this writing represents. A matinée performance of 'Madame Butterfly,' with Miss Desirée Ellinger as an ideal Cio-cio-san, as far as looks were concerned, but with a voice of insufficient volume for Covent Garden, Mr. Webster Millar an excellent Pinkerton, and the Sharpless represented by Mr. Dinh Gilly, who made his first appearance in opera in English and showed an exemplary command of the art of singing the English tongue, completed the first phase.

The latest production, and one to which only brief reference can be made at this hour, was that (in English) of Wagner's sacred music-drama 'Parsifal.' There is much to be said about it. The introduction in the British répertoire of this compound of legend, spiritualism, and religion is a question that should be discussed. It cannot be passed over lightly, but in brief it may be said that the exponents excelled themselves and did work of a highly commendable order, affording striking testimony to the ability of the British operatic singer to rise to the occasion. It was done in our own way, but it was uncommonly well done, when its difficulties are remembered. The details I prefer to leave until another occasion.

GILBERT AND SULLIVAN.

Contrast to the strenuous striving above recorded has been found in the performances of the Gilbert and Sullivan works. There is an appropriate hint of topsy-turvydom in the announcement of the performances at the Prince's Theatre. It runs: 'By arrangement with Charles B. Cochran, Gilbert Miller presents Rupert D'Oyly Carte's season of Gilbert and Sullivan Operas.' The public it is that gets the benefit of this arrangement. It is satisfactory to find that one was not wrong in calling for representations of these famous works in Central London as an antidote, if nothing else, to the rubbish that passes for light music. Every performance since September 29 has been given to full houses. 'The Gondoliers' has been succeeded by 'Iolanthe' and 'The Mikado.' The last is very well done, for it is done in the right spirit, which is everything. The unwise or the ignorant have been inclined to bring accusations of 'gagging' against Ko-ko, but Mr. Carte has very promptly pointed out that such slight changes as were made had the written authority of Sir W. S. Gilbert. As a matter of fact the pieces needed very little bringing 'up-to-date,' for there was something of Shakespeare's prescience in Gilbert, with the result that his thirty-five year old text still has all the point of a present-day libretto—rather more than less, as he himself would have remarked. Making allowance for the enormous changes that have come about in stage methods and in vocal attainment the performance is remarkably good all round. Every one knows the opera and its history: how it has been banned in this country and performed in Germany—no recommendation, possibly, in the latter event—and that its words and music have become incorporated in our every-day life. There is a capital Pooh-Bah in Mr. Leo Sheffield, and a Katisha of the real, true type in Miss Bertha Lewis. The others do well. They are Miss Helen Gililand (Yum-Yum), Miss Nellie Briercliffe (Pitti-Sing), Miss C. Ferguson (Peep-Bo), Mr. Derek Oldham (Nanki-Poo), and Mr. Frederick Hobbs (the Mikado). The chorus is again excellent, and Mr. Geoffrey Toye, the conductor, shows for so essentially modern a musician a very keen appreciation of the genius of Sullivan, a genius that is being accorded the recognition that is its due. Certainly Gilbert and Sullivan have the 'longest run' to their record, since from the year of its production, in 1884, 'The Mikado' has never been 'off the road'—and, it is to be hoped, never will be.

MR. DINH GILLY, the well-known French-Algerian baritone, who is singing at Covent Garden in English for the first time.

Photo by Sydney J. Loeb.

THE ROYAL ACADEMY OF MUSIC.

A chamber concert was given on Wednesday afternoon, November 19, the programme of which included a number of interesting items. Arensky's Variations on a theme by Tchaikovsky were performed by the Junior Orchestra under Mr. Spencer Dyke. This orchestra also played the accompaniments to the first movement of Bach's Concerto in D minor, the pianoforte part being given by Miss Sybil Barlow (Thalberg Scholar), Miss Desirée MacEwan was heard in Bach's Chromatic Fantasia and Fugue, while Jean Pougnet led the first movement from Beethoven's Quartet in G, Op. 18, No. 2. The programme also included songs by Granville Bantock, Waddington Cooke, and Paul Kerby (student).

The R.A.M. Club will hold its next meeting in the Duke's Hall on Saturday evening, December 6, at 8 p.m. This meeting will take the form of a 'welcome' to those connected with the R.A.M. who have served in H.M. Forces, and who will be the guests of the Club for that evening. It is hoped that the programme will be contributed by some of those who have been demobilized. Sir Alexander Mackenzie will be present and will welcome the guests on behalf of the Club. As the addresses of many past pupils are not known to the Secretary, all those who would like to receive invitations are asked to communicate with Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The following award has recently been announced: The Sainton-Dolby Prize for Sopranos, awarded to Miss Christabel Edwards (a native of South Africa), Miss May Blyth being very highly commended and Miss Fédora Turnbull commended. The Adjudicators were Miss Janie Blake and Miss Katie Moss.

On Wednesday afternoon, October 29, and the two following Wednesdays, Sir Alexander Mackenzie lectured upon the Evolution of Music, tracing its development up to the use of opera and oratorio. In his first lecture he showed the intimate connection between musical culture and the Church during the Middle Ages—referring to the work of Hucbald, Franco, and Guido d'Arezzo—the early attempts at notation, the beginnings of harmony and rhythm. In his second lecture he dealt with the different kinds of popular singers of the Middle Ages, the Trouveres, the Jongleurs, the Troubadours, the Minnesingers, and the Meistersingers—also to some of the chief vocal forms of those times, the Canon, the Motet, and the Madrigal, leading up to the work of Orlando di Lasso and Palestrina. In his third lecture he discussed the combining of music and poetry, and the development of dramatic expression which culminated in use of the opera, referring to the work of Cambert and Lulli, and the development of the orchestra and the Lulli overture.

THE ROYAL COLLEGE OF MUSIC.

The past month has been one of varied activity at the College. Besides the usual chamber and orchestral concerts, at which advanced pupils perform, 'Informal' concerts have, after experiments in previous terms, become a permanent institution. At these concerts young performers and composers try their strength before friendly gatherings of fellow-pupils and relatives, with a view to a later and more ambitious appearance at the regular College concerts. Even single movements of quartets and concertos have been played, and College composers have had practical demonstrations of the effect in performance of the works composed in the course of their training.

At the College concerts, in addition to the usual features, an organ and choral recital has been given, the choral works being Bach's eight-part Motet 'Come, Jesu, come,' and two movements of Vaughan-Williams's 'Sea Symphony.' During the month Dr. Vaughan-Williams paid a visit to the choral class, who had the honour of singing the 'Sea Symphony' in his presence.

Besides the recently established classes for Teachers and Conductors, and for Breathing, and the lectures on History and Extemporisation, the remodelled Operatic Class, under Mr. Albert Coates, is now in operation, and in this connection M. Gavrilov, of the Beecham Opera, Covent Garden, has begun his Stage Gesture and Rhythmical Movement Classes.

Armistice Day was commemorated by an impressive little ceremony in the Concert Hall. The teaching staff and pupils assembled just before eleven, when the director, Prof. H. P. Allen, read the Roll of Honour of the thirty-six members of the College who fell in the War, and after the Silence Sir Hubert Parry's 'Jerusalem' was sung.

The first of the rehearsals of works by British composers, under the new scheme of the Patron's Fund, was held on November 13, in the presence of a large gathering.

In addition to Mr. Albert Coates and M. Gavrilov, some interesting appointments to the teaching staff may be recorded, namely, Dr. Vaughan-Williams (composition), Mr. G. Holst (theory), Mr. Clive Carey (singing), Mr. Claud Biggs and Miss Kathleen Long (pianoforte), Mr. Ivor James (violoncello), and Lieut. Charles Hoby, Mus. D. (military music).

CHAMBER MUSIC FOR AMATEURS.

First or second violin wishes to join amateur band or quartet; music of any school. Lancaster or Preston; any hour of any day except Sunday.—WAVELET, c/o *Musical Times.*

Violinist (first or second), and 'Cellist wish to join chamber-music party. Moderately difficult music of any school; Tuesday evenings.—JOHN THEODORE WISE, 6, Routh Road, Wandsworth Common, S.W.18.

Viola player, chamber-music or orchestra. Streatham or neighbourhood; evenings and Sundays.—MISS K., 7, High Road, S.W. 16.

First or second violin.—Romford, or any neighbouring district on G.E.R.; any evening except Tuesday.—FIDDLER, c/o *Musical Times.*

'Cellist wishes to join good amateur quartet for study of standard chamber works; can give access to large library of compositions; Dulwich or neighbouring districts; evenings.—W. F., c/o *Musical Times.*

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, c/o *Musical Times.*

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, c/o *Musical Times.*

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E. S. H., c/o *Musical Times.*

Vacancies for viola, 'cello, and bass in orchestra of musical society.—B. M. S., 2, Little Ebury Street, S.W.1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTET, c/o *Musical Times.*

Young pianist wishes to join good players for classical and modern music.—F. PORTE, 56, Mayall Road, S.E. 24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., c/o *Musical Times.*

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, c/o *Musical Times.*

[We shall be glad if those making use of this scheme will kindly let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.—ED., *M.T.*]

Choral Notes and News.

For many years Handel's 'Deborah' has occupied an honoured position in history-books, where it has been allowed to remain undisturbed. Some of its choruses deserve a better fate—notably the double chorus 'Immortal Lord of Earth and Skies,' 'See the Proud Chief' (five parts), and the concluding six-part 'Allelujah.' Great praise is therefore due to Mr. Ernest Harcourt and his Norwich singers for reviving interest in the oratorio. A performance given at St. Andrew's Hall, on November 13, attracted and delighted a large audience, and provided some of the best choral singing that has been heard at Norwich. We understand that influential requests have been made for a repetition. The proceeds of the concert were destined for St. Dunstan's Hostel and the Norwich Y.M.C.A. It remains to be added that the solo parts were creditably sung by pupils of Mr. Harcourt.

The most interesting of recent events in London choral affairs has been the formation of the Philharmonic Choir, under Mr. C. Kennedy Scott. The advance programme of the Royal Philharmonic Society gives evidence that the worthy aims of the Society are to be well forwarded in its first season's work. The Choir is to appear at two concerts. On February 26 it is to give the first performance of Delius's 'Song of the high hills,' and to join in the Choral Symphony under Mr. Albert Coates. The programme on March 25 consists of Bach's 'God goeth up,' Holst's 'The Hymn of Jesus' (first performance), Percy Grainger's 'Morning song in the Jungle,' and 'Father and Daughter,' and Balfour Gardiner's 'News from Whydah.'

The annual evening concert of the Royal Albert Institute, Windsor, was given on November 3, under the direction of Sir Walter Parratt. The programme included Beale's Madrigal for men's voices, 'Come let us join the roundelay,' C. H. Lloyd's 'Hope,' Cowen's 'The Heroes,' de Rillé's 'Gentle peace,' and Hatton's 'Tar's Song.' The choristers were heard alone in Bainton's 'The filling of the swamps,' and H. G. Ley's 'There's a clean wind blowing,' and 'Where go the boats?'

Dulwich Philharmonic Society gave 'Elijah' on November 5, under the direction of Mr. Martin Kingslake. The future arrangements of the Society include 'A Tale of Old Japan' on December 17, Haydn's third Mass in D, and Brahms's 'Song of Destiny' on February 18, 'Messiah on Good Friday, and 'Faust' on April 21.

Lincoln Musical Society—comprising a band and chorus of two hundred and fifty—announces 'Hiawatha's Wedding-feast' and 'The death of Minnehaha' on December 3.

Letchworth Philharmonic Society has Elgar's 'King Olaf' in preparation for a concert in December, and will give 'Messiah' on Good Friday.

Excellent work is being done by the Portsmouth Philharmonic Society under the direction of Mr. Hugh Burry. Three Promenade Concerts on successive days in October provided a feast of well-chosen music, including part-songs and madrigals, well-known overtures, &c., concertos and symphony movements. On December 11, the complete cycle of 'The Song of Hiawatha' is announced, and the programme on March 18 will include Charles Macpherson's 'By the waters of Babylon,' and Mendelssohn's 'Hymn of Praise.'

An excellent programme was chosen for the South London Philharmonic Society's concert at Goldsmiths' College on November 1. Besides Elgar's 'From the Bavarian Highlands' the choir sang Gibbons's 'The silver swan,' J. Saville's 'The Waits,' and Wilbye's 'Sweet honey-sucking bees.' Grieg's Pianoforte Concerto was played by Mr. George Woodhouse, Miss G. Ffrangcon-Davies sang Mozart's 'Deh Vieni,' and the orchestra was heard alone in Schubert's 'Unfinished' Symphony.

The North Staffs District Choral Society gave a concert on October 23, with Bach's 'Jesu, priceless Treasure' as the chief work in the programme. The singing of this noble music was worthy of its theme, and fully sustained the high reputation of the choir. Other choral pieces were Elgar's 'O happy eyes,' Faning's 'Daybreak,' and Benet's 'All creatures now are merry-minded.' Mr. Ernest C. Redfern conducted, and solos were given by Miss Phyllis Lett, Mr. Robert Radford, Mr. Albert Sammons, and Mr. Arthur Cooke.

The programme of a concert given by the Southend Madrigal Society on November 12 included Marchant's 'Love is a sickness full of woes,' Fletcher's 'The Islet,' Leslie's 'A Rose of the Garden,' Brewer's 'The boy,' Caldicott's 'Winter days,' Elgar's 'As torrents in summer,' Balfour Gardiner's 'Cargoes,' and Leslie's 'Charm me asleep'—an excellent list. Mr. W. L. Booth conducted.

The Stockport Vocal Union gave the first concert of the season on November 3, under Dr. T. Keighley's direction. The choral pieces in the programme included Morley's 'Now is a month of maying,' Faning's 'Daybreak,' Dr. Keighley's 'The Leprehaun,' Elgar's 'O happy eyes,' and Balfour Gardiner's 'News from Whydah.' The orchestra played Massenet's 'Scènes pittoresques,' and, conducted by Mr. Harry Mortimer, accompanied Dr. Keighley in two movements from Guilmant's Symphony in D, Op. 42. 'Messiah' is announced for December 22, and Verdi's 'Il Trovatore' for February 9.

The English Folk and Carol Choir, which did good work last year on behalf of charities, is again active. Mr. Martin Shaw conducts, and the secretary is Miss Constance C. Russell, 11, Bigwood Road, N.W. 4.

'Messiah' will be given by Cheltenham Philharmonic Society under Mr. C. J. Phillips on December 16.

Mr. Bernard Langdale has been appointed conductor of Wombwell and District Choral Society.

RUSSIAN CHURCH MUSIC.

The forty-sixth session of the Musical Association opened on November 4, with a paper on 'Russian Church Music' by Mr. A. M. Henderson, the organist to the University of Glasgow. He remarked that while the literature, and much of the musical art of Russia was familiar and appreciated in this country, the beautiful and characteristic music of the Russian Church was unknown here. This could be accounted for partly by the difficulty of the language, though suitable translations had now been provided, and partly by the difficulty of performance, all the works being intended for unaccompanied singing, while many of them were in six, eight, ten, and even twelve parts. The Russian nation had been described as the most religious in Christendom, and no doubt in no other country did the people give a more whole-hearted allegiance to the Christian Church in its local embodiment. The Orthodox Church was not merely national in the technical sense, it was national because it enshrined the deepest convictions of an overwhelming majority of the Russian people. In some respects the Greek Church resembled the Roman Catholic. There were however, many differences between East and West. The Church architecture was entirely different. There were no organs in Russian churches, nor were there any seats. Sermons were preached only occasionally, at important seasons of the Church's year. What they had was *worship*. The language in which the service was conducted was archaic, and called Church Slavonic, but it was understood by the congregation.

For us in the West, the history of Russian Church music might be said to commence with Bortniansky (1751-1825), before whose time the musical service of the Russian Church consisted almost entirely of a kind of free type of chant or plainsong. He was sent by Catherine the Great to continue his studies with Galuppi at Venice, where he remained for eleven years. On his return to Russia in 1779 he was appointed director of the Imperial Chapel choir, a position he retained until his death. The singing of the choir had left much to be desired, but Bortniansky set himself to improve matters, with the result that it reached a standard of excellence which had made it admired from Bortniansky's time to this day. He was a very fine choirmaster, but as a composer, while he wrote some excellent Church music, he left much that was very dull and even commonplace. Italian music was then the vogue, and Bortniansky evidently thought it the right thing to compose on fashionable Italian models, with the result that his own personality—as a Russian composer—was almost entirely obliterated. This Italian influence has been gradually but steadily eliminated until at the present time, in the writing of men like Nikolsky, Kalinnikoff, Kashalsky, Ippolitoff-Ivanov and others, we meet with work so strong in character, so national, so indigenous, that at once we feel it could never have been written outside of Russia.

In Tchaikovsky we meet with the first great modern composer for the Russian Church. His works comprise a setting of the Liturgy, an Evening Service, and some very fine Motets. In these we find a style of composition very different from that of the Symphony writer so well known to us all. In his Church music Western influences had but little place. Instead, all was coloured by the plainsong of the Eastern Church, giving a strength, character, and fascination not often found in the instrumental writing. Balakireff did excellent work as director of the Imperial Chapel Choir, for which he wrote six pieces, characterised by splendid colour, vitality, and variety of treatment. The brilliant career of Kalinnikoff, one of the most gifted of modern Russian composers, was unfortunately cut short at the early age of thirty-five. His beautiful and deeply felt Church music, so sincere, so full of character and originality, had all been published since his death. The twenty pieces he left represented the highest achievement in Russian Church music.

Rachmaninoff has published ten sets of remarkably fine Church Motets, conceived mostly on bigger lines than those by Tchaikovsky. The music is of exceptional beauty and originality, eminently vocal and gratefully written for all the voices. 'To Thee, O Lord, do I lift up my soul' was, in the lecturer's judgment, one of the most beautiful pieces of Church music ever written, and this excepting no school and no composer. It is only twenty-two bars long, but within these limits were comprised more inspiration, beauty, and sheer genius than were to be found within the covers of many a large and pretentious work.

The outstanding and characteristic features of this great and splendid literature were first the all-pervading modal influence, giving a colour and ecclesiastical quality to all this Church music, and second, the influence of the national folk-song not only in the curves of the melodic line, but also in the freedom of the rhythms. Many of the pieces were either not barred at all, or only by dotted lines for the first guidance of the singers. Another feature was the wonderful yet musical freedom of the part-writing, comparable to the writing for a string quartet, but withal it was ever vocally, and not instrumentally, conceived. Above and beyond all this, there was the spiritual beauty of the music, for it had a nobility, a dignity, and a quality and elevation quite its own. These were surely features frankly to be desired in our own Church music, especially at a time when so much

was tolerated that was utterly trivial, cheap, and unworthy. The introduction of some of this Russian Church music would have an immediate effect in raising the standard of our choir singing, it would bring a purer and more worthy type of music into our churches, and it should also react helpfully on our own composers, encouraging them to give us work worthy of themselves and worthy of use in places consecrated to the worship of Almighty God.

The paper was illustrated by examples from the works of the composers mentioned, sung by members of the Streatham Congregational Church Choir under the direction of Mr. Frederick Haggis. J. P. B.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The forty-sixth season of the Philharmonic Society was inaugurated by an interesting concert on October 24. The work of the choir consisted of Bach's double chorus 'Now shall the grace,' and Dvorák's Te Deum in G. The careful training and skilful conducting of Mr. E. Godfrey Brown ensured excellent presentations of both works. The orchestra provided the accompaniments, and also played Beethoven's 'Coriolan' Overture, Wagner's 'Rienzi' Overture, and Massenet's 'March du Cid.' The greatest success of the concert was, however, the performance by Miss Irene Scharrer, of Saint-Saëns's Concerto in G minor, and several works of Chopin. Miss Scharrer, who had never before performed at Belfast, electrified the audience by her playing. It is indeed difficult to imagine that any pianoforte reading could be more perfect, combining as it did fine interpretation and unerring technique.

Miss Ellen Suddaby, who possesses a charming soprano voice, also made her first appearance at Belfast, her singing being highly appreciated. Mr. Newell, a very good local baritone, also sang.

BIRMINGHAM.

An excellent start was made in October in the local musical world, the many concerts given being all well attended and appreciated. The Appleby Matthews Sunday evening orchestral concerts at the Futurist Cinema continue to draw crowded audiences, and one is glad to see that works by new English composers find their proper place in the programmes. Mr. J. D. Davis, a native of Birmingham, and sprung from a musical family, was represented by a newly orchestrated piece, the prelude from his Russian opera 'The Zaparogues,' given at the Theatre Royal by an amateur company in 1895. The new concert-arrangement of the work, based on three main themes, is framed on a big scale. Another Birmingham musician, Mr. Clifford Roberts, organist of St. Jude's Church, personally conducted his 'Pastorale' for strings, a distinctly melodious composition which was well played and enthusiastically received.

A Saturday evening concert was given at the Town Hall on October 18, arranged by our local baritone, Mr. Sidney Stoddard, in aid of the National Institute for the Blind. The principal artists were Miss Rosina Buckman and Mr. Maurice D'Oisly, who in operatic selections and some popular old songs—Tosti's 'Good-bye,' and 'Sullivan's 'The Sailor's Grave'—brought down the house, as the saying goes. The other contributors to the concert were Miss Cecilia Yeoman (pianoforte), Miss Nancy Guest, and Mr. Alfred Askey (vocalists), Miss Dorothy Roe (reciter), and Dr. Rowland Winn, an excellent accompanist.

The first of Mr. Max Mossel's series of four popular concerts was held in the large Central Hall, when the programme was devoted to a pianoforte recital by Benno Moiseiwitsch. It was his only appearance here previous to his extended American tour. His excellent and varied selection comprised Bach's Chromatic Fantasia and Fugue, Liszt's wonderful Sonata in B minor in one movement, Schumann's Carnaval, Op. 9, Ravel's 'Jeux d'Eaux,' Debussy's 'Clair de Lune,' and Brahms's 'Variations on a Theme by Paganini.' There are twenty-eight variations, but these were not played in the order in which they were written, the performer making his own choice according to his fancy. It was the crowning effort of the recital, in which the artist showed that he is probably the finest living interpreter of Brahms. His technical facility is marvellous in its suggestion of effortless ease, while his readings of Bach, Schumann, and Liszt were marked by pronounced individuality and artistic conception.

Mr. Bernard Jackson, the founder of the Birmingham Bach Society, gave an interesting chamber concert at the Royal Society of Artists' gallery on October 23, which served also to introduce William Fenney's Rhapsody, Op. 26, No. 3, for pianoforte and 'cello. The composition was worthy a hearing —indeed, it made such an excellent impression that it was repeated at the close of the programme. Mr. Fenney has already shown that he possesses inventive talent in a marked degree, and his Rhapsody, excellently played by Mr. Bernard Jackson and Miss Joan Willis, afforded delightful hearing. The programme included also Beethoven's Sonata in A, Op. 69, for pianoforte and 'cello, Schubert's rarely-heard Pianoforte Sonata in C minor, Op. posth., and two groups of songs by Haydn, Schubert, Mendelssohn, Handel, Pergolesi, and Veracini, which were sung by Miss Eveline Stevenson with much charm. Madame Minadieu accompanied the songs in her artistic manner.

Madame Minadieu's first Matinée Musicale of the season was held at the Grosvenor Room, Grand Hotel, on October 25, and consisted of a vocal recital by the eminent Russian tenor, M. Vladimir Rosing, in which he was accompanied on the pianoforte by Signor Veroli, a perfect master in this difficult art. He took the place of Madame Rosing, who, on account of indisposition, was not able to be present. In an exhausting programme, M. Rosing gave 'The four Seasons of Love'—Spring, Summer, Autumn, and Winter—as portrayed by Rimsky-Korsakoff, Rubinstein, Schubert, Brahms, Duparc, Tcherepnin, Tchaikovsky, Martini, Chausson, Schumann, and Cyril Scott. Unusual temperament and passion characterised his magnificent and expressive singing—indeed, he seemed to fascinate his audience in a marked degree. Not the least impressive contributions were comprised in his encores, viz., Grieg's 'Le Rêve,' and Leoncavallo's 'Vesti la Giubba' from 'I Pagliacci.'

In connection with the University of Birmingham, Prof. Tovey gave a recital of a series of Beethoven's Pianoforte Sonatas at the Midland Institute on October 24 and following Fridays. He is no doubt a Beethoven player *par excellence* whom all students should hear. It is rare to listen to so graphic a reading of the 'Appassionata' as Prof. Tovey's. His conception and mastery strongly recalled such memorable interpretations as those of Anton Rubinstein and Madame Carreño.

The Midland Musical Society, which has already in the past vindicated its affection for Coleridge-Taylor's 'Song of Hiawatha,' once more placed this wonderfully original choral work in its season's programme, presenting it in the Town Hall on October 25, when it was conducted as usual by Mr. A. J. Cotton. A gratifying performance was secured which had many excellent points, the choir (especially strong in female voices) putting plenty of energy into its task along with emotional and dramatic fervour. The interpretation of the picturesque orchestral score was evidently a labour of love for the players, which they ably discharged. Excellent service was also rendered by the three principals, Miss Margaret Harrison, Mr. William Heseltine, and Mr. Alfred Askey.

The first of the Quinlan Subscription Concerts was given in the Town Hall on October 28, in the presence of a packed audience, the great attraction being Madame Tetrazzini, who had not appeared here since 1914. Her voice is now fuller in its lower register than formerly, otherwise there is no difference in the quality of her high soprano timbre, and technically her vocalisation touched the phenomenal, as hitherto. In addition to the Mad Scene from Ambroise Thomas's 'Hamlet,' and Verdi's 'Ah! fors è lui' from 'Traviata,' she contributed no end of encores, among them being 'Voi che sapete' from Mozart's 'Figaro,' and 'The last rose of Summer,' sung in English, which was given with slight ornamentations. She had for her coadjutors an excellent Italian tenor, Signor Lenghi Cellini, Madame Renée Chemet, the accomplished violinist, and Signor Pietro Cimara, an artistic accompanist.

Sir Edward Elgar appeared at the Opera House at Dudley on October 30 at a Victory and Peace concert under the auspices of the Dudley Madrigal Society, when he conducted an impressive performance of his 'Carillon,' the poem being graphically recited by Miss Katrina Lund. The programme also comprised 'The Spirit of England' and other of the composer's compositions. Mr. John Coates was the solo vocalist, and Mr. Lewis conducted. The Mayor of Dudley (Mr. T. W. Adshead) presented an address of welcome to our great English musician, which, bound in red levant, with silk doublings, and tooled in gold, was the work of Mr. Ivor B. Shaw (Principal of the Dudley School of Art).

Madame Clara Butt sang at the Town Hall on October 29 and 30, and at a matinée, a unique event in itself which proved quite successful. A special attraction was the appearance at each concert of the complete band of the Coldstream Guards, under the baton of Major Mackenzie Rogan, the veteran conductor. The volume of sound was at times too ponderous for the Hall, but all the same it was delightful to hear such glorious tone-quality in some excellent selections, given with splendid technique and unfailing precision. Madame Clara Butt was in fine voice, and wielded her wonted charm over the audience. Mr. Kennerly Rumford, who was also of the party, shared the honours with Madame Butt.

Mr. Hubert S. Brown's first concert given at the Midland Institute on November 1 was entirely devoted to a pianoforte recital by M. Arthur de Greef. The accomplished pianist, who has rarely played with more attractive charm and finish, presented a number of well-known pieces, including Mendelssohn's 'Variations Sérieuses,' of which he has made a special study, Chopin's Scherzo in B flat minor, Liszt's twelfth 'Rhapsodie Hongroise,' Scarlatti's Caprice, and Landon Ronald's melodious trifle 'A Pensée Musicale.'

Miss Beatrice Hewitt's second chamber concert at the Repertory Theatre on November 1 was principally noteworthy on account of the excellent performance of Richard Strauss's early Sonata for 'cello and pianoforte, which received a masterly interpretation at the hands of Mr. J. C. Hock and Miss Hewitt. Saint-Saëns's Sonata in C minor, Op. 32, for the same instruments, was also played, Miss Hewitt giving for her pianoforte solo Beethoven's 'Waldstein' Sonata, with perfect mechanism and intelligence. The vocalist was Madame Elma Baker, a well-known local soprano.

The concerts this season seem to increase every day, and only restricted reference can be made to the numerous events up to date. Certainly within the writer's life-long experience of local concert work, this season by far surpasses all previous efforts in the way of music-makings.

The Chamber Concerts Society's first concert of the season, on October 4—the executive being the Catterall String Quartet—enlisted a great deal of interest on account of the first hearing here of Elgar's great Pianoforte Quintet, in which Miss Marjorie Sotham undertook the pianoforte part. The Royal Society of Artists' Gallery was so crowded on this occasion that many had to stand in the entrance lobby. The work made a deep impression, especially the luscious slow movement. The players also gave a vivid reading of Beethoven's String Quartet, Op. 59, No. 2, and Haydn's String Quartet, Op 54 No. 1, in G major.

On the same evening Mr. Appleby Matthews conducted at the Town Hall Elgar's 'Dream of Gerontius' and the Good Friday music from 'Parsifal.' He had a splendid orchestra under his beat, which did complete justice to both orchestral scores—indeed the playing was the finest yet heard this season. Mr. Matthews's admirably trained choir, augmented on this occasion, sang with intelligence and feeling. Mr. Gervase Elwes was once more cast for the part of Gerontius, singing with the wonderful fervour and expression for which he is famed, Miss Helen Anderton sang most beautifully in the Angel's music. Mr. Harold Howes sustained the Priest's part, and Mr. C. W. Perkins officiated at the organ with his customary skill.

The Festival Choral Society's magnificent performance of 'Elijah,' given at the Town Hall on November 5, was probably the finest heard at Birmingham for many years past, approaching in grandeur, in glorious ensemble and penetrating tone-power, the memorable performance at the last Triennial Musical Festival under Sir Henry Wood in 1912. Mr. Allan K. Blackall had a great share in the preparation of the choir. It was a great musical treat to hear such sublime choral singing. In the matter of principals, Sir Henry Wood was well served, for in Captain Horace Stevens we had an Elijah who recalled the finest traditions—another Henschel in his best days—and Madame Elsa Stralia, Miss Elsie Chambers, and Mr. Walter Hyde completed a perfect cast of principals. Mr. C. W. Perkins was a host in himself at the organ.

The Carl Rosa Opera Company gave a fortnight's season at the Prince of Wales Theatre, which opened on November 8 with 'Tannhäuser.' The repertory comprised all well-known operatic works, but no novelty. The artistic personnel however included several new-comers.

A bright and spirited concert-performance of German's 'Merrie England'—a work that always appeals to a popular audience—was given at the Town Hall on November 8 by the Birmingham Choral Union. Mr. Richard Wassell, the conductor of the Society, is one of the most energetic and hard-worked musicians we have in the Midlands, and whether as teacher, organist, accompanist, or conductor, he seems to excel in each department. The orchestra was quite up to the mark, and the principals—Miss Eva Rich, Mr. George Counter, and Mr. Sidney Stoddard—rendered brilliant service.

The list of concerts up to the date of writing includes a pianoforte recital by Mr. Leonard Raynor, Miss Fanny Davies's concert, assisted by the Bohemian Quartet, and a concert by Miss Dorothy Howell, the rising young composer-pianist.

BOURNEMOUTH.

The operations of the winter music season were begun with great *éclat* in the second week of October. Mr. Dan Godfrey's policy with regard to the Symphony Concerts has undergone no change, and everything points to a highly successful season. With Mr. Godfrey again occupying the dual positions of general manager and director of music which he has combined for so many years with such unique and unqualified distinction we have no fear of these fine concerts suffering any decline. The Municipal Orchestra itself is maintained at its full strength of fifty performers, and although a few inevitable changes in the personnel occur now and again, its well-known efficiency is assured by the retention of almost all the old members, who may truly be described as proved and experienced instrumentalists. Considering that the Orchestra is rather under-manned in the strings department it is interesting to find how satisfactory a balance is secured. The loss of the harp from the orchestral ranks, however, is very much felt, not a few of the compositions performed being robbed of much of their effect by reason of its absence.

Both novelties and familiar compositions have indiscriminately jostled each other in the programmes of the first four concerts with that bold impartiality that, if more frequently exercised, might prove so beneficial to the art of music. In fact, at the first of the series, there was a clear preponderance of new works, 'A song of Agincourt' (C. V. Stanford), 'The joyful homecoming' (H. Balfour Gardiner), and a Violin Concerto in G minor (Vivaldi-Nachez) coming under this heading. Indisposition, however, prevented the writer from attending this inaugural concert, and it is impossible to give first-hand information respecting it. But we understand that the programme, which included also Brahms's second Symphony and the 'Leonore' Overture (No. 3) was very creditably performed throughout, and that Mr. Godfrey Ludlow's playing in the Violin Concerto proved exceedingly attractive.

Only three items went to the composition of the programme of the second concert, namely, Beethoven's C minor Pianoforte Concerto, a nautical Overture, 'The Fighting Téméraire,' by S. H. Braithwaite, and Rachmaninoff's Symphony in E minor. This last work, however, is extremely lengthy—too diffuse, indeed, although it is compacted of beautiful, albeit somewhat cloying, sounds. Magnificently played, the performance of the work was quite a triumph for Mr. Godfrey and the Orchestra. Equally brilliant, too, was Mlle. Juliette Folville's interpretation of the Concerto, which revealed even more than its usual attractions owing to this fine pianist's captivating playing. Mlle. Folville, who is also a very talented composer,

introduced a Cadenza of her own writing, an uncommonly clever interpolation. The overture, a novelty, contains some sane and breezy music of an easily assimilated character.

Beethoven's A major Symphony and the 'Flying Dutchman' Overture were the popular mainstays of the concert on October 31. Both received good performances, that of the Symphony in particular being strikingly successful. A new tone-poem—an actual 'first performance'—by Arnold Trowell, entitled 'The Sirens of Paphos,' revealed the composer's growing mastery in technical skill and subtlety of treatment, though the musical substance in itself was scarcely so convincing as in some of his other works. Mr. Trowell appeared as executant, and naturally we enjoyed some most expressive playing in Jules de Swert's rather commonplace 'Cello Concerto in C minor.

On November 6 a glowing performance of Elgar's picturesque 'Cockaigne' Overture was the feature of the afternoon. Never have we heard this particular composition played better at the Winter Gardens. Mozart's 'Jupiter' Symphony was another feather in the orchestral cap. The first performance in England of a tone-poem, 'Les Fantômes,' by Alexandre Jurassowsky—a composer hitherto unknown by name to the writer—will not, we hope, be the harbinger of other new works of a similar nature from a Russian source, for with its strained effects, the music was tiresome to a degree. Miss Winifred Purnell, finally, was the soloist in a performance of MacDowell's rather superficial Pianoforte Concerto in D minor, which she played in a commendable manner.

BRISTOL.

We have had a busy month at Bristol since my last letter, and equally busy times are ahead. It is a great pity that all these good things seem to arrive in lumps. Four or five concerts come together; then there is a break, when another four or five are announced. To the reflective mind, an interesting thing about Bristol music is the progress that organ recitals are making. We have before referred to Mr. Ralph T. Morgan's fine work as organist of St. Mary Redcliff, and the notable organists he has induced to give a series of recitals there. At one of Mr. Morgan's most recent recitals this popular musician drew a crowded congregation to St. Mary's: but this is by no means an unknown event at the historic parish church.

Miss Olive D. Sturgis, the holder of the Bristol Scholarship at the Royal College of Music, and a pupil of Visetti, gave her first vocal recital at the Victoria Rooms, and exhibited a flexible and full-toned soprano voice. Her artistic and intelligent readings called forth much praise. Mr. Albert Visetti came from London specially to accompany his pupil.

A great treat was the Bristol Choral Society's performance of Sullivan's 'Golden Legend.' One critic began his notice thus: 'Splendid! Splendid, indeed! Heartiest congratulations to the Bristol Choral Society on its first concert after the war (the eighty-eighth, by-the-way), at full strength.' Colston Hall was crowded, as it ought to be, seeing that for twenty-five shillings and sixpence you get a first division ticket for the series of six fine concerts. The choir and band of over five hundred gave a performance that was full of imagination and power. The choruses, particularly the 'Hail, Gladsome Light,' and the epilogue, were magnificently sung. One would have to search far and wide to discover finer singing than that of Mr. Riseley's well-known choir. Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates, and Mr. Herbert Brown were the principals. This was Mr. George Riseley's Jubilee of his work for music at Colston Hall. The Lord Mayor came specially on to the platform to offer the veteran but ever-young conductor the heartiest congratulations of choir and audience. Mr. Riseley was most warmly applauded, the audience also showing unbounded admiration of the performance. Three well-known items concluded the programme—the '1812' Overture, Liszt's Rhapsody No. 1, and Weber's 'Jubilee' Overture, which Mr. Riseley conducted for the first time forty years ago at a Monday Popular Concert. Of the 'Flying Dutchman' concert, the second of the series, we shall have something to say next month.

Perhaps the most conspicuous feature of the past four weeks' music was the visit of Tetrazzini and her party, which, needless to say, was a great success. A few days later Dame Melba and her party gave a concert before another large and eager audience. Both these concerts were welcomed in true Bristol fashion, but it seems a pity that great artists cannot present to an English audience great English works. Why is it necessary for them to place as the leading items on their programmes those hackneyed old Italian songs that our mothers or grandmothers—even the very Victorian barrel organs—delighted in? Is there no modern music worthy of the concert room, and a great singer's attention?

To open the seventeenth season of the Clifton Chamber Concerts, a truly classical programme was given at the first concert at the Victoria Rooms by quite a clever quartet of players—Madame M. F. Adolphi (first violin), Miss Hilda Barr (second violin), Mr. Alfred Best (viola), and Mr. Percy Lewis ('cello), with Mr. Herbert Parsons at the pianoforte. A Beethoven Quartet, Op. 18, No. 2, was delightfully played, as was a 'patchy' Quartet of H. W. Warner. An appalling Rachmaninoff Trio, an elegiac in 'D minor' (violin, 'cello, and pianoforte), took up close upon an hour. It contains some beautiful moments, but these are few and far between. Mr. Parsons played a Ravel Pianoforte Sonatina of uncommon construction uncommonly well.

Gloucester is not so far from Bristol that Bristolians are not uninterested in the long overdue reconstruction of the Cathedral organ there. Sir James and Lady Horlick are generously providing the necessary £2,000 as a memorial to their soldier son, killed in the war.

A matter of the highest importance that must not be passed over is the effort being made in the columns of the *Bristol Evening News* to promote a Symphony Orchestra of the highest class for Bristol. The greatest sympathy has been shown to the attempt by local musicians, who recognise how weak Bristol is in this respect. Mr. P. Napier Miles, the well-known amateur, has stated his views at length in the 'Sister Arts' special article of the above paper. His ideal is that of an 'Opéra Comique' with an orchestra of forty to forty-five performers, perhaps attached to a Repertory Theatre. He estimates it would take a thousand pounds a year for five or six years as a guarantee fund, but he doubts whether the citizens individually, or the rates, would provide it at present. He emphasises the fact that the aim of reconstruction in music is to give the people a higher and a better life, and pertinently asks, 'Can our fellow citizens and our Corporation be made to realise this?' The writer of the article, in which Mr. Miles's views are set forth, concludes with the statement that 'A guarantee fund of a thousand pounds for six years is not a great sum to ask from Bristol's merchant princes.'

DEVON AND CORNWALL.

DEVON.

So satisfactory and successful were the performances given in Exeter Cathedral by the Exeter Oratorio Society at its autumn festival (reported last month) that the Dean and Chapter have granted the use of the Cathedral for the spring performances. 'Elijah' and a Bach Motet have been put in rehearsal. The only disadvantage in the use of the Cathedral is that it perforce confines the attention of the Society to sacred music, and thus it runs the risk of getting into a rut in choral singing.

Devonport Cecilian Male Choir, conducted by Mr. T. Downing, gave a very good account of itself in choruses, glees, and part-songs before a large audience on October 29; and on the same date the choir of the Mint Church, Exeter, which is undergoing excellent training under Mr. Lancelot Holden, sang Bairstow's anthem 'Save us, O Lord,' Hollins's 'The Name of the Lord,' and Varley Roberts's 'Seek ye the Lord.' Mr. Holden played interesting organ pieces: 'Dorian March' (Goodhart) and Bach's Toccata in C. The choir was augmented to a hundred voices on November 12, for an oratorio concert. The 'Passion' of Woyrsch was represented by instrumental episodes; the solo 'Jesu, by that shuddering dread,' from 'The Dream of Gerontius,' was very finely sung by Mr. S. J. Bishop; from 'Elijah' 'Hear ye Israel' (Madame I. Hickson) and 'Be not afraid' were selected; Mr. Dean Trotter sang 'Waft her, angels,' and the Hallelujah Chorus closed the programme.

A new male choir has been formed by Mr. Alfred Long among the members of the Y.M.C.A. at Barnstaple, and its first performance on November 12 was distinctly encouraging to the conductor. After re-organization Exeter Male Choir (conductor, Mr. W. J. Cotton) appeared on November 9 and sang with good tone and expression Cooke's 'Strike the lyre,' a Lullaby by Brahms, Fleming's 'Integer Vitæ,' Grieg's 'Landerkennung,' and music by Sullivan and Laurent de Rille.

News comes from Exmouth that the Choral Society has been re-formed with Mr. Raymond Wilmot again as conductor. 'Messiah' has been put in rehearsal for the initial concert. Crediton Musical Society has been revived, with Mr. C. G. Church as conductor.

Plymouth Madrigal Society—now in its seventh year and conducted by Dr. Harold Lake—made a great success in its first concert for this season on November 12. The choir, with its male sections now refilled, numbered a hundred and twenty-five voices, the quality of tone and blend leaving nothing to be desired, the basses giving a sure foundation. The light and shade and sense of contrast gave beautiful effect to madrigals in five and six parts by Wilbye, and part-songs by Stanford, Charles Wood, Bantock, Coleridge-Taylor, and Caldicott. M. Vladimir Rosing gave examples of his great power of characterization in song, and Mr. Louis Godowsky played violin music by Bach and Paganini.

The South-Western Section of the I.S.M., holding its annual meeting at Exeter, resolved on a more vigorous programme than has been possible of late years. It was felt that now something must be done to make membership worth while and justify the existence of the Section. As a beginning it was decided to invite Mr. Cyril Scott to give a lecture-recital. Mr. Reginald Moore resigned the hon. secretaryship after thirty-four years' valuable work.

An organ recital given in the Mint Church, Exeter, by Mr. Sidney H. Nicholson, was of great interest to organists. The standard of organ playing is very high at Exeter, conspicuously so in relation to that of other forms of music in the city, and Mr. Nicholson's playing of the 'Wedge' Prelude and Fugue, Harwood's 'Dithyramb,' three of Parry's 'Choral Preludes,' and a charming modern and impressionistic 'Chant du Mai' by Joseph Jongen, was much enjoyed. Mr. L. Holden, organist of the Church, has arranged a series of recitals, and Dr. Alcock will be heard on December 10.

Mr. Gilberthorpe (Exeter) gave an organ recital on October 25 before members of Torquay and District Organists' Association, playing Wesley's 'Choral Song and Fugue,' a Toccata by Callaerts, and the Finale from Stanford's 'Sonata Britannica,' also some lighter pieces. Mr. W. L. Twinning, president, gave an address.

Plymouth Guildhall concerts have had a successful first month's run, and artists who have appeared have included Senhor Edgardo Guerra, a brilliant and artistic violinist, Miss Julia Caroli, Miss Maria Yelland, Miss Gladys Moger, Miss Gertrude Winchester, Mr. S. J. Bishop, Mr. Joseph Farringdon, and Mr. A. E. Old.

The Plymouth Sunday Ballad Concerts re-opened on November 9 with a visit from Miss Gladys Moger, Mr. Walter J. Douglas, Mr. Harold Samuel, Mr. Ivor James, and Miss Josephine Lewis. This party also gave a concert at Torquay on November 10. Pupils of Miss Guerra da Fontoura gave a song recital at Barnstaple on November 7, and one or two good voices were heard, chiefly among the contraltos.

The Carl Rosa Opera Company performed works from their répertoire at Plymouth during the week beginning November 3. Miss Lila Field's company of English dancers gave daily performances at Torquay during the same week, including ballets, 'Cupids Revels,' and 'Comedy-land,' a phantasy in two scenes, besides characteristic and national dances. They were supported by the Pavilion orchestra.

The band of the 2nd King's Own Scottish Borderers made its first appearance at Plymouth on October 22, playing in the Pier Pavilion, conducted by Mr. T. Wilson.

Under the unusual conditions of free admission and a silver collection, a chamber-music concert at Plymouth, on October 24, drew a large audience. The performers were Miss Phœbe Cooke ('cello), Miss Margaret Hawke (pianoforte), and the music represented Coleridge-Taylor (Variations in B minor), Boccherini (Sonata in G), Sammartini (Sonata in G), Saint-Saëns (Allegro Appassionata), César Cui (Orientale), and Glazounov (Serenade Espagnole). Miss Doris Montrave sang songs by Debussy ('Mandoline' and 'Romance'), Rimsky-Korsakov ('Aimant la rose'), Borodin, Parry, and Quilter.

The Rev. Greville Cooke, who is a Mus. Bac., and Mr. Orlando Jolliffe, gave a pianoforte and vocal recital at Tavistock on November 6, several of the pieces being compositions of the pianist.

A musical Society has been formed at Budleigh Salterton, under the conductorship of Mr. H. Hugh Fowler. The first concert, of a miscellaneous character, is to be held in January.

CORNWALL.

Choral music is the chief interest in Cornwall, and this is largely due to the incentive provided by the County Competitions, of which Lady Mary Trefusis is hon. secretary. Next year the competitions will be held again at Truro, and it is anticipated that the syllabus will approach pre-war dimensions.

Stithians Male Choir is one of the most active, and Mr. J. Bowden on October 15 at Mabe conducted excellent performances of 'Hail, smiling morn,' 'To arms,' 'Comrades' Song of Hope,' and some old-time pieces. Mousehole Male Choir (Mr. Fred Roach), at Penzance, on November 2, sang 'Strike the lyre,' 'To arms,' 'Destruction of Gaza,' and the 'Gloria' of Mozart.

At Queens, on October 22, Bugle Ladies' Quartet sang remarkably well in 'Three fishers' and other pieces.

Helston Wesleyan Choir, conducted by Mr. H. Lees Dawson, gave a festival on November 2, singing choruses, anthems, and 'Hear my prayer.' The Falmouth Orpheus Quartet also took part in the concert. Camborne Centenary Choir visited Constantine on November 6, and gave a concert on behalf of the local choir fund, conducted by Mr. Everson Luke. A massed choir, assisted by St. Austell Musical Society, trained by Mr. S. Davey Collins, sang part-songs at Stenalees on November 6.

Stenalees and District Massed Choirs, assisted by St. Austell Music Society, gave an excellent programme at Stenalees Wesleyan Hall on November 6, in aid of St. Austell Hospital, Mr. S. Davey Collins conducting.

DUBLIN.

Dr. John F. Larchet, musical director of the Jesuits' Church, St. Francis Xavier's, Gardiner Street, has been appointed teacher of vocal music at Marlborough Street Boys' School, under the Board of National Education, in succession to Mr. Brendan Rogers.

Parts 1 and 2 of the 'Creation' were given on October 21 at Rathmines Parish Church, under the capable conductorship of Mr. Raymond Revelle, with Mr. W. C. Glover at the organ. Madame Borel, an established favourite, was the soprano, and was in excellent voice.

The first Quinlan Concert, at the Theatre Royal, took place on October 24, with Tetrazzini as the star. The other artists included Madame Renée Chemet, Signor Lenghi Cellini, and Signor Pietro Cimara. All seats had been sold beforehand, so that, with the addition of standing-room ticket-holders, there was an enormous house. Tetrazzini received a most enthusiastic reception, and was in glorious voice, her 'Mad Scene' being uproariously applauded. Madame Chemet's violin-playing was delightful, her purity of tone being a revelation; Signor Cellini evoked encores by his songs—although some were hackneyed; while both as pianoforte soloist and accompanist Signor Cimara charmed the vast audience, excelling however in his accompaniments.

The Carl Rosa Opera Company opened a three weeks' season at the Gaiety Theatre on October 27, with the popular 'Tales of Hoffmann.' The perennial vogue of Wallace's 'Maritana' was evidenced by the large audience on Saturday night, November 1. Only one novelty was presented, namely, Colson's 'Pro Patria,' which was well received. Mozart's 'Figaro,' on November 7, was delightfully rendered, Miss Woodall proving an ideal Cherubino; and 'Tannhäuser,' on November 14, was tolerably good.

Dublin music-lovers are delighted at the prospect of the two forthcoming song-recitals at Aberdeen Hall, on December 3 and 4, by Mr. Gervase Elwes, the distinguished English vocalist.

The famous Brodsky Quartet opened the season of the Royal Dublin Society on November 3, receiving an enthusiastic reception. The leading novelty was Elgar's beautiful work, Op. 83, dedicated to this Quartet of players, which received a charming interpretation, and was vastly enjoyed.

Mr. Gerald O'Brien's début at Covent Garden on November 4 had much interest for Dublin musicians, because under his patronymic of Albert Crawly (not 'Crowley,' as given in some papers) he won the Stanley Cochrane Cup at the Feis Ceoil in 1911, after which he studied at Milan with Sabatini, and Mr. Thomas Blackburne, a Dublin man. His success, as recorded in the London Press, has proved most gratifying to his many friends.

A crowded house attended the monster musical afternoon concert on November 6, given for the benefit of Mr. J Jackson, the last surviving member of the old Gaiety orchestra of forty-eight years ago, who is threatened with blindness. Some of the principals of the Carl Rosa Opera Company kindly assisted, and there was an orchestra of sixty performers from the Dublin theatres, under the conductorship of W. S. Nabarro, John Mundy, and Dr. Esposito. Miss Annie Lord was solo pianist, and Mr. T. H. Weaving was a sympathetic accompanist.

Dr. Esposito's pianoforte recital in the theatre of the Royal Dublin Society, on November 10, presented a diversified programme, and attracted a discriminating audience. The Debussy and Schumann items were a sheer joy, and contrasted well with the selection from Scarlatti.

The second Quinlan Concert, on November 15, had many attractions, including Miss Mignon Nevada, Madame Suggia, Miss Astra Desmond, Miss Margaret Cooper, and Mr. Albert Sammons, with Mr. George Reeves as accompanist. Brisk bookings ensured a full house to reward the undoubted enterprise of the promoter.

There is a hope of Dublin having at last a good concert hall. At present, the city cannot boast of a public hall suitable for concerts, and therefore high expectations are formed of the new Scala now in course of erection.

On November 17, Miss Annie Lord and Mr. John Mundy are announced to give a pianoforte and 'cello recital at the Royal Dublin Society, which we hope to notice in next month's issue.

EDINBURGH.

Under the auspices of the 'International Celebrities' Series of Concerts, Dame Melba, Mr. Tom Burke, and Signor Busoni visited Edinburgh on October 18. The concert was of the usual ballad type, the chief interest centring round the fact that it was Mr. Burke's first visit to this city. His choice of songs for a ballad concert left something to be desired. The ballad-lover expected songs which did not demand an imaginary stage setting, and was rather disappointed in hearing operatic selections. The other artists were as great as usual.

The same date saw the revival of the Classical Concerts under the direction of Mr. J. R. Simpson. Reference has frequently been made in these columns to the great work these concerts have done for classical music in Edinburgh The London String Quartet, who were the executants, presented a programme that included Elgar's String Quartet, Op. 83 (first time at Edinburgh), Debussy's String Quartet, and Beethoven's C minor Quartet, Op. 18, No. 4. The performances were admirable.

On October 22 a very interesting programme of vocal and instrumental music was given by Miss Phyllis Graves (vocalist), Miss Esther L. Cruickshank (violinist), and Miss Ruby Dunn (pianist). The programme was an ideal one, and was well arranged. It included César Franck's Sonata for Violin and Pianoforte, Debussy's 'Air de Lia' from 'L'Enfant Prodigue,' a group of British songs by Landon Ronald, Hubert Parry, Walford Davies, and Granville Bantock, and some fine specimens of folk-songs. Such a programme might well be repeated at certain schools and colleges. We wish this combination of talent well.

On October 25, at the second Quinlan Concert, we had a visit from the Hallé Orchestra, conducted by Mr. Hamilton Harty. M. Arthur de Greef, as pianist, was in great form in Liszt's familiar 'Hungarian Fantasia.' The programme also included Elgar's 'Enigma' Variations and Tchaikovsky's E minor Symphony.

On October 30 a 'cello and pianoforte recital was given by Miss Marcel and Miss Saxe, when a Sonata by Locatelli for these instruments received a most cordial reception, and Brahms's Sonata in E minor had an artistic reading. Miss Marcel cleverly handled an Adagio by Nardini and an Allegro by Senaillie, beautifully contrasted numbers. Miss Saxe's novelties included Moussorgsky's 'Impression de voyage en Crimée.' Miss Joan Singleton was an excellent accompanist.

Moiseiwitsch gave a recital on November 1. He has now become one of Edinburgh's favourites. Military band items have also figured in the month's music. Two concerts were given by the band of the Scots Guards on November 5 and 6 under the baton of Lieut. F. W. Wood. On November 8 and 9 the band of the Coldstream Guards, assisted by Madame Clara Butt and Mr. Kennerley Rumford, gave delightful performances of classical and popular numbers.

GLASGOW.

The four weeks' season of the Beecham Opera Company was eminently successful, as was evidenced by the crowded audiences which assembled night after night at the Theatre Royal. Two notable features of the performances were the fine playing of a very adequate band and the almost perfect enunciation of the vocalists. It is a pity that 'Phœbus and Pan' was presented only once, and that on the last night of the Company's visit; and many people were disappointed to find that the reserved seats for this performance had been fully booked before the season opened.

Promoters of chamber concerts in Glasgow have in the past met with only lukewarm support, which makes the boldness of the Glasgow Orpheus Choir in venturing upon an entire week's performances by the London String Quartet almost remarkable. The venture, however, was fully justified by the results, and already a similar scheme for next season is assured. No finer ensemble playing has ever been heard in Glasgow, while the programmes were drafted with a skilful discrimination which left no field of chamber music unexplored. Among the numbers performed were Quartets by Schubert, Haydn, Mozart, Beethoven, Brahms, and Dvorák, and by such moderns as J. B. McEwen, Frank Bridge, Percy Grainger, H. Waldo Warner, Walford Davies, Debussy, and Ravel. With Mr. Wilfrid Senior as pianist, a first performance in Scotland was given of Elgar's Quintet, the same gifted player taking part also in César Franck's Quintet in F minor and Schumann's Quintet in E flat (Op. 44). Songs by Misses Boyd Steven and Jenny McIntyre agreeably varied the instrumental programmes.

Under the auspices of the Society of Organists, on October 28, a lecture on 'Song Interpretation' was given by Sir George Henschel, than whom none is more competent to speak authoritatively on such a topic. The occasion attracted a large and keenly interested audience. Messrs. Horace Fellowes (violin) and Wilfrid Senior (pianoforte) played Beethoven's twelve Violin and Pianoforte Sonatas at three recitals on November 3, 10, and 17. The Thursday evening Chamber Concerts, under Mr. Philip Halstead's direction, at the Royal Institute of Fine Arts, maintain a steady popularity. On November 6 Dr. Arthur Somervell's setting of 'James Lee's Wife,' for voice, pianoforte, and string quartet, was given a first performance here by Miss Denne Parker (vocalist), Mr H. A. Carruthers (pianoforte), and the Fellowes String Quartet. The only other local effort to record is the Bach Choir's chamber concert on November 17, when Miss Bessie Spence (violin), Mr. Alfred Picton (flute), and Mr. R. Finnie McEwen (pianoforte) interpreted a programme which included the Suite in E minor, the Sonata in E flat for clarinet and flute, and the Trio in C minor (from the 'Musical Offering') for flute, violin, and continuo. Miss Marie Thomson contributed two Bach Arias with flute and violin obbligato respectively.

Among visiting performers to Glasgow have been the Hallé Band, conducted by Mr. Hamilton Harty, Moiseiwitsch in an excellent pianoforte recital, and Madame Tetrazzini and Madame Clara Butt in their customary programmes.

HASTINGS.

Having at last realised the importance of music as one of the chief attractions of a pleasure resort, the Hastings Corporation recently took the bold step of engaging Mr. Julian Clifford to conduct a permanent winter orchestra. The soundness of the scheme was put to the proof at the inaugural concert on November 1, in the Pavilion of St. Leonards Pier, where the orchestra is housed. And if doubt had lurked in any ratepayer's mind it was promptly dispelled by the immediate success of Mr. Clifford and his instrumentalists, most of whom, we understand, have long played under his baton at Harrogate.

Hastings is thus provided with a conductor of the first rank and a highly-trained set of players, a fact soon recognised by the audience which filled the Pavilion. Mr. Clifford's new tone poem, 'Lights Out,' was played *con amore* and heard with much interest, for it is an arresting work, beautifully scored, and is a distinct gain to orchestral literature.

At the first symphony concert, on November 6, Beethoven's C minor was played with every attention to the best traditions. Excepting some faulty ensemble in the *Andante* (probably due to the strangeness of the hall) there was a sense of security throughout the Symphony, the first movement particularly being treated with real impressiveness. Mr. William Lindsay appeared in the solo part of Grieg's Pianoforte Concerto. Though his tone was pleasant it was not always audible in the louder passages, and while his playing is that of a serious musician, he would have shone to greater advantage in a more matter-of-fact work.

No lack of life and vigour could be complained of in the playing of Mr. Mark Hambourg on November 8, when he gave a Chopin recital followed by Liszt's 'Hungarian Fantasie.' Many were the recalls insisted on by a packed but not over-discriminating house. Beginning with six of the Preludes, Mr. Hambourg soon knocked a few unisons out of tune, but he went merrily on to Valse and Mazurka, and finally emerged from the Sonata in B flat minor having repeatedly transgressed the laws of good taste and set at naught all accepted readings of the Polish master. Mr. Hambourg goes his own way, and by sheer force of personality almost persuades us that it is the right way. He was irresistible in Liszt's showy Fantasie, wherein he was ably backed by Mr. Clifford and the Municipal Orchestra. Indeed, with its exuberant spirit and wild abandon, the work could have been left in no better hands than those of Mr. Hambourg, his masterful interpretation calling forth an uproarious ovation.

Chamber music is not to be neglected. Miss Annie Kenwood announces a series of Chamber Concerts which will introduce many British works, and will have the assistance of that excellent pianist Mr. Harold Samuel.

LIVERPOOL AND DISTRICT.

The Philharmonic Society's first concert, on October 28, opened with a brilliant performance of Rimsky-Korsakoff's 'Capriccio Espagnole,' which Sir Henry Wood conducted. Rachmaninoff's second Pianoforte Concerto also received a fine interpretation, the solo part being very ably and expressively played by Miss Myra Hess.

Great expectations had been aroused over the first performance here of Miss Dorothy Howell's symphonic poem 'Lamia.' They were certainly fulfilled as regards externals, and the assimilation of modern harmonic idioms and modern orchestral methods by this young lady of twenty-one is extraordinary in its extent and variety. But on a first hearing the creative gift of the composer is less apparent than her technical skill. The programme was completed by Madame Donalda's songs, and two choral items, 'My bonny lass' (Morley) and 'Irish tune from County Kerry' (Grainger), crisply sung by the choir conducted by the chorus-master, Dr. A. W. Pollitt.

The second Philharmonic concert, on November 11, was in the nature of a personal triumph for Mr. Albert Coates, who likes to remember his early experiences as a schoolboy at the Liverpool Institute—a school which has turned out many clever men—and later as a student of chemistry at the University of Liverpool, under Sir (then Prof.) Oliver Lodge. Mr. Coates's fame as a conductor was clearly upheld on this occasion, when he had drawn up a programme largely of Russian music, with which he has such intimate acquaintance and evident sympathy. It contained his master, Rimsky-Korsakov's, 'Procession of Princes,' from 'Mlada,' Liadov's 'Eight Russian Folk-Songs,' characteristic trifles, and Scriabin's 'Poème de l'Extase,' which was kept to the last and overtopped all else. Mr. Coates secured a performance of this extraordinary music which will long dwell in memory. He certainly managed to convey to his listeners much of the marvel, mystery, and mastery of the amazing score, which requires seven horns and five trumpets, gong, bells, celesta, with extra harp, and organ. It is without doubt a stupendous creation, but ordinary people will find little comfort in it as music. More pleasure, if less psychology, was found in Cyril Scott's two 'Passacaglias,' immensely clever orchestral variations of two Irish tunes, the dismal 'Famine Song' and the lively 'Poor Irish Boy,' in which Mr. Scott has made an old form throb with new life in ultra-modern harmonies and orchestral colourings. The composer is heard at his best in these attractive examples. Not so Debussy, whose 'Berceuse Héroïque' is a *pièce d'occasion* which will add little or nothing to his reputation. A line is due to the impassioned vocalism of Mr. Frank Mullings, whose ardent, full-voiced singing of 'Celeste Aïda,' and Bantock's gorgeously-coloured Epilogue, 'Ferishta's Fancies,' roused the audience to enthusiasm. The delicacy of the singer's art in Roger Quilter's 'O Mistress mine' was in fine contrast to his robuster periods. Mr. Walter Bridson was an admirable accompanist.

At the Rodewald Society's first concert, on October 27, we breathed the air of the mountain tops in such music as Mozart's Quartet in E flat (K. 428), Elgar's Quartet in E minor, Op. 83, and the Brahms Quartet in C minor (Op. 51, No. 1), played by the Catterall Quartet. Elgar's strongly individual music had a welcome first hearing. It is full of fine ideas effectively handled. Vigour there is in plenty, and also tenderness, while the music achieves greatness without apparent effort. Its message is delivered in language that all can understand, and the manner of its three movements is spontaneous and unaffected.

Mr. Cyril Scott, with Miss Astra Desmond, and the McCullagh String Quartet, sustained the programme of the Crane Hall Wednesday afternoon concert on October 22. It was entirely devoted to Mr. Scott's compositions, the pianoforte solos including representative examples in 'Sphinx,' 'In the Forest,' Pastoral No. 11, the familiar 'Ode Héroïque,' and 'Rondeau de Concert.' Less compelling in general interest and charm were two groups of songs, although these had the advantage of Miss Desmond's fine singing and the composer's accompaniments. It was left to the String Quartet to essay the meaning of what appeared on a first hearing to be rambling, invertebrate music in the Prelude, Pastorale, Elegy, and Rondo Retrospective. But the Scherzo made amends. It is really a jig, and a delightful example of what Mr. Scott can do on definite lines when he so chooses.

The enterprise of Mr. Max Mossel was rewarded by a large audience at the first of his four subscription concerts on October 25. The occasion was a pianoforte recital by M. Moiseiwitsch. It was a magnificent performance on a magnificent instrument (English). Such executive and mental mastery leaves but small opening for any reservation in the use of superlatives. It was perhaps a matter of mood in the listener to desire force occasionally rather than finish, this more especially in Bach's Chromatic Fantasia and Schumann's 'Carneval.' But many gifts unite in making Moiseiwitsch nearly the perfect player, and nothing could be more beautiful or masterly than his interpretation of Liszt's B minor Sonata and of Ravel's 'Jeux d'Eaux.'

The interest taken in the establishment of the local branch of the British Music Society at Messrs. Rushworth & Dreaper's headquarters in Islington was shown by the crowded attendance at the formal opening on November 10 by Lord Howard de Walden. Thanks to the public spirit and enterprise of Mr. William Rushworth the Society now enjoys the use of the handsomest club premises in the provinces, where members can foregather and enjoy social amenities as well as incidentally helping on the good cause of British music. On the opening evening the members were formally received by Mr. E. A. Behrend, chairman of the local branch, and Lord Howard de Walden in his few and felicitous remarks recognised the leading part played by Liverpool in the new movement. His lordship has made a

notable gift to the new library in presenting a reprint of a valuable manuscript book of 15th century two-part harmony. During the reception Mr. Joseph Greene by request deftly played a pianoforte solo—Cyril Scott's 'Pierrot' piece, No. 2. A recital of John Ireland's music followed, with the composer himself at the pianoforte, assisted by Miss Helen Anderton as singer, and Mr. Arthur Catterall as violinist. It was delightful to hear Mr. Ireland's delicately perfect playing in his own 'Island Spell,' 'The Undertone,' 'Fire of Spring,' 'Chelsea Reach,' and 'Ragamuffin,' while his accompaniments gave a new and subtle flavour to such well-known gems as 'Sea Fever' and 'Blow out, you bugles.' His Violin Sonata No. 2, in A minor, is on a first hearing unequal in interest, though strongly individual, and possessing many moments of beauty and newness in its strange harmonies. The violin part, which is secondary, mostly lies high, and was fortunate in having for its exponent such a suave and impeccable player as Mr. Catterall. Before the recital Dr. Eaglefield Hull, a notable leader among literary musicians, as well as organizer *par excellence*, made some useful remarks explanatory of Ireland's music.

The National Institute for the Blind has recently created a new post, that of Musical Adviser, who must necessarily be a sighted professional musician fully conversant with 'Braille,' especially modern Braille music, including text-books and music to be published in Braille for blind music-students and musicians. He will also supervise the rendering into correct sighted manuscript, the works of blind composers for engraved or music-type reproduction, and the 'sighted' editing of the same through the period of publication. The Adviser will be charged with keeping a 'sighted' musician's outlook on the musical world generally, and upon anything which can possibly affect the blind musician in his efforts to keep pace with his sighted compeers. It is a progressive programme intended to give the blind musician his chance, especially the blind composer, and in the next few years no doubt the works of many of these greatly-gifted men will be available in printed editions. Sir Arthur Pearson and his committee may be congratulated at finding the right man in Mr. Edward Watson, of Liverpool, who has recently been appointed to the new post, to act in collaboration with the Institute's Musical Director, Mr. Warrilow. Mr. Watson's interest in Braille music is life-long, and his Primer on the subject is the standard work available. The appointment is all the more an acceptable outlet for Mr. Watson's musical and literary energies, following his resignation of the post of organist at West Derby Church after a tenure of eleven years.

The Welsh Choral Union gave a fine performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha' on November 15. The romantic story so picturesquely unfolded makes an especial appeal to the temperament of these singers, who were heard at their best. Nothing could be finer than their glorious, full-voiced tone, notwithstanding the shortage of tenors. Counsels of perfection require invariable alertness in attack and also delicacy in *piano* singing, but generally the performance sustained the choir's high standard. An excellent trio of principals was found in Miss Caroline Hatchard, a singer with a beautiful soprano voice expressively used, Mr. Alfred Heather, and Mr. David Brazell The band, led by Mr. Akeroyd, was adequate, and Mr. Hopkin Evans occupied the conductor's post with distinction. His 'Brythonic' Overture found favour. It is a musicianly and cleverly scored work, especially effective in its national allusions.

For Mr. Quinlan's second subscription concert, on November 13, a fine array of singers and players was provided. It included Miss Mignon Nevada, Miss Astra Desmond, Miss Margaret Cooper, Madame Suggia (whose 'cello solos were especially successful), and Mr. Albert Sammons, with Mr. George Reeves, an extremely good accompanist.

The Warrington Musical Society opened its season auspiciously on October 30, when Mr. Frank H. Crossley conducted his fine chorus of two hundred, and orchestra led by Mr. R. H. Pearson, in Elgar's six Choral Songs, 'From the Bavarian Highlands,' H. R. Hulbert's Choral Song 'Victory Bells,' and Dudley Buck's 'Hymn to Music.' Miss Jo Lamb contributed cleverly-played violin solos, and Miss Margaret Cooper enlivened the evening with her inimitable 'Songs at the pianoforte.'

The Warrington Musical Society's Opera Section, conducted by Mr. Crossley, gave successful performances of Edward German's opera 'Merrie England' in the Royal Court Theatre, Warrington, during the week commencing November 10.

MANCHESTER.

The annual meeting of the guarantors of the Hallé Concerts has not yet been held, owing to the serious illness of Mr. Aikman Forsyth. As everyone will be relieved to hear, he is now well on the road to recovery.

The past season of the Society resulted in a loss of £725, which will necessitate a call for a small amount from each guarantor. The committee in its report announces as a satisfactory sign of the strong desire to carry on the concerts, that in spite of the deficit, eighteen new guarantors, each for £100, have joined the Society since the last meeting. The roll of guarantors is now a hundred and seventy-six, the amount of the fund being £13 563.

It is hoped that the orchestra will soon regain its pre-war numbers. Judging by the large audiences on the first two evenings, much would seem to be expected of this organization, and if such is fulfilled, these concerts will no doubt receive adequate support. It was announced that on October 30, Sir Thomas Beecham would conduct, but Mr. Goossens, jun., at the last minute, took his place. On that evening the playing of Moiseiwitsch was supreme. For sheer beauty of tone and absolute command of his instrument he surely is incomparable at the present time. Having heard him on the Monday and Tuesday of the same week, it was perhaps pardonable to think there were no more surprises in store, and yet the ease with which he played the Paganini Variations of Brahms and the wonderful lightness and delicacy of some of his passage-work left one breathless. The interpretation of the 'Emperor' Concerto did not give a fresh point of view, but was perfect in its handling. Mr. Goossens's reading of Chabrier's 'Rhapsody España' was infused with a warmth and glow that had not been reached in any of the programmes previously. The 'Little Symphony' (1640) of Leonardo Leo seemed hardly worthy of inclusion, except that it was typical of the Neapolitan School of the 17th century. Delius's tone poem 'Paris' at once conveyed to us the subtle reminiscence of Charpentier's 'Louise' that seems to have occurred to others; but if a tone poem can be compared with an opera, the comparison is rather to the detriment of the latter.

At the second concert, on November 8, conducted by Mr. Albert Coates, M. Vladimir Rosing sang, his version of Nevstruoff's 'Song of a Poor Wanderer' being a revelation in dramatic as well as vocal art. We do not remember hearing anything approaching such intensity of feeling since Madame Ackté sang here some years ago. M. Rosing's interpretation of Moussorgsky's 'Song of the Flea' was a gem of sardonic humour.

The 'Two Passacaglias' of Cyril Scott, given for the first time at these concerts, are clever pieces of orchestration based on two Irish airs. The first, the 'Famine Song,' is vivid, particularly as it nears the end. Here the organ is employed in a manner which is nothing short of overwhelming. The second, 'Poor Irish Boy,' found an immediate response in the audience, in the strong dance rhythm with which it is suffused.

This feast of good things paved the way for such a masterpiece as Scriabin's 'Poem d'Extase.' Of this we can only say that, at least momentarily, we were seized by the composer's own rapture. The abiding impression of the work is a strong desire to hear it again—and along with it also 'Vers la Flamme' and 'Prometheus.' Would it not be possible, too, for one of the many pianists to give us a Scriabin recital? It is difficult for the ordinary concert-goer to assimilate the Scriabin idiom without hearing more of him. At the concert on November 17, Mr. Landon Ronald conducting, the only new work given was Edward German's 'Theme and Six Diversions.' The composer has characteristically endowed his work with a haunting theme which might have been taken from an old Welsh air. The variations are interesting, but have no particular individuality. Miss Myra Hess played the Rachmaninoff Pianoforte Concerto No. 2 with great power, but seemed, however, to be not quite equal to the demands of this work. It was in a movement

from Scarlatti, given as an encore, that the elasticity and beauty of her touch were heard to the best advantage.

The first Gentlemen's Concert was held on October 18, when M. Moiseiwitsch gave as much joy as usual. At the second concert the programme was composed almost entirely of songs by Landon Ronald, with the composer at the pianoforte. Mr. Walter Hyde, Miss Olga Haley (in place of Miss Rosina Buckman), and M. de Greef, were the soloists. One feels that a composer needs to be of outstanding merit for an audience to be able to listen to his works for a whole evening.

That two important concerts were held on the same night shows the amount of music on hand, but such an arrangement is a drawback to those who wish to hear both. In such manner, on Novembe 13, the 'cello recital of Mr. Carl Fuchs clashed with Miss Margery Sotham's concert, at which she was assisted by the Catterall Quartet. At the former, Mr. Fuchs had a tremendous reception after his long absence from this city. He gave, among other items, Reger's Suite in D minor (first performance here), and with the accompaniment of Mr. Frank Merrick the Dohnányi Sonata in B flat. Of Miss Sotham's concert we heard only the Elgar Quintet. Undoubtedly a great work, it yet seemed, until the last movement, to lack grip. But probably this suggestion would vanish at a second hearing. At the Brand Lane concert on November 9, Sir Henry Wood conducted and M. Cortôt played. As it was All Souls' day, the pianist followed the custom of Continental concert-rooms and added to his programme Schubert's 'Litany of All Souls.'

The Bowden Chamber Concerts began their season with a Moiseiwitsch recital. The second concert, on December 29, is to be of a miscellaneous character.

The Quinlan Subscription Concerts have submitted two programmes which included such names as Mesdames Tetrazzini and Suggia, and Miss Mignon Nevada. Two more concerts are to be given early in the New Year.

The Manchester Vocal Society inaugurated its fifty-third season on November 12 with an interesting selection of songs. Dr. Keighley conducted. That the Society has had such a long life goes far to prove its worth, for in the North indifferent choral singing is not tolerated for long. Other recitals have been too numerous to treat in detail in this issue. A national conference on the 'Leisure of the People' is to be held here from November 17-21, at which Prof. Walford Davies is lecturing on 'Music and the People.' At the reception, the music will be provided by the Ancoats Girls' Choir, under the able conductorship of its founder, Miss Say Ashworth.

NEWCASTLE-UPON-TYNE AND DISTRICT.

The Newcastle-upon-Tyne Bach Choir was founded in 1915, in the midst of the war. Its success may be gauged from the fact that its scope is gradually enlarging, and now includes four chamber concerts in addition to the usual four choral and orchestral concerts. Since 1915 it has produced Bach's 'St. John' Passion, twenty-four Church Cantatas, two secular Cantatas, the six Motets, ten Concertos, besides Suites, Sonatas, Fugues, songs, and a large number of Chorales. In addition to this the Choir has given works by British composers of the Madrigalian period, Purcell, and by a host of modern composers of the younger British School. Four concerts are arranged for the present season, the last two of which will be devoted to the 'St. Matthew' Passion —Part 1 on the afternoon of Saturday, March 27, and Part 2 in the evening. Of the four chamber concerts, one by the London String Quartet was given on Wednesday, October 15, when Elgar's Quartet in E minor, Walford Davies's 'Peter Pan' Suite, and Beethoven's Op. 59, in E minor, were included in the programme. The second concert will be a viola recital by Mr. Lionel Tertis, with Miss Ellen Tuckfield at the pianoforte. The third programme will be supplied by the Catterall String Quartet, the last concert of the series being a pianoforte and violin sonata recital by Mr. Alex. Cohen and Mr. F. Anderson Tyrer. Besides these events, the Choir will give two recitals of Bach's Church Cantatas in the Cathedral, with strings, oboes, trumpets, timpani, and organ.

The Newcastle and Gateshead Choral Union has resumed its rehearsals, which are being directed by Mr. W. G. Whittaker, conductor of the Bach Choir, Dr. Coward having resigned.

All the local choral Societies are picking up their lost threads again. The Middlesbrough Musical Union will give a concert on December 3, at which Sir Edward Elgar will conduct. The programme will include 'The Spirit of England,' 'The Banner of St. George,' the 'Cockaigne' Overture, the 'Wand of Youth' Suite, and what the prospectus calls the 'Emgona' Variations, thus adding another insoluble riddle to this delightfully perplexing work. The 'St. John' Passion of Bach will be given on March 31, conducted by Dr. Kilburn. The London String Quartet gave a concert on October 28, at which Beethoven's C minor Quartet, Op. 18, No. 4, was played, and, with Miss Ethel Hobday, a remarkably fine performance of Brahms's Pianoforte Quintet. A second chamber concert will be given by the Catterall Quartet on January 29. Mr. Felix Corbett has also resumed his concerts at Middlesbrough, of which four are announced and two have already been given. Madame Tetrazzini was the sensational attraction of the first of the series, about which nothing more need be said, and the second was devoted to a programme by the Hallé Orchestra, conducted by Mr. Hamilton Harty, with Fifine de la Côte as vocalist and M. de Greef as pianist. Middlesbrough is likely to be crowded with concerts this winter, as Mr. Lionel Powell also announces four and Madame Clara Butt two music-makings. The first of Madame Butt's concerts was given on Saturday, November 15, when the prima donna was assisted by the Coldstream Guards Band, conducted by Major Mackenzie Rogan, and Mr. Kennerley Rumford. After the recent exhibition of Italian coloratura it was a treat to hear Madame Butt and her husband in some real English numbers, conceived in all the dignity and artistic soundness of presentation that usually characterises our best native singers.

Darlington Choral and Orchestral Society, founded in 1856, suspended its operations during the war, but has resumed this season with rehearsals of Stanford's 'Revenge,' Elgar's 'Banner of St. George,' and the Bach Motet 'Jesu, Priceless Treasure.'

The Chamber Music Society managed to sustain its activities throughout the war period, and this year has a larger number of subscribers than ever. The London String Quartet supplied the programme of the Society's concert on October 16, and three other concerts are promised, one of which will be by the Catterall Quartet.

Stockton and Thornaby Choral and Orchestral Society is rehearsing 'Acis and Galatea' and Stanford's 'Revenge.'

NOTTINGHAM AND DISTRICT.

From Derby comes the very encouraging news of the success of municipal effort in concert work. At the first attempt, on October 31, the programme of the Bohemian String Quartet included Tchaikovsky's Quartet in D and Schumann's Pianoforte Quintet, with Miss Fanny Davies taking the pianoforte part. She was also heard in solos by Chopin, Brahms, and Suk, the latter a member of the Quartet. The Derby and District branch of the National Federation of Discharged Soldiers and Sailors Military band gave an interesting concert on November 2 at the Hippodrome, under the direction of Mr. Sydney Sadler. The band was heard in works by Auber, Gounod, and Massenet, and solos for his instrument were given by the Russian pianist Cernikoff, who contributed numbers by Bach, Mendelssohn, Rubinstein, and Scriabin.

Mr. John Coates and M. Cortôt were the chief attractions at the first Nottingham Subscription Concert on October 28. The former selected a programme both ancient and modern, that ranged from Byrde to Josef Holbrooke, while Cortôt made Chopin's twenty-four Preludes his chief item, followed by Liszt's Rhapsody No. 2.

A visit from Melba on October 29 was also the first opportunity afforded to local music-lovers of hearing Mr. Tom Burke, therefore a crowded house was the happy lot of the first International Celebrity Concert here. Miss Una Bourne was the solo pianist, and Mr. Frank St. Leger accompanied. On November 2 Mr. Bernard Johnson, with Master Stanley Kaye as solo pianist, filled the Albert Hall at his fortnightly organ recital, the chief item in the programme being MacDowell's Pianoforte Concerto, Op. 23. On

November 5 Mr. Johnson's popular concert took place, the programme being supplied by the London String Quartet.

Leicester recently had the privilege of hearing Tetrazzini—a privilege denied to Nottingham, from some unknown cause—when, on October 20, she sang songs by Tosti, Grieg, and her accompanist Cimara, as well as operatic selections from Mozart and Verdi. A large and appreciative audience assembled to enjoy the occasion. Assisting her efforts were the tenor, Signor Cellini, Madame Renée Chemet, the violinist, and Signor Cimara, the pianist. On October 27, the Melba party visited the town, and achieved a similar success to that at Nottingham.

SHEFFIELD AND DISTRICT.

After a lapse of thirteen years, Berlioz's 'Faust' was performed at the first concert of the Sheffield Musical Union. The full effect of the large chorus was to some extent marred by the smallness of the platform, which necessitated the placing of all sopranos and contraltos in the side balconies. The men, facing the audience, made the most of the showy choruses allotted to them, and sang brilliantly. The choruses of Students and Soldiers, and, later, the Pandemonium scenes, were boldly done. The balance being good, the maximum effect was achieved. One of the finest movements was the section 'Faust's Dream,' which, though a maze of ordered intricacy, vindicated the reliability of Dr. Coward's clever choir. The orchestra played the March with abundant dash, and was efficiently delicate in the 'Dance of Sylphs.' The strings, though weak numerically, played neatly, and the brass was excellent. Miss Madeline Collins, Mr. Henry Brearley, Mr. William Hayle, and Mr. Stanley Beckett were the soloists.

The second Promenade Concert proved the most successful of the series so far given. The orchestra of upwards of sixty players is settling into a sympathetic and accurate ensemble. Drawn chiefly from the Hallé Orchestra, the wood-wind department revealed a finished technique in Tchaikovsky's 'Pathetic Symphony,' playing with great beauty of tone and phrasing. Mr. J. A. Rodgers, who conducted, secured an expressive performance from his responsive players, which augured well for the treatment of Rachmaninoff's second Symphony, announced for the next concert. The orchestra, too, made the most of Grieg's 'Lyric Suite.' Here the strings showed their quality in some well-graded *crescendos* and noticeably in unity of phrasing and richness of tone. Mr. Cecil Baumer played the solo part in MacDowell's second Pianoforte Concerto. His virile style and rhythmic consistency suited well the American composer's exuberant music, the performance being a complete success. Percy Grainger's 'Mock Morris,' along with other pieces, completed the programme.

The Foxon 'Five o'clocks' pursue their interesting way. Among pleasant works recently done have been Lalo's 'Symphonie Espagnole,' played by Miss Yvonne Yorke with nice sense of style; a group of modern pianoforte pieces, including Dohnànyi's fine Rhapsody 'Dies Iræ' and Debussy's 'Poissons d'Or' by Miss Helen Guest; Grieg's Sonata in C minor for violin and pianoforte, played with mutual understanding by Miss Georgie Evans and Mr. Allan Smith; and some neatly played *salon* pieces—including Paderewski's 'Cracovienne Fantastique'—by Miss Minnie Wilson. At these refined concerts the art of accompanying is demonstrated to virtual perfection by Miss Ethel Cook.

At the first Sheffield Subscription Concert, Cortôt played Vivaldi's 'Sonata du Camera' and the whole of Chopin's Preludes, his masterly interpretations creating a profound impression. His return to Sheffield will be eagerly awaited. Mr. John Coates sang songs of British origin, and Miss Margaret Fairless was the solo violinist.

YORKSHIRE.

LEEDS.

The distinctive event of the past month has been the performance by the Leeds Philharmonic Society, on November 12, of Beethoven's 'Missa Solemnis,' which, as one of the monumental things in music, was chosen as a suitable means of celebrating the Society's jubilee. Under Dr. Bairstow's direction the chorus has acquired such high efficiency that it was more than equal to the extreme difficulties of this sublime work, and one has rarely heard it sung with greater ease and finish, not only the broad effects, but the minute shades of expression being cared for. The principals were Miss Agnes Nicholls, Miss Dilys Jones, Mr. Alfred Heather, and Mr. Robert Radford, an excellent quartet. Such a performance could be equalled only at a festival, where the conditions allow of a full rehearsal, and the principals, band, and chorus do not meet for the first time at the concert. The Mass was preceded by the 'Eroica' Symphony, of which the Leeds Symphony Orchestra, under Dr. Bairstow's direction, gave an excellent interpretation.

On November 8 the second of the Saturday Orchestral Concerts took place, the feature of a programme of general interest being a 'Coronach' by a Scottish musician, Mr. David Stephen, who himself conducted it. It was designed as a tribute to those who fell in the war, and is not unworthy of its theme, being characterised by a gravity and dignity that are not inconsistent with romantic charm. How far the themes are derived from traditional sources I do not know, but at any rate the spirit of the old Celtic dirges has been most happily caught, and in both form and colour this expressive elegy or rhapsody has distinction. The remainder of the programme was on familiar lines. Mr. Hamilton Harty, whose influence as conductor is already showing itself in the orchestra, secured excellent performances of Dvorák's 'New World' Symphony, Debussy's 'L'après-midi d'un Faune,' and other works, while Miss Agnes Nicholls sang some dramatic scenas with great effect.

The O'Mara Opera Company's visit to Leeds opened on November 3 and lasted three weeks, introducing new works which had not been previously heard at Leeds—Puccini's 'Manon Lescaut' and Verdi's 'Ballo in Maschera.' The principals are all efficient, and among them Miss Eleanor Felix, Miss Dorothy Phillips, Mr. John Olivere (a recent recruit, and a very artistic baritone), Mr. Browner, and Mr. Joseph Griffin, may be specially mentioned. The orchestra is more nearly complete than on previous visits, but the chorus requires strengthening, particularly in the male voices. Mr. R. J. Forbes and Mr. Arthur Fagge shared the duties of conductor. The large audiences furnished a clear testimony to the growing love of opera among the people, and Mr. O'Mara should be encouraged to raise the standard of his productions still higher. On October 22 Miss Doris Grover, hitherto known as an artistic pianist, gave proof of a diversity of gifts in a recital of songs sung 'at the pianoforte,' and her selection of songs by Brahms, Borodin, Moussorgsky, Medtner, Rimsky-Korsakov, Grieg, Albert Mallinson, and Debussy showed her good taste no less than her clever playing of the accompaniments. Miss Kathleen Frise Smith played, in excellent style, some pianoforte solos by Bach-Busoni, Mozart, Chopin, and Scriabin. Mr. Alban Hamer, organist of All Souls' Church, gave a recital of British organ music on October 28, when he played pieces by Stanford, Hollins, Wolstenholme, Bairstow, Frank Bridge, and John Ireland—a programme which vindicated the national honour very satisfactorily.

The Quinlan Subscription Concert on October 20 was of much more than customary interest, for the Hallé Orchestra, under Mr. Hamilton Harty, appeared in a programme well calculated to display their great prowess, its central feature being Tchaikovsky's E minor Symphony, which was quite brilliantly played, as were Elgar's 'Enigma' Variations and other pieces. M. Arthur de Greef was the solo pianist, and gave a sensational performance of Liszt's 'Hungarian Fantasia.' The concert was repeated at Huddersfield the next day.

BRADFORD.

Two of the Subscription Concerts have happily made us forget the first, which was obviously designed for money-making purposes. Hardly less popular, one was glad to note, was the second, on October 24, when M. Moiseiwitsch gave a pianoforte recital, Bach's Chromatic Fantasia, Liszt's B minor Sonata (a noteworthy effort, placing this remarkable work in an exceptionally favourable light), and a selection from the Paganini Variations of Brahms receiving masterly performances. The third concert, on November 7, was even more notable, for on this occasion Mr. Albert Coates conducted the Hallé Orchestra for the first time, and made a most favourable impression by his fine and intimate

interpretations of the 'Meistersinger' Overture and the 'Siegfried Idyll,' evidently favourite works with him. The latter was marked by a freedom which might be considered exaggerated, were it not carried out with such artistic judgment. One felt that the frequent 'liberties' were not merely for the sake of effect, but as a means of expressing the spirit of the music, so that one could unreservedly accept them. Scriabin's 'Poème de l'Extase' was included at the tail-end of the programme, a position not very favourable to its appreciation, especially by those who, like the writer, had to catch a train, but its power was manifest. Mr. Albert Sammons was the soloist in Delius's Violin Concerto, which seemed to lack variety, being rather too continuously in the same meditative mood, but there is no doubt about the poetic charm and originality of the music, and its qualities seemed to be thoroughly appreciated by the soloist. On November 15 the Bradford Permanent Orchestra began a new season, with a programme that mingled the old and the new in well-considered proportions. It was particularly distinguished by the appearance of two works by living English composers—a symphonic poem, 'The Sirens of Paphos,' by Arnold Trowell, and an Air de Ballet for strings by Percy Pitt. Mr. Trowell handles the orchestra with assured mastery, and his work is remarkably vivid, without loss of musical qualities. It was well played under his direction. A new conductor to these concerts appeared in Mr. Godfrey Brown, who gave an effective reading of Beethoven's eighth Symphony.

Other Bradford events which deserve a word of mention are a pianoforte recital by Mr. Mark Hambourg on October 30, an organ recital at all Saints' Church on November 6, by Mr. C. Stott, who played pieces by Bach, Karg-Elert, Basil Harwood, and Stanford, and a chamber concert on October 31, by local musicians in connection with the Home Music Study Union, the programme including Violin Sonatas by Beethoven, Lekeu, and Elgar.

OTHER TOWNS.

At Huddersfield, where much music is being made this season, the production by the Choral Society, on October 31, of Bach's B minor Mass has been the outstanding event of the moment. Dr. Coward secured an interpretation which had some very good points, especially in the more strenuous choruses, but was uneven, the instrumental side of the performance leaving something to desired. The principals, Miss Stiles-Allen, Miss Ethel Peake, Mr. Arthur Jordan, and Mr. Robert Radford, were all efficient, the first and last proving especially well fitted for their very exacting tasks. The Huddersfield Philharmonic Society's concert on October 25 was conducted by Mr. Frederick Dawson, who secured from an orchestra largely amateur in its composition a highly creditable performance of Beethoven's eighth Symphony, and one of Rimsky-Korsakov's 'Spanish Caprice,' which was full of go. Miss Yvonne Yorke as violinist showed decided promise, and Miss Doris Woodall, the vocalist, introduced among her songs a very charming 'Irish Lament' by Mr. Dawson. Some spirited singing was heard at the concert of the Holme Valley Male Voice Choir on November 8, under Mr. Silverwood's direction. At the concert of the Huddersfield Music Club, on November 12, the Catterall String Quartet was heard in Quartets by Elgar, Ravel, and Borodin, which were of course played with admirable power and finish.

The Wakefield Chamber Concerts are now happily resumed, and the London String Quartet, on October 31, made a great impression by their highly finished performances of well-known String Quartets by Beethoven and Schubert, and of some smaller pieces by English composers—H. Waldo Warner, Speaight, and Percy Grainger. The Hull Philharmonic Society, on November 6, resumed its full activity with a concert at which Tchaikovsky's E minor Symphony was very ably played under Mr. J. W. Hudson's direction, the programme including also the 'Zauberflöte' Overture, 'Finlandia,' and other well-known works. Miss Stiles-Allen was the vocalist.

The Cardiff Music Club, which was formed in October, 1918, has drawn up an enterprising scheme for its weekly meetings during the 1919-20 season. There are a number of set programmes arranged, and eight lectures.

Musical Notes from Abroad.

BRUSSELS.

There have been two interesting 'revivals' here during the last month, *e.g.*, Massenet's 'Le Jongleur de Notre Dame' and Saint-Saëns's 'Samson et Dalila.' The first was a great success for the two artists MM. Salignac (as Jean) and de Clery (as Boniface). Rimsky-Korsakoff's 'Sheherazade' was performed the same evening, and was received very favourably.

The interest in the revival of 'Samson et Dalila' was three-fold. First, the work had not been heard here for over five years; secondly, Ansseau made his reappearance; and lastly, M. Vaurs made his débût at the Monnaie, singing the rôle of the High Priest. The new scenery, and the wonderful singing by the chorus were welcome features of the revival, but they lost their novelty in the appreciation of the delightful artistry and skilful acting of M. Ansseau. This tenor is young, and his career will be watched with much interest by his compatriots, for undoubtedly he possesses a remarkable voice. M. Vaurs sang pleasingly, but did not appear to enter altogether into the 'colour' of his rôle. He comes from Paris, where, ten years ago, he won the 'Premier Prix du Conservatoire.'

John Ireland's Violin Sonata No. 1 received its first public performance in Belgium on October 2, when it was played by M. Deru (violin) and M. Scharrés (pianoforte). The second and third movements won a big ovation, and I have no doubt as to the Sonata becoming popular here. It is to be hoped that more English music will be heard in Belgium. M. Scharrés, who introduced this Sonata, proposes to play a work by Arnold Bax at his pianoforte recital announced for an early date.

On October 19, M. Scharrès gave his first recital of the season before a large audience at the Salle Coloniale. His programme was very varied, and, among fourteen items, included six 'first public performances' in Belgium, the chief of these being 'In a Vodka Shop,' by Arnold Bax, which met with hearty applause from the audience. The concert-giver gave a fine reading of Beethoven's Sonata in G, Op. 31, No. 1, and his extraordinary technique stood him in good stead for the familiar Study in C major of Rubinstein, as also for the eccentric 'Mephisto' valse of Liszt. The 'Variations en Ut mineur' (first performance), by Gabriel Pierné, and 'Le Tombeau de Couperin' (first performance), by Maurice Ravel, were played most delightfully. The latter will certainly be heard again here. It consists of a series of charming tone-pictures, in which the modern element is not so laboriously evident as it is in some pianoforte works of the modern French School. Joseph Jongen's 'Crépuscule au lac Ogwen' (first performance) was very delicately played. M. Jongen, seated in the audience, and descried and pointed out by M. Scharrès, was obliged to acknowledge the applause. A 'Mazurka' by Rachmaninoff concluded a most interesting programme. M. Scharrès is an accomplished artist, and certainly in the front rank of Belgian pianists. This concert was organized by *L'Art Belge*, Brussels.

At the Théâtre Monnaie M. Brugmane's 'L'Invasion' has now been performed half a dozen times. Apart from an interesting score (the subject-matter being patriotic), it is wonderfully staged, and has delighted crowded audiences. The composer encountered many difficulties in hiding his manuscript from the Germans during the Occupation. Some parts of it, it is said, were burnt.

M. Ansseau continues to be a big draw, his 'Samson' and 'Romeo' being decidedly good.

M. Alfred Cortôt played the solo part of César Franck's 'Variations Symphoniques' in his usual convincing manner and with much charm, at the first Concert Populaire of this season at the Monnaie. The work would seem to be a stock item of M. Cortôt, as the writer heard him in it early this year at Le Havre, and it is recorded that he also played it a few weeks ago in London.

J. H. WOOD.

MILAN.

Intimately connected with the reopening of the Scala with an improved stage mechanism is the opera of the late Arrigo Boïto, 'Nerone.' It is again the centre of polemical speculation. A Milan paper recently stated that Toscanini

had been directed by the executors of the will of the late maestro to complete the orchestration of the fourth Act, which was unfinished. This however is not true. It is common knowledge that the four Acts were completed by Boïto himself. A fifth Act had been conceived, but the framework had not been filled in. Evidently Boïto had hesitated to complete it for fear of jeopardizing his work by excessive length, as had been the case of 'Mefistofele' in 1868. In fact, Boïto has left word that only four Acts of 'Nero' must be given. These represent 'La Via Appia' (The Appian way), 'Il Tempio di Simon Mago' (The temple of Simon Mago), 'L' orto' (The garden where the Christians assembled), and 'Il Circo Massimo' (The great Circus). The fifth Act was to have represented 'Nero's Theatre.'

There is a proposal on foot in Italy to invoke the intervention of the State in matters theatrical. It would appear that it is officially proposed to establish an 'Ufficio del Teatro' (Theatre Bureau), the aim of which would be the moral safeguarding of Italian art, through supervision by an organization statutorily authorised. The Office or Bureau would undertake the study of all problems incident to theatrical life generally. It is proposed to apply the following reforms: Moral and juridical recognition of the theatrical classes; application to these classes of the social laws actually in force; abolition of mediatory methods; reform of authors' rights; reorganization of conservatoires, of musical and elocutionary schools in general; revision of the tributary regime of theatres; expropriation of communal theatres, the management of which to be vested in specially appointed bodies or professional organizations.

Concerning the origin of Adelina Patti, the following particulars are little known. One day, in the year 1820, Gustav Barrili, maestro of counterpoint, while traversing one of the numerous side-streets now occupied by the Via Giulia, Rome, was greatly surprised to hear the tones of a glorious voice proceeding from the public washing-house situate in Vicolo dell'Armata. Irresistibly fascinated at a wealth of tone such as even he had rarely heard before, and overcome by curiosity, he entered the building. The angel of song was indeed a washerwoman, but also a young, tall, and attractive brunette. The maestro there and then proposed to the girl that he should teach her singing. She, however, thought the old maestro was trying to make a fool of her. On being asked whether she was from Rome, she replied that she came from Tivoli, and that her mother 'sold eggs at Piazza Pollarola.' Barrili at length persuaded the girl of his serious intentions, and to this end he supported both the girl and her mother, finally marrying the former, who, after three years' study, made a successful first appearance in Rossini's 'La Gazza Ladra' at the Valle Theatre, Rome (still existing), in Carneval season, 1824. Engagements followed in quick succession for Milan and Naples, where she created a furore in 'Norma.' Thence she went to the Imperial Theatre at Rio de Janeiro—unfortunately for the old maestro, as it proved, for the same season a tenor was engaged who had 'a wonderful voice and an extraordinary pair of eyes.' The tenor—Patti by name—was young and handsome, the maestro-husband old and ugly; the epilogue confirmed once again the base ingratitude of mankind. One fine evening the 'innamorati' did not make their appearance in the theatre for the performance. The poor disillusioned old maestro returned to Europe, and took the matter so much to heart that he died shortly afterwards, leaving two sons, Antonio and Pietro. The former went to Spain to his mother, who did not give him a very warm reception, because he was ugly. Tenor Patti married the widow. Four children were born to them—Carlotta, Adelina, Amelia, and Charles. It is recorded that the mother was not a good parent, and treated her children rather roughly, even after they were grown up. In a fit of ungovernable temper she pushed Carlotta down the stairs. Carlotta broke a leg, and, becoming lame in consequence, had to abandon singing in opera and limit her efforts to concert work. It is said that Carlotta had a more beautiful voice than Adelina.

It was a well-known fact that Patti never sang Wagner. On being asked the reason, she answered: 'Look at my figure, my neck, my wrists; I am not built to represent the creatures of Wagner. I admire Wagner immensely, but I cannot expect my voice to render things beyond what it has been accustomed to. On the other hand the public always wants to hear the same things over again. When I want to sing something new, I take up some of the old pieces.'

Rossini was a great friend of Patti. When he went to visit her he used to announce his presence in the house by playing on the pianoforte with one finger the old French air: 'J'ai du tabac dans ma tabatière.' She knew at once who the visitor was, and ran to meet him. But they had not always been good friends. The first time Patti went to Rossini's house she sang some of his own music, and in order to display her vocal abilities introduced her own embellishments, especially in the aria in 'Barbiere.' Rossini was furious, demanding of her, 'But whose music is this?'

E. HERBERT CESARI.

Miscellaneous.

Captain B. S. Green, M.V.O., Director of Music to the Royal Marine Artillery, Eastney Barracks, Portsmouth, retired from that position on October 31, after fifty-four years' service. Captain Green had the distinction, up to the time of his retirement, of being the oldest serving musical director in His Majesty's Forces. He came to the R.M.A. some twenty-three years ago, since when he has gained the whole-hearted esteem and affection of the entire musical unit placed in his charge. The R.M.A. Band has travelled to all parts of the world, and accompanied the King and Queen on their trips on more occasions than any other band in the Navy or Army. The R.M.A. Band, under Captain Green, went with the present King and Queen to India on the *Medina*, on the occasion of the Delhi Durbar in 1911. On his return King George created Captain Green a Member of the Victorian Order (Fifth Class), and presented him with a gold-mounted baton. Promotion from bandmaster to second lieutenant came in September, 1911, and in May, 1914, he was made Director of Music to the R.M.A., with the rank of lieutenant, his captaincy being gazetted in 1917. He has received gifts from the past and present members of the Band, and at a farewell instrumental concert at Southampton recently he was presented by the Mayor with a handsome tea and coffee service on behalf of many of his admirers there. A similar presentation is to be made to him on the South Parade Pier, Southsea, in the name of his admirers in Portsmouth.

Mr. Sterling Mackinlay has chosen for his eighth season of light opera revivals Audran's 'Olivette,' and 'The Vicar of Bray,' by Edward Solomon, in which Rutland Barrington took the title-part at the Savoy many years ago. 'Olivette' will be given at the King's Hall during the third week of December. Those who are interested in these revivals should apply for particulars of membership to the secretary, 32, Baker Street, W.1, as the performances are not available to the general public.

The Philharmonic String Quartet, along with Mr. Josef Holbrooke and Mr. Arthur Bliss, arranged to start on November 21 for a fortnight's visit to France. Their programmes include Holbrooke's Symphonic Quintet, 'Three Dramatic Songs' 'Barrage' and 'Javanese' for string quartet, a new Quintet by Mr. Bliss, Frank Bridge's 'Three Idylls,' and the Quartets of Sir Edward Elgar and Mr. Cyril Scott, besides those of Debussy and Borodin.

The Blackheath branch of the British Music Society keeps up its busy record. Recent events have been an 'Anglo-Russian' recital by Mr. E. S. Mitchell (pianoforte) and Mr. Sidney Sheppard (violin); and a lecture, 'Notes on song,' by Mr. Cecil R. Harris. On November 21 Mr. Tom Davies inaugurated a fortnightly lecture series under the heads 'The bearing of literature on art and life,' 'The message of Piers Plowman,' and 'Walt Whitman.'

Further particulars of the scheme of the Carnegie United Kingdom Trust for the publication of musical works have been issued by the secretary (East Port, Dunfermline). Works for the 1920 scheme have to be delivered at this address by February 2.

Lieut. Charles Hoby, Mus. Doc., Bandmaster of H.M. Royal Marines, Chatham Division, has been appointed Professor of Military Music at the Royal College of Music, in succession to the late Lieut. Charles Godfrey.

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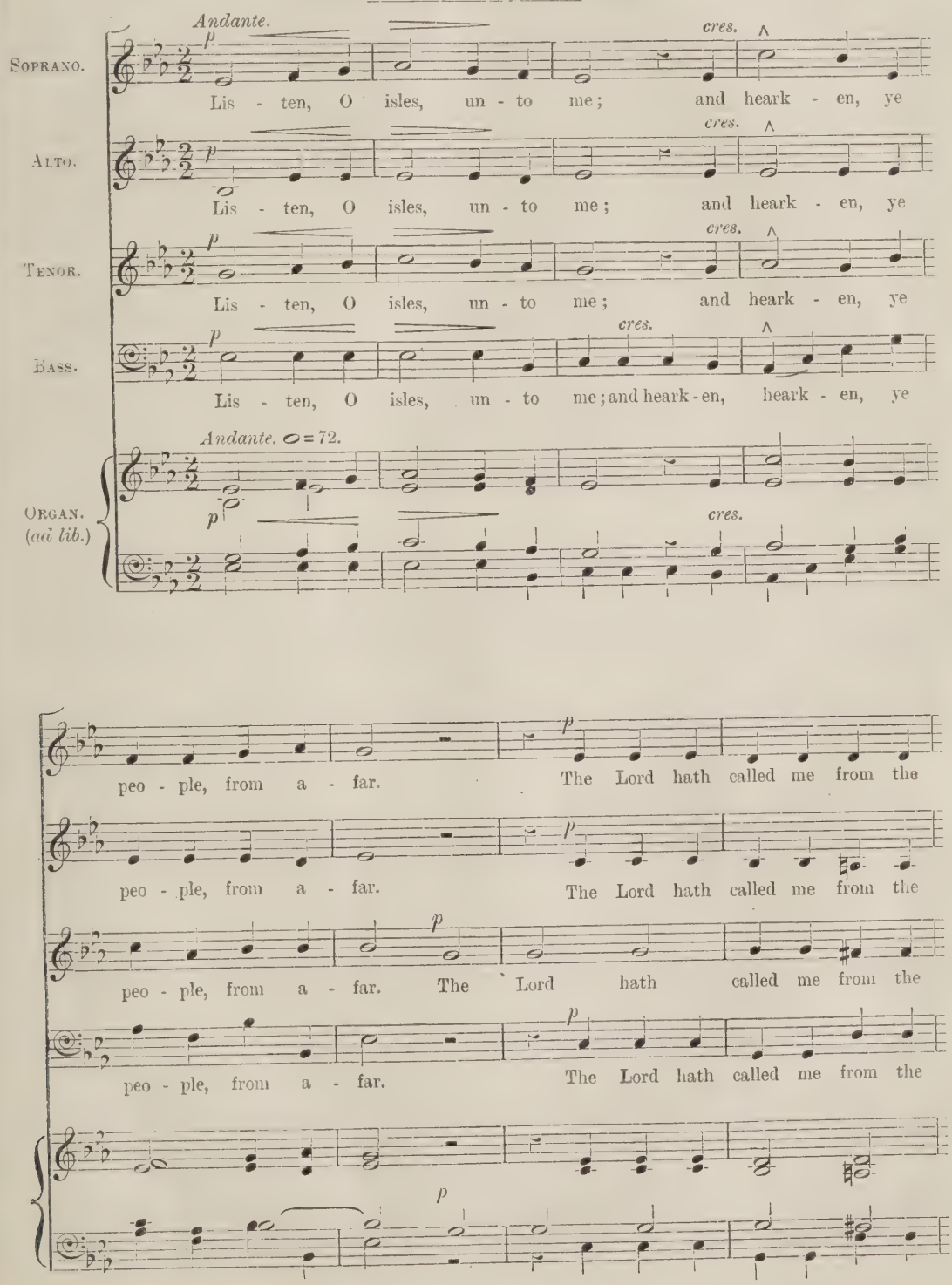

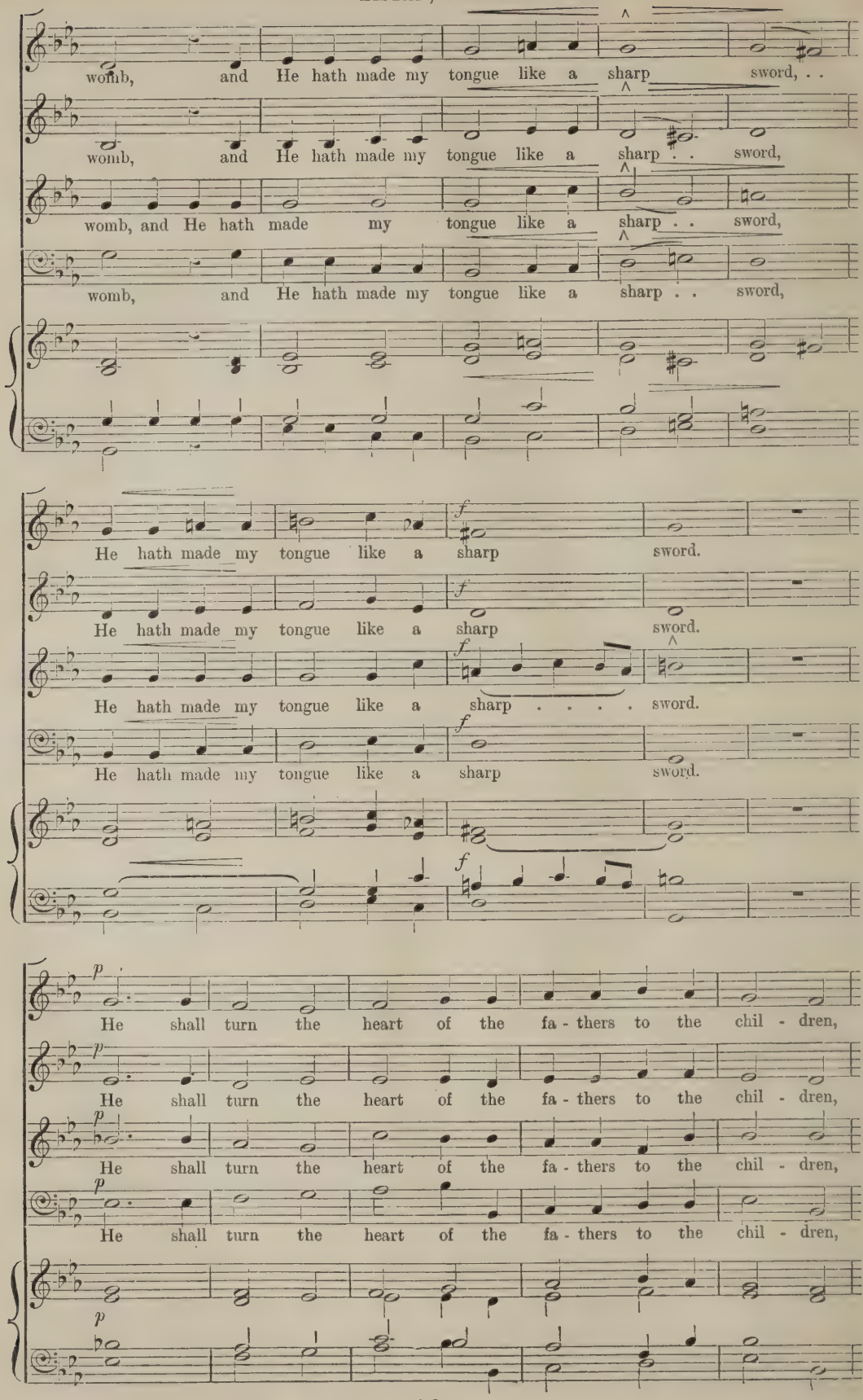
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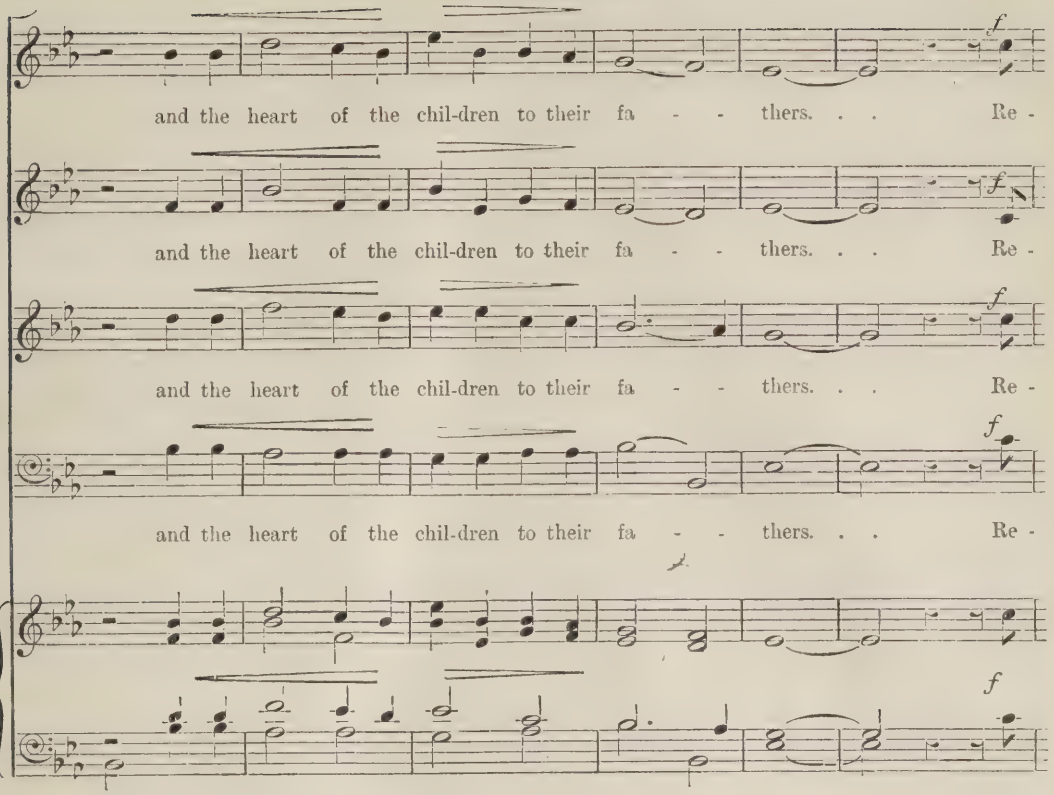
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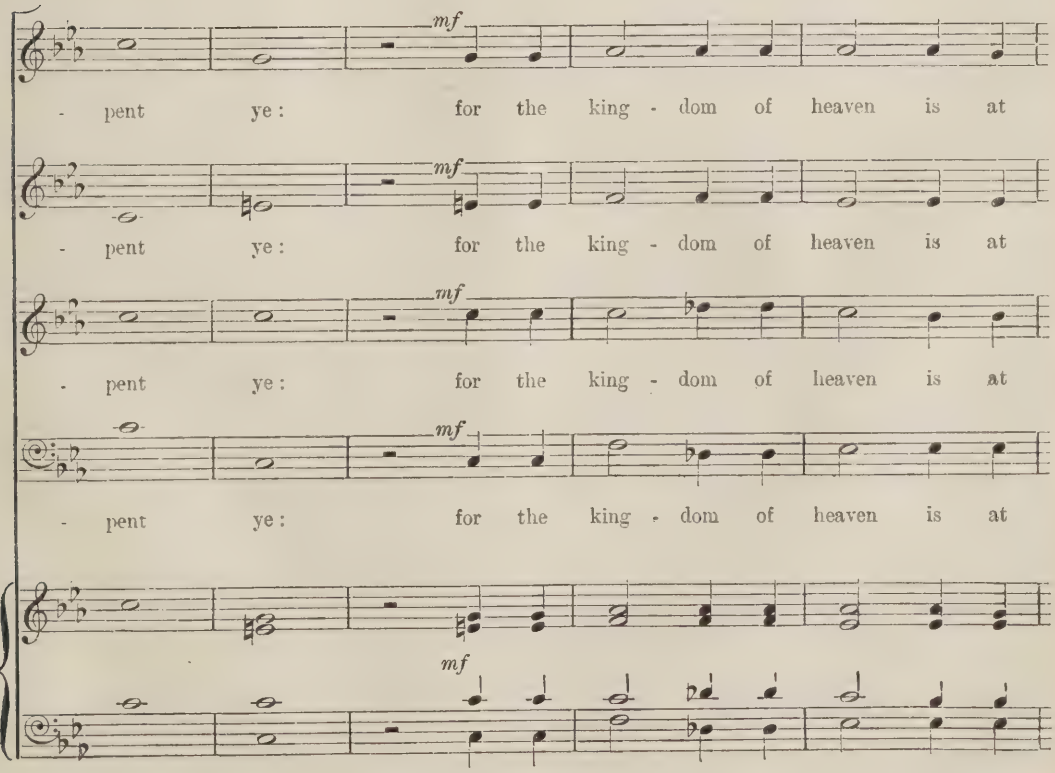
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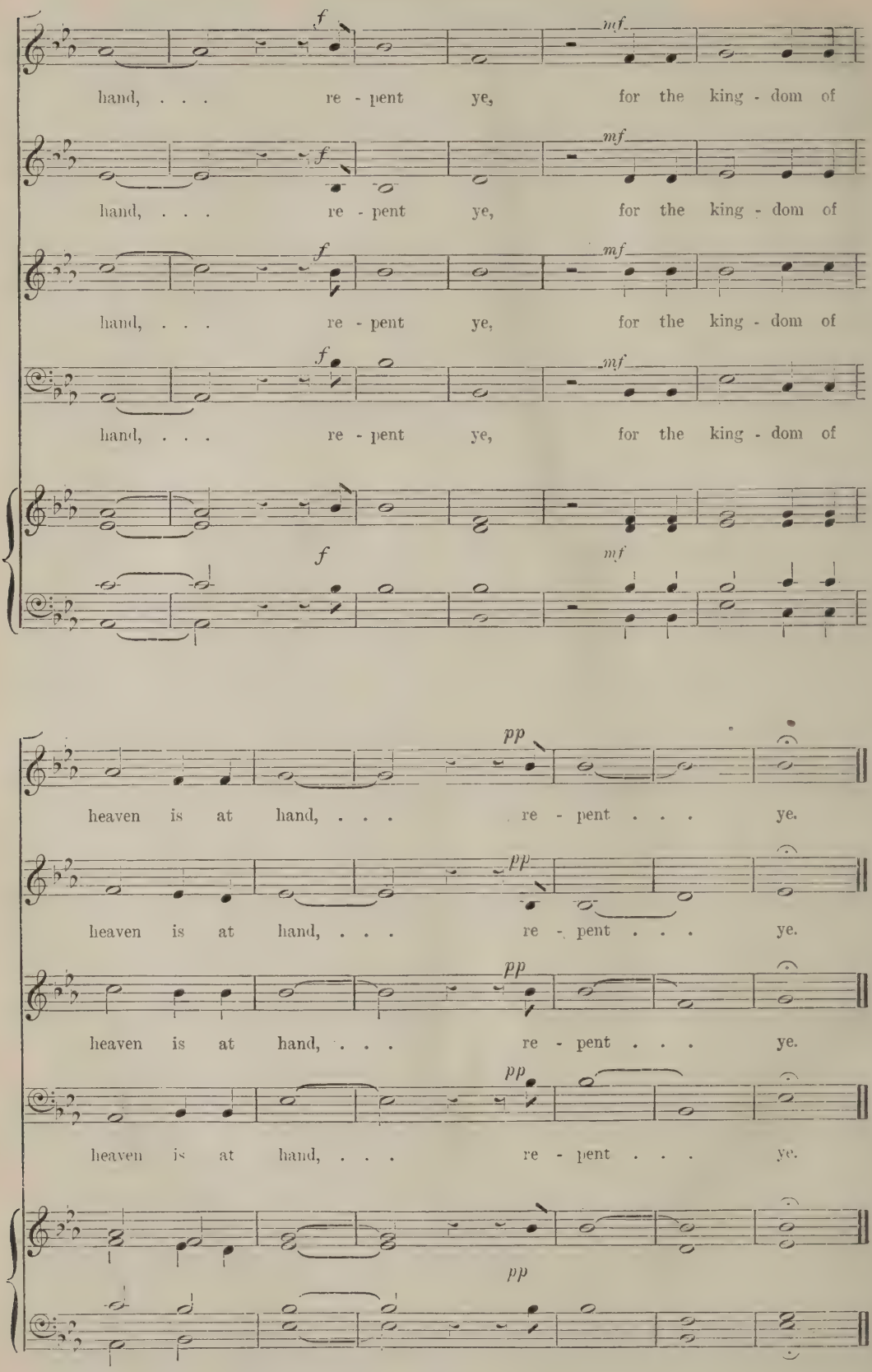
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heaven is at hand, . . . re - pent . . . ye.
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